I would like to emphasize the differentiation between the concept of “subject” as empowered by being at the very place of knowledge (understood as ‘rational knowledge’), and the concept of “singular being” - by applying the pronoun “he” when speaking about subject, and, respectively, applying “she” when speaking about singular being. This re-shaping of the traditional map of dichotomies, though seemingly speculative and reproducing the binary structure, has a different content. “He”, the subject, is constituted on the exclusion of “she”, thus “he” stands for the mark of separation, namely of subject/ivity. “She”, the singular being, is based on inclusion of “he” and “she” in the sense that “she” is before “he”-excluding-“she”.

This does not mean a reversal of the symbolic hierarchy between man and woman; it also does not mean a phantasmatic imposition of an exclusively female homosexual paradise. Woman is here introduced as another name for the multiplicity of sexes that corresponds to the multiplicity of desires, instead of the traditional concept of sexuality based on a desire in which lack is always already inscribed.
ABSTRACT

SEXUALITY AND DANGER/PLEASURE AND POWER

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In this paper I will explore the connections between sexuality, danger, pleasure and power through (white and black) Zimbabwean women and men's discourses on masculinity/femininity/sexuality. In sexual relationships aspects of pleasure/danger are played out in a field enmeshed with power, both directly and indirectly—and not only in terms of 'bedroom politics' but also very clearly in the political economy of the country. The discourse on sexuality is in large framed both by masculinity/femininity and by the historical background, i.e. the attempt by British subjects to create a 'white homeland' in Africa and the consequences of that attempt. Hence, I argue that the discourse of sexuality in contemporary Zimbabwe is a double movement between, on the one hand the hybridisation of indigenous and colonial discourses, and on the other an attempted conservation of Victorian-Edwardian discourses, the latter in particular being vulnerable to change. My argument is based on the results of interviews with Zimbabwean woman and men carried out in 1998 and 2000. The paper is part of a doctoral thesis on reproductive- and sexual discourses in Zimbabwe.
Abstract

"if, even then, she was not slightly cross-eyed ..."
The Grotesque, Gender, and the Body in Carson McCullers's
The Ballad of the Sad Café

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Many southern women writers describe how white women rebel against rigidly defined roles of white southern femininity. Carson McCullers's Amelia in The Ballad of the Sad Café not only rebels against these roles but does so in such a distinct manner that she appears grotesque. I will analyze how McCullers appropriates the grotesque both to criticize and to open up possibilities of transcending existing gender norms. Furthermore, I will employ the concepts developed by Simone de Beauvoir in my analysis. As Toril Moi points out in What Is A Woman? Beauvoir focuses in her theory on the bodily subject in a dialectical relationship with others and emphasizes the contextual body which is a sensual, social, historical, and individual body - in a specific context. In her view the body is neither just pre-social nor socially constructed. Central in her argument is that "lived experiences" of a person - the bodily subject - are the knowledge one obtains and are mediated through reflections about what has happened. "Lived experiences" influence and are influenced by the way the person is seen in society and how the person reacts to that image. It is a process of making and being made. The concept of the bodily subject in a dialectical relationship with society will help me illuminate Amelia's transition from being a grotesquely masculine woman to becoming one of many "dim faces, known in dreams - sexless and white."
In my paper I will discuss the novel series *Fröknarna von Pahlen* [The Misses von Pahlen] I-VII (1930-35) by the Swedish writer Agnes von Krusenstjerna (1894-1940) and analyze how the writer uses trope of triangular desire. Krusenstjerna wrote the Pahlen series in the thirties, in a time of Nazi awakening in Europe. Her novels, despite the reactionary times and her being a female writer, were rather brave and outspoken. Not only does she, as a woman, write about female desires, but she also introduces a feminist utopia of a women-only community. Her novels provoked the moral guardians in Sweden. Like her contemporary colleague, the English writer Radclyffe Hall who wrote the provoking novel *Well of Loneliness* (1928), she introduces “lesbian” desire, but she does not condemn the heroine, Angela, for her sexual deviances – in the end she both gets the princess, bears an illegitimate child and forms a chosen family. But not all of the sexual deviants is portrayed in the same sympathetic manner as Angela – the male homosexuals are portrayed as rather disgusting and grotesque. What Krusenstjerna criticizes is not the sexual orientation in itself, be it straight or gay, but a sexual expression which is cut off from the “love of life”.

In my interpretation I will show how the writer through the triangle parodies heteronormativity and patriarchal homosociality, and introduces a feminist utopia in which “love/devotion of life” is seen as the moral guideline and where female sexuality is celebrated (– reproductive or not). Through satire/parody and the triangular desire Krusenstjerna plays with the traditional roles of men and women, and causes something that could be read as *gender trouble*. 
ABSTRACT

I AM YOUR CLITORIS: A WORKSHOP

Christina Goestl

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Synopsis

...You consider yourself a well educated person, you’ve been taught everything about tiny bones and single rips, but left entirely in the dark when it comes to female pleasure spots?!? You are not alone.

The Clitoris extends far deeper into the female body than textbooks have illustrated for centuries, and very likely you may know only half of the truth. What is referred to as Clitoris is merely the visible tip of a vast and complicated internal system of highly responsive sexual tissue.

Let’s take a closer look !!!!

Background

A tiny note in a lesbian magazine caught my attention in Autumn 1998: Australian urology surgeon Dr Helen O’Connell had (re-)discovered the internal parts of the Clitoris. I kept researching not only the amazing history of dis- and re-appearance of the Clitoris in anatomy books, but also the inaccurate, if not contradictory representation of our pleasure spots.

Since there is a great lack of eye-pleasing imagery of the Clitoris, I applied my visual talents to 3D modelling in order to create what I truly believe has been terribly missing: a clitoral map.

Objectives

The workshop aims at women of all ages and intends to shed light on the true size of the Clitoris. Anatomical facts are explained in great detail, illustrated by a repertoire of my 3D models as well as visual material from different periods of history.

Through a participatory setup open statements and debates are encouraged, the discussing and comparing of personal experiences and perception is meant to be a vivid part of the workshop. Issues of health care, social impact and ways to gain knowledge are being addressed. The major goal is to achieve true empowerment through knowledge and to spread the word towards a glorious clitoral future.

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