

## Pembroke Center

FOR TEACHING  
AND RESEARCH  
ON WOMEN

BROWN UNIVERSITY

NEWSLETTER

SPRING 1993

### 1993-94 Pembroke Center Research Topic

#### Law, Letters, and "Difference"

The theme for 1993-94 is "Law, Letters, and 'Difference.'" Every aspect of contemporary United States society has been subject to the law: real and intellectual property, labor, commerce, technology, art, domestic relations, the environment, health, reproduction, sexuality, and so on. Under the pressures of economic, social, and demographic changes this "nation of laws" has become the site of vigorous debates on the status of legal categories and institutional practices. This year's seminar will focus on some of these debates:

What happens when traditional legal principles are applied to new sets of problems? What are the processes by which legal categories are currently being expanded and rethought? What influence does new research on gender, ethnicity, race, sexual orientation, and so forth have on existing legal categories and on concepts of the juridical subject? Have recent critiques of the Western enlightenment affected the production of juridical subjects?

#### Pembroke Seminar

The seminar is an interdisciplinary cross-cultural research seminar which meets weekly throughout the academic year. Members include Pembroke Center post-doctoral fellows, Brown faculty members, research affiliates, Visiting Scholars, and selected graduate and undergraduate students.

#### Affiliated Scholars

Scholars interested in the annual research topics who wish to take part in the Pembroke Seminar are invited to apply for affiliation with the Center.



*The first Visiting Scholar to participate in this year's Pembroke Seminar on Art in the Age of "Difference" was Anna Deavere Smith. Associate Professor of Drama at Stanford University, Ms. Smith has received wide acclaim for her *Fires in the Mirror*: Crown Heights, Brooklyn and Other Identities, winner of an Obie and the George & Elizabeth Marton Award for 1992. During her visit to the Pembroke Center, Anna*

*Deavere Smith conducted a session of the seminar and gave a public performance of selections from *Fires in the Mirror*.*

*Smith's performance was part of a series celebrating the Centennial of Women at Brown funded by Cynthia Lee Jenner '61, in honor of her mother, Nadine Newbill Jenner, and her maternal grandmother, Leona Hopper Newbill.*

## 1991–92 Scientific Knowledge and “Difference”

### Leslie Camhi

**Project:** *Pathological Visions: Hysteria and the Creation of Marginal Bodies in Fin-de-siècle Culture*

Combining literary research with a study of early psychoanalysis, medical practices, asylum memoirs, and photographic images, Camhi’s project examines representations of hysteria in *fin-de-siècle* culture. A central point of interrogation is the role of photography in literary and scientific discourse on sexual and cultural difference. Camhi sees the marginal bodies of hysterics,



Left to right:  
Lisa Cartwright,  
Leslie Camhi,  
Brian Cooper,  
Jennifer Terry

hermaphrodites, kleptomaniacs, and colonized subjects as both challenges to and testing grounds for definitions of gender, nationality, and commodity culture. She argues that their representations function as screens for the projection of science’s will-to-knowledge, and limits beyond which an epistemological absence is inferred.

*Leslie Camhi is teaching in the Department of English at New York University. During the first semester of 1992–93 she was also a fellow at the Center for the Humanities, Wesleyan University.*

### Lisa Cartwright

**Project:** *Radiographic Imaging: A Study in the Production of Technical Visual Knowledge*

Cartwright’s project explores the development of radiography as a medical imaging technology between 1895 and the late 1950s. Forging intersections between feminist film theory and feminist historical work in medical technology, she examines the apparatus of x-ray imaging, emphasizing the role of the radiologist as a technical producer and spectator and looks at the axis of power, pleasure, and knowledge in radiography. Cartwright’s book, *Physiological Modernity: Scientific Cinema and the Technologies of “Life”* is forthcoming with the University of Minnesota Press.

*Lisa Cartwright teaches in English, and in the Film Studies and Visual and Cultural Studies Programs at the University of Rochester.*

### Brian Cooper

**Project:** *Discourse and the Economics of the Family: The Missing Gender*

Cooper’s project focuses on the recent (circa 1975) development in economics of game theoretic models of the household. These models are nonempirical, mathematical representations of the

family that both invoke and embody narratives of the biological and social evolution of gender. Cooper examines the rhetoric of the resultant debate over whether these models constitute legitimate economic knowledge about the household. He places this debate in the context of the “rediscovery” of an economics of the family and in the larger context of economics’ historical role in defining the Western family.

*Brian Cooper recently completed his Ph.D. in economics at Harvard University.*

### Jennifer Terry

**Project:** *Siting Homosexuality: A History of Surveillance and the Production of Deviant Subjects (1935–present)*

As part of a larger project on the genealogy of the AIDS epidemic, Terry’s project investigates the production of scientific knowledge which has linked homosexuality with pathology. By looking at three episodes of homosexual “panic” in the United States during the 20th century – the eugenics movement of the interwar period, the post-World War Two nationalist purge of “perverts” from government and the military, and the context of the HIV epidemic – the project looks at the ruptures and surprising consistencies among the three periods. In each episode, scientific discourses about homosexuality provide a frame for analyzing historically specific aspects of American culture: namely, national notions of proper breeding, appropriate gender characteristics, patriotic citizenship, military strength, and bodily integrity.

*Jennifer Terry teaches in the program of Comparative Cultural Studies at Ohio State University. During the first semester of 1992–93, she was a post-doctoral fellow at the Humanities Institute, SUNY, Stony Brook.*

## Visiting Scholars:

### 1991–92

**Ruth Burt Ekstrom Lecture**  
Sandra Harding, *Philosophy*  
University of Delaware

**Susan Ball Lecture**  
Mary Poovey, *English*  
Johns Hopkins University

Joseph Rouse, *Philosophy*  
Wesleyan University

Elizabeth Potter, *Philosophy*  
Hamilton College

Stephanie Kane, *Social*  
*Anthropology*  
University of Buffalo

**Roundtable, March 1992**  
“Inscribing Science: Image/  
Technology/Text”

Outside invited participants:  
James Bono, *History*  
State University of New York,  
Buffalo

Michael Lynch, *Sociology*  
University of California,  
San Diego

Greg Mitman, *History of*  
*Science*  
University of Oklahoma

Fatimah Rony, *Art History*  
Yale University

Ella Shohat, *Cinema and*  
*Cultural Studies*, City  
University of New York

Barbara Stafford, *Art History*  
University of Chicago

## 1992-93 Art in the Age of "Difference"



**Lisa Bloom**

**Project:** *Containing "Minorities": Art Discourses and the Careers of Jean-Michel Basquiat and Robert Mapplethorpe*

Feminist art historians have explored the ways the concept of the artist's genius and special individuality is fundamental to the traditional discipline of art history. Bloom's project considers some of the lingering effects of that notion of artistic genius within the discipline. Focusing on two late contemporary artists, Jean-Michel Basquiat and Robert Mapplethorpe, it examines the contradictory ways each was represented by and for modern art history as an "authentic genius" of the 1980s, and looks at what those representations reveal about the changing art historical discourse.

*Next year Lisa Bloom will be a Mellon fellow in Art and Art History at Stanford University.*



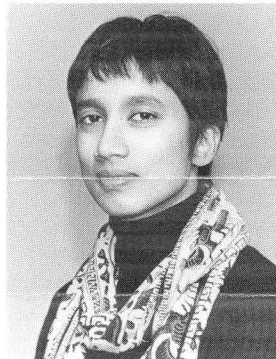
**Karin Cope**

**Project:** *Crossing Borders, Crossing Bodies*

Karin Cope's project aims to provide fresh critical approaches to the work of several writers and painters who, by posing challenges to the comprehension

of their readers or viewers, thematize the difficulties of multiculturalism. Working in more than one genre, gender, and tongue, writers such as Gloria Anzaldúa and painters such as Juan Davila elaborate complex and internally differentiated notions of *mestizaje*, notions that seek to avoid the homogenization of melting pot metaphors and models by preserving, affirming, and inventing heretofore invisible, under-represented, or actively suppressed ethnic and sexual cultural formations. Cope's project suggests that such hybrid works call for hybrid criticism; to read or interpret, the critic must be as patient and inventive, as "at risk" as the artist.

*Karin Cope will join the English Department of McGill University in the fall.*



**May Joseph**

**Project:** *Ame-Irika: U.S.-South Asian Performance and the Politics of "Race"*

May Joseph is engaged this year in an analysis of U.S.-South Asian performance in the Los Angeles and New York areas. Because U.S. culture is a representative locus of ethnicities of former colonized nations, it is a strategic arena for studying neocolonial discourse. In the context of U.S. theatre, U.S.-South Asian performance becomes a means of reading the tensions inherent in the "Third World" within the "First World." Joseph's research looks at the complex histories of U.S.-South Asians with their links to Africa, Latin America, Britain, the Caribbean, and South Asia, and addresses how this constituency relates to contemporary U.S. cultural and racial politics.

*May Joseph will teach next year in Performance Studies at New York University and will be a Rockefeller post-doctoral fellow at the Asian-American Center, City University of New York, Queens.*

## Visiting Scholars:

### 1992-93

Anna Deavere Smith, *Drama*  
Stanford University

Mira Schor, *Artist, Editor*  
Sarah Lawrence College

**Ruth Burt Ekstrom Lecture**  
Hazel Carby, *African and Afro-American Studies*  
Yale University

Rosi Braidotti, *Philosophy and Women's Studies*  
University of Utrecht

Harryette Mullen, *English*  
Cornell University

### Roundtable, March 1993

"Is multiculturalism to post-modernism as primitivism is to modernism?"

Outside invited participants:  
Robert Dilworth, *Art*  
University of Rhode Island

Ann du Cille, *English and Women's Studies*  
Wesleyan University

Laura Kipnis, *Radio-Television-Film*  
Northwestern University

Shishir Kurup, *Theatre*  
University of California, Irvine

Walter Benn Michaels, *English*  
Johns Hopkins University

Sally Price  
Anthropologist

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### **differences:**

*A Journal of Feminist  
Cultural Studies*

Naomi Schor, Duke University  
Elizabeth Weed  
*Editors*

Jenny Anger  
*Assistant Editor*

Kristin Bergen  
Kerry Herman  
*Editorial Assistants*

**differences:** *A Journal of Feminist Cultural Studies*, affiliated with the Pembroke Center, is published three times a year by Indiana University Press. *differences* welcomes submissions for its open issues. Please send two copies of manuscript in care of the Pembroke Center.

### **Volume 4, Number 3**

*Trouble in the Archives*  
Griselda Pollock, Guest Editor

Lisa Tickner  
*Men's Work? Masculinity and  
Modernism*

Irit Rogoff  
*Tiny Anguishes: Reflections on  
Nagging, Scholastic Embarrassment,  
and Feminist Art History*

Heather Dawkins  
*Grief and Fascination*

Griselda Pollock  
*Fathers of Modern Art, Mothers of  
Invention*

Richard Easton  
*Canonical Criminalizations:  
Homosexuality, Art History,  
Surrealism, and Abjection*

Bracha Lichtenberg Ettinger  
*Matrix and Metramorphosis*

### **Volume 5, Number 1**

*On Addiction*

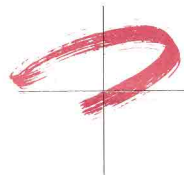
Jacques Derrida  
*The Rhetoric of Drugs. An Interview*

Leslie Camhi  
*Stealing Femininity: Department Store  
Kleptomania as Sexual Disorder*

Richard Klein  
*The Devil in Carmen*

Lynne Joyrich  
*Elvisophilia: Knowledge, Pleasure, and  
the Cult of Elvis*

Mark Seltzer  
*Serial Killers (1)*



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