

5 books/journal articles:

1. Blackwell J Marilyn. Gender and Representation in the Films of Ingmar Bergman. Columbia: Camden House, Inc. 1997

In Gender and Representation in the Films of Ingmar Bergman, Marilyn Blackwell examines Bergman's films by looking at the broad social and cultural contexts that women are positioned within. From Blackwell's point of view Bergman's films are permeated with cultural criticism, criticism that examines the ways in which Western culture has marginalized and failed to represent women's subjectivity as something autonomous and equally important as the male's subjectivity. In chapter two of Gender and Representation in the Films of Ingmar Bergman Blackwell examines how the representation of cross dressing in Bergman's films resists dominant ideologies by challenging gender fixity, "of repudiating a world-view that would define women solely in terms of their biology"(28). Blackwell also examines how Bergman films suggest that gender is performative and as a result undercuts a fixed ideology of gender subjectivity. Although I had watched a couple of Ingmar's films, I found Blackwell's theories on gender representation more appealing to explore. Most specifically the idea that "the dual body speaks dialogically" and that "cross-dressing can disrupt the monolithic in male culture" (28). In my piece I plan to address the duality of the body by having a subject perform a representation of both masculine and feminine identity.

2. Young M Iris. On Female Body Experience: "Throwing Like a Girl" and Other Essays. New York: Oxford. 2005

In On Female Body Experience, Iris Marion Young examines what it means to exist within a female body. Following the work of Simone de Beauvoir she proposes that the idea of masculine and feminine as the basis of gender identity may better be replaced by the idea of the lived body. The lived body as something experienced through social and cultural contexts, that is contingent on situation, and is intrinsic with issues beyond sexual and gender identity. On Female Body Experience includes a collection of essays on comportment and spatiality, pregnant embodiment, breast experience, old age, privacy, menstrual meditation, clothing, and feminist variation within the home. What appeals to me most about Young's book is the idea of "the lived body" as something that transcends and challenges the usual binary masculine and feminine roles, and allows room for the inclusion of other forms of identity such as race, nationality, class, and sexual orientation within one individual being. By juxtaposing the images of a masculine and feminine self that converges into one holistic being at the end of my piece, I plan to challenge the binary roles of gender and open the audience to the ideas of the "lived body".

3. Lockford Lisa. Performing Femininity: Rewriting Gender Identity. California: AltaMira. 2004

In Performing Femininity: Rewriting Gender Identity, Lisa Lockford creates an auto-ethnographic study of feminine performances within her academic work in theater and her everyday life, in hopes to understand how a woman forms her subjectivity and experiences her own agency in such an objectifying society. Lockford has a particular interest in the way sex workers are abjectified and denied membership as feminist. Lockford comes to understand that performing abjection denies the spectator the power to abjectify. Lockford urges her readers to think twice and consider how her performances may be transgressive of contextual and cultural expectations. She believes that by performing femininity one can subvert expectations in order to examine how, "ideology has been inscribed upon the body" (3). In my piece of work I plan to explore how performing masculine identity can be interpreted by some audiences as performing abjection, because it challenges dominant ideologies that females should not embrace masculinity.

4. Neuman Shirley. Autobiography and Questions of Gender. London: Frank Cass. 1991

In Autobiography and Questions of Gender, Shirley Neuman investigates how theorists have considered autobiography to be a representation of a stable, unified, and coherent self that is universalizing and transcendental. However, Neuman argues that there hasn't been sufficient study on the "fundamental aspects of our identity or subjectivity: our identity as a man or a woman" (1) within autobiographies in western culture. Using a collection of 12 essays (two of her own) she examines the ways in which both men and women create particular discourses within autobiographies. The collection of essays contain a wide range of opinions on gender in autobiography, ranging to theories on "generic differences" (2) between men and woman's autobiographies to arguments that the "female quality" in autobiographies is a product of pre existing cultural norms, to ideas about the "technologies"(4) inherent in social discourses that produce gender difference. In the chapter titled *Autobiography, Bodies, Manhood*, Neuman explains how the body is confessional because confession is rooted in conforming the body to public and cultural values. She states that this form of body confessional is more prevalent in "in the diary than in the avowedly public and cultural genre of the autobiography" (138). In my piece, I plan to explore how body as confessional, especially within the environment of a uninhibited private bathroom, can be presented as something that is autobiographical as well as auto-ethnographic, challenging the position within Neuman's book that the public sphere of autobiographical works are dominantly associated by masculine discourse.

5. Russell Catherine. "Autoethnography: Journeys of the Self" Experimental Ethnography. 276-314. reprint

In Autoethnography: Journeys of the Self, Catherine Russell refers to the works of film and video makers Jonas Mekas, George Kuchar, Sadie Benning, Kidlat Tahimik, and Chris Marker as autoethnographic. Russell sets autoethnography apart from autobiography by saying; "autoethnography becomes ethnographic at the point where the film or video maker understands his or her personal history to be implicated in larger social formations and historical processes"(276). She credits autoethnography as "a vehicle and strategy for challenging imposed forms of identity"(276). Russell details how autoethnographic film or video makers can inscribe themselves within three roles of the speaker, seer, and seen. Russell examines how autoethnographic film and video makers are able to destabilize "ethnicity" in their work by creating subjectivity within ethnography. In the section where Russell talks about the work of Sadie Benning she says that Benning's work suggests that "identity is inscribed not only in history but in technologies of representation"(291), and "through hybridity, postcolonial subjects as well as other identities can potentially escape the limits of nation and gender (293). These two ideas from Russell's writings appeal to me the most, because I want to use the "technologies of representation" to create a piece of work that allows the audience to understand the cultural and social ideas challenged in it by recognizing discourse in form, style, and content.

5 A/V Materials;

1. *Coffee Colored Children* by Ngozi Onwurah 1988 15 min

In *Coffee Colored Children*, Ngozi Onwurah shares with the audience what it is like to grow up as an African American child with a white mother. Onwurah and her brother transcend from self-hate to self-liberation by reflecting on childhood memories that included painful accounts of trying to scrub off or cover up the brownness of their skin. She uses photographs, childhood nursery rhymes, footage in the style of home video, voice over narration, and many costumes and props throughout the piece. In recounting her memories Ngozi travels back and forth between the past and present with performances that materialize and transfer the pain and suffering of her and her brother's identity crisis. What inspires me about Onwurah's *Coffee Colored Children* is how the body becomes the *mise en scene*; how it becomes a stage

that Onwurah's identity is performed upon. She performs her self hate by covering her body with white powder, a white wig, a white dress, and bleach, but moves towards acceptance at the end where she washes all of these instruments of hate from her body. In my piece I would also like to foreground the body as the *mise en scene* as an instrument of identity by washing away the things that create gender identification including make up, dresses, and hair styles, in hopes to transcend expectations of gender fixity.

2. *It Wasn't Love* by Sadie Benning 1992 20min

In *It Wasn't Love*, Sadie Benning uses a Fisher Price pixel vision camera to perform multiple gender identities. *It Wasn't Love* opens with Benning and a female friend defiantly posing in front of the camera. Throughout the course of the video Benning tells us a story about a lover with whom she ran away with to Hollywood, and at the end of the piece Benning reveals that they just went to a parking lot, but that they felt like Hollywood. Benning takes on multiple identities varying from a rebel with bleach blond hair, to a cigar smoking bearded man, to a girl with a wig and cigarette's. With each of these performances Benning subverts dominant ideologies about gender as being fixed and foregrounds gender as something that is performed. As the subject of my piece will take on an identity they don't feel entirely comfortable with, Benning's *It Wasn't Love* is a good example of how a person can take on and perform an identity, without necessarily identifying with that identity. Benning does this by dressing up as a woman with a blonde wig, a character that appears to be the most unnatural of all the characters in *It Wasn't Love*, despite the fact that it was the only female character in the piece.

3. *Tongues Untied* by Marlon Riggs 1989 55 minutes

In *Tongues Untied*, Marlon Riggs enters the world of African American homosexuality, and creates an auto-ethnographic piece that is textured with monologues, interviews, dance, observational footage, performance, story telling, poetry, and highly captivating photographs of men's eyes. Marlon Riggs combines other black gay men's testimonials along with his own to share with the viewer what it is like to be invisible and discriminated against because of your race, class, and sexuality. He allows the viewer to be a tourist of the African American gay community. What appeals to me most about *Tongues Untied* is Marlon Riggs style of voice over, monologue, and narration. Riggs is the speaker, seer, and the seen. In some scenes Riggs sits in front of the camera addressing the viewer directly looking into the eyes. Other times his voice speaks over images of either other men's eyes or performances, as he poetically addresses the viewer, himself, a relative, or the reflection that he sees in other gay African American men. In my piece on gender identity I would like to place myself into the role of the speaker, seer, and the seen, and explore how I can engage my audience on the same level that Marlon Riggs is able to engage his through poetics, monologue, and voice over narrative.

4. *Gently Down the Stream* by Su Friedrich 1981 14 minutes

Su Friedrich's *Gently Down the Stream* is an experimental film that includes fragments of memories that are supplemented with text that has been scratched into the film's celluloid. Sometimes the text appears foregrounded over the image, other times it is compositioned within the black emptiness of the frame, while the image plays out in a box in the upper right of the frame. *Gently Down the Stream* comments on aspects of sexuality and religious circumstance, in a way that appropriates the structuralist materialist films of the avant-garde. What's interesting is the way Friedrich incorporates text that makes the viewer recite every word that appears on the screen, this in a way, makes the viewer embody the voice of the piece. *Gently Down The Stream* inspires me because of Friedrich's use of boxes and text within the emptiness of the black frame, and how that complements a fragmented recollection.

5. *Meshes of The Afternoon* by Maya Deren 1943-1959 14min

In *Meshes of The Afternoon*, Maya Deren explores the thin line between reality and dream. This surrealist film was instrumental in the beginning of the avant-garde. Deren creates a plot in which the main character falls asleep, and within that sleep enters parallel over parallel to point where the character is unaware if they are awake or still asleep. As if the character was in a matrix the dream eventually becomes the reality. What I find appealing about *Meshes of The Afternoon* is how Deren evokes the spirit of a place through her low or pointed low camera angles, often focusing on the perspective of the feet and emphasizing the characters movement within the space.

3 online sources;

1. Pettitt, Annie. "Performative Pastiche: Judith Butler and Gender Subversion." Colloquy: Text Theory Critique. 2003. Monash University. 19 Feb. 2003
<<http://www.arts.monash.edu.au/others/colloquy/archives/IssueThree/Pettitt/Pettitt.html>>.

In "Performative Pastiche", Annie Pettitt examines the act of performing gender identity as subversive. Pettitt argues that even if gender performance were not subversive, it would still bring speculation and investigation on what constitutes a gender identity. She uses Jennie Livingston's documentary film *Paris is Burning* to bring into question the idea of gender performance as subversive. The drag contestants in the film are judged by how real they can be, it is this act of realness as performing something you are not (fake), which brings these ideas into speculation. She then goes on to say that whether something is considered real or not has to do with its reception more than anything. Pettitt proposes that gender performance, as parody is not as effective in its subversion as a performance pastiche. This source is loaded with information about gender performance as subversive. I plan to re and re-read again this text to better understand it, but the ideas of gender performance as parody vs. pastiche is something I continue to think about.

2. "Gender Identity" Wikipedia: The Free Encyclopedia. 2006. Wikimedia Foundation, Inc. 16 March 2006
< http://en.wikipedia.org/wiki/Gender_identity>.

Wikipedia is an online Encyclopedia that delivers detailed information about any particular term or concept you enter into its search database. The page on gender identity gives the general definition of the concept, biological reference, information on the formation of gender identity, the problems related to gender identity and sex, and it's relationship to gender role. The page further offers related subjects and links to other similar sources. I find Wikipedia a helpful resource for understanding terminologies and concepts behind a subject.

3. Langford, Megan. "The Berdache of Early American Conquest". 9th May 1998
< http://academic.reed.edu/english/Courses/English341gs/FinalPaper/MeganL/berdache_web.html>

Megan Lanford in her essay "The Berdache of Early American Conquest" examines the relationship between the indigenous Berdache and the Spanish conquistadors. She uses the Berdache to support that gender is constructed, and how the conflict with gender identity between the two cultures led to the misrepresentation of the natives by the Spaniards. She examines how the Spaniard understood the sexual relations of the natives and the power dynamics between the cultures. I found this article helpful when it came to understanding how gender identity is understood throughout history and within other cultures.

