Session 1: Travelling women: the new global citizens

FRANCESCA MARCIANO, MRINAL PANDE, SONIA SERRANO and MURIEL DE SAINT SAVEUR with VALIJU NARAVANE

Women writers today, more than ever before, frequently cross borders between known and unknown territories. This travel may be a physical one, but includes just as much a lateral mental movement, an attempt to think through systems (caste, class, sexual orientation, race) from a perspective not only your own. Speaking of the ‘Other’, further, is the very foundation of travel-writing as a genre, and of journalism. What does such a practice look like in the context of feminist ethics? How are these connections / disconnections influenced by feminist/women’s solidarity?

Session 2: Pop Culture and Feminism in New Media

BEE ROWLATT and JASNA STRICK with PAROMITA VOHRA

Feminism in the virtual sphere has its roots in traditional activist methods of ‘real life’, but, increasingly, the online realm is developing ways of organising that are particularly its own: the hashtag as rallying cry, yes, but also an archive; the ‘selfie’ — as an act of care and self-love, reclaiming bodies deemed ‘undesirable’ by mainstream media — a re-thinking of the vanity ascribed to women’s roles. On this panel, women who have been active and outspoken feminists in this virtual realm speak about its importance, challenges and joys, and about the new possibilities offered by new media: as a mobilizing tool, as an expression of the self, as a way to connect with the as-yet-not-known.

Session 3: Writing in the 21st century: the “Renaissance woman”

ELISA BRUNE, ESPIDO FREIRE, ANNA T SZABO and ANNIE ZAIDI, with RIZIO YOHANNAN RAJ

The ‘Renaissance Man’ and the multi-tasking woman, though they both have their fingers in multiple pies, are not equivalents; the stereotype upholds the ‘Renaissance Man’ for his creative genius, while menialising the work(s) done by women in the domestic sphere. Women writers today, as exemplified by this panel, complicate these earlier roles. They are not just ‘writers’ in the traditional sense, but have a number of overlapping creative roles: they are journalists, film-makers, television anchors. What are the pleasures and perils of a creative impulse that expresses itself in such a multi-modal, multi-dimensional way? How has the earlier work / home dichotomy been complicated by such expressions, and how do you play these roles creatively, efficiently, effectively?