

XIX

XVI

\*

# Gender and Cultures of In/Equality in Europe

s  
t  
r  
a  
t  
e  
g  
i  
e  
s

v  
i  
s  
i  
o  
n  
s

i  
x

The Marie S Curie GRACE  
Project Conference Handbook

Utrecht 7-9 March 2019

s  
c  
i  
t  
e  
p

XVIII

XV

# Gender and Cultures of In/Equality in Europe: visions, poetics, strategies

The Marie S. Curie GRACE Project  
Conference Handbook  
Utrecht 7–9 March 2019

This project has received funding from the European Union's  
Horizon 2020 research and innovation programme  
under the Marie-Skłodowska-Curie grant agreement No 675378



Gender and Cultures of Equality



Partner institutes:



ALMA MATER STUDIORUM  
UNIVERSITÀ DI BOLOGNA



i	Welcome & Acknowledgements	<b>6</b>
i i	The GRACE Project Overview	<b>8</b>
i i i	Conference Organisation	<b>16</b>
i v	Conference Programme Summary	<b>18</b>
v	Abstracts	<b>26</b>
v i	Special Programmes	<b>42</b>
v i i	Contributor Biographies	<b>50</b>
v i i i	Useful Information about Utrecht	<b>70</b>
i x	Map	<b>80</b>

# Welcome

Welcome to the final public event showcasing the work and outcomes of the Horizon 2020 Marie S. Curie Gender & Cultures of Equality (GRACE) Project here in the beautiful city of Utrecht. This event—part conference, part launch and part celebration—is the culmination of three years of hard work and collaboration between almost 100 (98 at the last count) scholars, researchers, supervisors, administrators, managers, mentors and expert advisors across fourteen countries both within Europe and beyond. The aims of the GRACE project have been to explore, interrogate and understand diverse productions of cultures of (in)equalities across Europe through interdisciplinary gender research. We were also concerned to broaden the project beyond the scholarly and encourage the development of transferable employability skills for our research team, not least through training, creative endeavours and public engagement. In these aims we have succeeded beyond our expectations and over the next three days we are proud to showcase the research produced by our 15 Early Stage Researchers, to launch the feminist Smart Phone App *Quotidian*, the exhibition *Footnotes on Equality* and the *Filming Grace* initiatives they have collaboratively designed and created as part of the GRACE Project. GRACE has been an exciting, amazing, complex and challenging research project that has brought together an excellent team of GRACE partners, academics, researchers, advisors, mentors and support staff who have worked together with kindness, humour and diligence to ensure the success of GRACE. We owe a debt of thanks of course to our mother projects, the GEMMA and EDGES consortiums, and we welcome our newest sister project and research collaborators from the GCRF funded GlobalGRACE Project, many of whom join us here in our celebration. On behalf of all the GRACE family, I welcome you all to this culmination of a powerful feminist collaboration and hope you enjoy what we have to offer.

## & Thanks to...

There are so many people who I want to thank for their support, encouragement, hard work and friendship, and without whom GRACE would not have been possible, but I will try to keep this brief and use first names only as you know who you are. Firstly of course I want to thank Horizon 2020 Marie S. Curie Actions within the European Commission for seeing the potential of GRACE, and particularly Bohdana, our Commission liaison, who has been supportive throughout. Thank you to everyone who has been involved in organising this final event, and especially to Vasso who has led the event coordination and the exhibition team, the interns Hedwich, Juanita and Steyn, and the volunteers from Utrecht University who are ensuring the event runs smoothly. I thank Catherine who has been a great Project Manager to bring the project to a successful conclusion, and not forgetting of course, Jimmy, who was pivotal in developing and managing the project from the outset. Thanks to everyone in the European GRACE Consortium, my fellow P.I.s and friends - Rosemarie, who is our gracious host in Utrecht, Adelina, Elisa, Lilla, Aleksandra, Jasmina and Isabel, to Katy our ever cheerful finance officer, to Trude, Edit, Maica and all the administrators and support staff who have ensured the project's smooth running. I thank all the supervisory teams and mentors who have guided and supported our Researchers, and our partner leads Noortje from ATRIA and Gail from Hull City Council. I would also like to thank Mark for his support as both my partner, fellow bid writer, and as Chair of the Expert Advisory Panel. Of course, and most importantly, I want to thank all 15 GRACE Researchers who have made today possible with their scholarly and creative work, you are a great team. I am proud and not a little in awe of your talents. Finally, I thank our keynote speakers, panellists, Expert Advisors, and fellow GlobalGRACE colleagues, many of whom have travelled far to be here. Together we have forged a "beautiful dynamic".

Dr Suzanne Clisby GRACE Project Director

# The GRACE Project Overview












GRACE: Gender and Cultures of Equality in Europe [www.graceproject.eu](http://www.graceproject.eu) is a E3.7 million 'Innovative Training Network' (ITN) within the European Commission's Horizon 2020 Marie Skłodowska Actions (MSCA) Programme. Led by P.I. Dr Suzanne Clisby, The GRACE Project involves 8 institutional beneficiary partners, plus 2 industrial partners, across six European countries. GRACE has approximately 100 team members in the form of 15 GRACE 'Early Stage Researchers' (ESRs) and our Academic Supervisory, Coordinating and Administrative teams in each of the 8 institutional partners: the *University of Hull*, *University of Granada*, *University of Oviedo*, *University of Bologna*, *Associazione Orlando*, *University of Lodz*, *Central European University* and *Utrecht University*. These are joined by an Expert Advisory Panel, drawn from across the

world for their specialist expertise in specific GRACE research fields, many of whom we are delighted to welcome as contributors to this final launch event. Additionally, the GRACE Project has engaged Employability Mentors attached to each partner institution who have supported our Researchers in their Employability Enhancement Plans to further capitalise on their career development. This team is joined by our two industrial partners, *Hull City Council* (HCC) and the *Institute on Women's Equality and Women's History* (ATRIA) in Amsterdam who have helped to facilitate and enhance specific research projects within the GRACE family and offer their expertise to the GRACE Project as a whole. Throughout the project, and in addition to their research training and supervision as PhD candidates, our Researchers have been supported by a rigorous framework of especially developed intensive GRACE training schools, a solid academic and employability team, as well as peer support and mentoring through the GRACE Digital Hub.

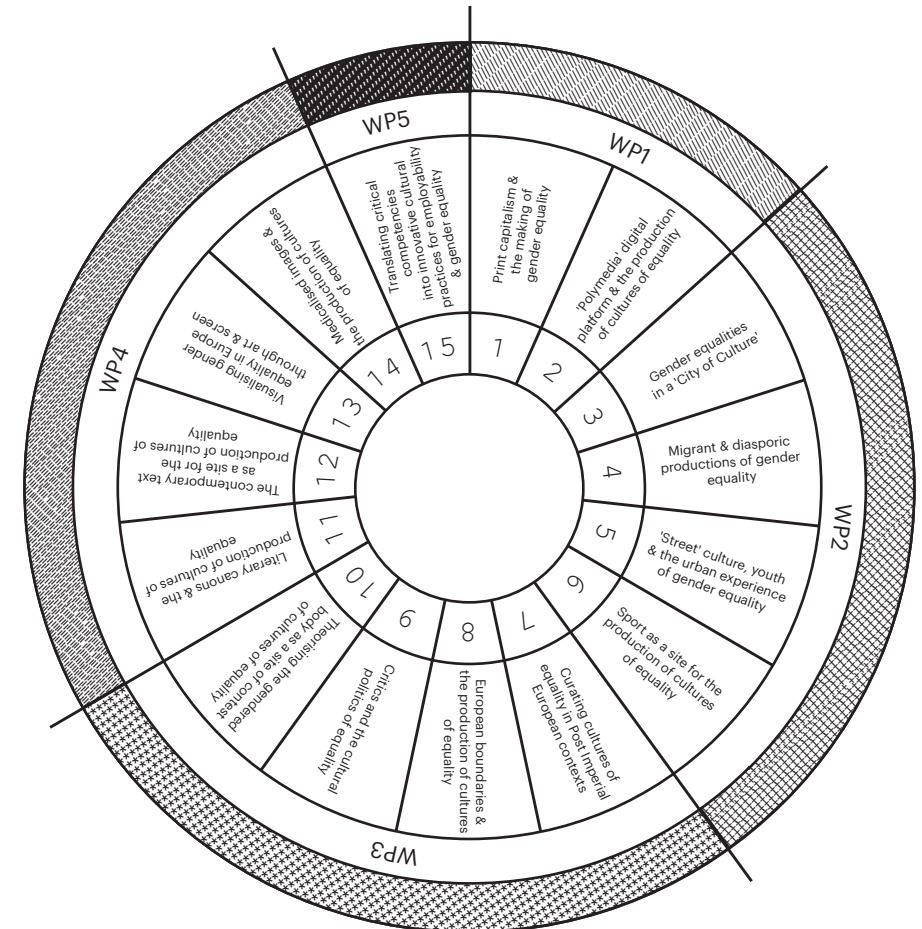
The work of the project has been guided by three broad research questions:

1. How have cultures of equality been produced, embodied, objectified and visualised in art, media, material and popular culture, as well as in 'official' discourse in Europe?
2. How might cultures of equality in Europe be produced and performed differently?
3. In what ways do changing and contested cultural productions shape and constrain people's awareness about, perceptions of, responses to and deployments of equality discourses within specific social contexts?

In approaching these questions, the training network consortium has worked together across five research-orientated Work Packages, illustrated in the following diagram:

 Gender and Cultures of Equality				
WP 1	WP 2	WP 3	WP 4	WP 5
Mediated cultures of gender equality	Urban cultures of gender equality	Intellectual and activist cultures of gender equality	Textual and artistic cultures of gender equality	Employing cultures of gender equality
How has the 'media'- from the historical development of print capitalism to the ongoing contemporary shift to digital and polymediated events—operated as a site for the production, contestation and disciplining of cultures of gender equality?	In what ways has the 'city' in an urbanising, cosmopolitan Europe created eventful sites for the production, contestation and disciplining of cultures of gender equality?	How have intellectual and activist artefacts and praxis developed as sites for the production, contestation and disciplining of cultures of gender equality?	In what ways have the performative practices and artefacts of the humanities and sciences figured in the the production, contestation and disciplining of cultures of gender equality?	How can gender studies researchers' creative & critical competences be translated into innovative cultural practices which enhance gender equality in employability?
 UNIVERSITY OF LODZ 	 Universidad de Oxford Università d'Oxford University of Oxford 	 Utrecht University 	 UNIVERSIDAD DE GRANADA 	 orlando 

The diagram below introduces each of the ESRs, and gives an illustration of the various research projects' approaches to the broad questions under each work package:



- |   |                         |    |                        |
|---|-------------------------|----|------------------------|
| 1 | Lieke Hettinga          | 9  | Raluca Mariana Pinzari |
| 2 | Sara Verderi            | 10 | Johanna Levy           |
| 3 | Orianna Calderon        | 11 | Paola Prieto Lopez     |
| 4 | Zuzanna Szutenberg      | 12 | Zerrin Cengiz          |
| 5 | Tommaso Trillò          | 13 | Tegiye Birey           |
| 6 | Barbara Grabher         | 14 | Eleanor Drage          |
| 7 | Athena Enderstein       | 15 | Wilmarie Rosado Pérez  |
| 8 | Alejandra Benítez Silva |    |                        |

# GRACE Communication, Impact and Dissemination

**The GRACE Interactive Digital Hub** comprises the official GRACE website [www.graceproject.eu](http://www.graceproject.eu) and the GRACE Hub [www.hub.graceproject.eu/index.php](http://www.hub.graceproject.eu/index.php), an interactive communication project, research repository, collaborative working and public engagement space, all of which have been developed and hosted specifically for GRACE by our Partner Associazione Orlando. The Digital Hub facilitates public engagement, communication, dissemination, publicity, peer mentoring and support, knowledge-sharing, collaborative working and serves as a public repository for GRACE publications. As well as supporting public engagement and dissemination, the Hub has proved a highly effective means of networking, knowledge-sharing and communication between the ESRs, facilitating peer support, mentoring, and the sharing of ideas, information, articles, films and so on.

**Footnotes on Equality** is the outcome of a brief for an ESR-led activity to create and curate both a digital/virtual and a physical museum/exhibition exploring the productions of cultures of equality that should have a legacy beyond the end of the funded

project cycle. The artefacts displayed here speak to cultures of equality within the individual projects of the ESRs. The exhibition invites visitors to think critically about the meaning of equality in the European context through creative display. Through this engagement, it seeks to generate dialogue and reflection on how contemporary socio-cultural manifestations and productions shape and constrain people's awareness about, perceptions of, responses to, and deployments of equality discourses within Europe. The exhibition creates a space for the collaborative creation of techniques of critique and resistance, as well as enacting alternative world-building. [www.footnotesonequalities.eu](http://www.footnotesonequalities.eu)

**Quotidian, the GRACE Gender Equality App**, was another ESR-led activity, with a brief to draw on their own research projects to consider how these might contribute to a smart phone App for Gender Equality. Through various consultation procedures, a quote-based App has been developed which allows users to access curated quotes from academic and non-academic sources relating to feminism and issues of equality. The ESR group working

on the App have been involved in all stages of its development, from consultations with prospective users, to dealing with administration, terms and conditions of use, censorship and user protection, right through to coding and programming a prototype App, and then working with graphic designers and programmers, dealing with budgets and marketing strategies and working towards the launch of the final version of the App. [www.quotidian.app](http://www.quotidian.app)

**Filming GRACE** is another impact project, in which the ESRs have been engaged in filmmaking with the support of GRACE expert advisor and filmmaker, Professor Frances Negrón-Muntaner at Columbia University. The main goal of Filming GRACE was to create individual or collective films that expand on and share elements of the research projects with a broader public. Professor Negrón-Muntaner teaches the use of video production as a mode of inquiry to explore a range of questions, and has encouraged ESRs to consider the ways in which the audiovisual medium can produce knowledge in itself as they consider what they want to convey through their videos

and how they might approach their filmmaking. Professor Negrón-Muntaner has supported ESRs in the use of diverse concepts and techniques in their filmmaking that are responsive to each ESR's specific goals.

**GRACE Dissemination: Journal Special Issue, Book Series, Public Event Series** are all part of a wide-ranging plan for dissemination and public engagement which seeks to enhance the employability and skills development of our ESRs as well as disseminate the GRACE research. P.I. Suzanne Clisby negotiated the opportunity for GRACE ESRs to publish in a GRACE journal special issue, carried by the journal *'Studies on Home & Community Science'*, published by KRE/Taylor & Francis in January 2018 (Volume 11, Issue 2, January 2018) on the theme of Gender & Cultures of (In)Equalities in Europe and Beyond. This Special Issue provided an opportunity for seven of our GRACE Researchers to publish from their GRACE research in an international academic journal. Based in Delhi and with a wide readership across Asia and Africa, this journal was chosen specifically as a way to disseminate GRACE

research beyond the borders of Europe, although obviously the Special Issue is available to a global audience: [www.tandfonline.com/toc/rshc20/11/2?nav=tocList](http://www.tandfonline.com/toc/rshc20/11/2?nav=tocList)

Additionally, a contract has been secured with Routledge, Taylor & Francis, for the first of a proposed four-volume GRACE book series drawing on the main themes of the GRACE Project. The working titles for the volumes include *Theorising Cultures of Equality*, setting out a programmatic statement for new ways of thinking about the production of cultures of equality; *Investigating Cultures of Equality* which will set out the innovative methods developed by the 15 GRACE research projects alongside their key findings and results; *Curating Cultures of Equality* which will explore the ways that a curatorial approach enlivens and extends feminist research practice; and *Employing Cultures of Equality* which will address the ways in which new ways of thinking, doing and making cultures of equality have informed public debate and policy. The first of these volumes: *Theorising Cultures of Equality* is scheduled for publication in 2020.

Finally, between January 2018 and February 2019, GRACE ESRs have been involved in showcasing their research in a series of public engagement events held across Europe. This has been an exciting, innovative and ambitious ESR-led programme involving a host of different formats for engagement, from lecture series, seminars, and conferences, to performances and artistic and creative interventions including dance, theatre, film, poetry and literature, social media and public health events. This thoughtful and imaginative event series has allowed a broad audience, both academic audiences and the wider public across all age ranges, opportunities to encounter the research, and has provoked enthusiastic engagement and feedback.



# Conference Organisation

## Venue Addresses

### March 7

#### **Utrecht Centre for the Arts—Utrechts Centrum voor de Kunsten**

(Domplein 4, 3512 JC Utrecht)

- Marnixzaal for panel and performance
- Torenzaal for registration and drinks

Wifi: UCK | Password: UITvolleborst

#### **In De Ruimte**

(Oudegracht 230 AANDEWERF, 3511 NT Utrecht — alternative entrance via Casco Art Institute, Lange Nieuwstraat 7, 3512 PA Utrecht)

Wifi: IDR-PUBLIC | Password: inderuimte

### March 8

#### **Utrecht University Hall—Academiegebouw**

(Domplein 29, 3512 JE Utrecht)

- Aula for panels
- Zaal 1636 and Westerdijkkamer for lunch and refreshments

Wifi: UU-visitor | Password: no password needed

#### **Casco Art Institute: Working for the Commons / In De Ruimte**

(Lange Nieuwstraat 7, 3512 PA Utrecht)

Wifi: Casco Wifi | Password: Commoningcasco7

### March 9

#### **Centraal Museum**

(Agnietenstraat 1, 3512 XA Utrecht — entrance to conference rooms via Nicolaasdwarsstraat 14, 3512 XH Utrecht)

- Tuinzaal Beneden for panels, roundtable, film screening
- Tuinzaal Boven for lunch and refreshments

Wifi: Cmu-publiek | Password: centraalmuseum

You will find a map showing the conference venues at the back of this handbook.

# Conference Programme Summary

Thursday, 7th March 2019

Thursday, 7 March 2019

Utrecht Centre for the Arts (Domplein 4)

15:00–15:30	Conference reception— registration (Torenzaal)
15:15–15:30	Welcome Address: Dr Suzanne Clisby P.I./Director GRACE Project
<b>15:30–17:00</b>	<b>Panel 1: Art, Activism and Cultures of In/Equality</b> (Marnixzaal)
15:30–16:00	Keynote Lecture: <i>Modeling a World Otherwise, and Living It as If It Were Possible</i> by Maria Hlavajova (Artistic Director, BAK)
GRACE Researchers Present:	
16:00–16:10	Lieke Hettinga (CEU/Utrecht): <i>Against Accommodation: Disability and Trans* Visual Poetics.</i>
16:10–16:20	Sara Verderi (Utrecht/CEU): <i>Relational memory in Fadwa Soulimane's poetic of the Syrian uprising.</i>
16:20–16:30	Orianna Calderon (Granada/ Bologna): <i>Feminist Documentary Cinema as a Diffraction Apparatus for the Visualisation of In/Equalities.</i>
16:30–16:50	Keynote Respondent: Dr Nirmal Puwar (Goldsmiths, GlobalGRACE)
16:50–17:00	Panel discussion Chair: Dr Aleksandra Rozalska (GRACE Project C.I. University of Lodz)
17:00–17:45	Break and drinks (Torenzaal)
17:45–18:40	Performance by Beatrice Allegianti Dance Theatre: <i>I've Lost You Only To Discover That I Have Gone Missing</i> (Marnixzaal)

In De Ruimte (Lange Nieuwstraat 7)

19:30 Dinner

Friday, 8 March 2019

Utrecht University Academy Building (Domplein 29)

09:00–9:30 Reception (Zaal 1636)

**09:30–11:00 Panel 2: Public Spaces and the making of Cultures of In/Equality in Europe** (Aula)09:30–10:00 Keynote Lecture: *Challenging Utopian Narratives: Gendered Experiences of Cultural Festival Spaces* by Dr Rebecca Finkel (Queen Margaret University)

GRACE Researchers Present:

10:00–10:10 Tommaso Trillò (Lodz/Orlando): *Social media, the unfulfilled promise of participation, and strategies of resistance.*10:10–10:20 Barbara Grabher (Hull/Oviedo): *Tinted Visions. Festive decorations in LGBT-themed events and their link to the productions of cultures of equality.*10:20–10:30 Athena Enderstein (Orlando/Hull): *Affective engagement and reflexive praxis in training for gender equality in Europe.*

10:30–10:50 Keynote Respondent: Dr Maitrayee Mukhopadhyay (Royal Tropical Institute)

10:50–11:00 Panel discussion  
Chair: Dr Elisa AG Arfini (GRACE Project C.I. Associazione Orlando)

11:00–11:30 Break

**11:30–13:00 Panel 3: Doing Cultures of Gender In/Equality** (Aula)11:30–12:00 Keynote Lecture: *Moving Kinship: Towards Material Equalities for Everyday Life* by Dr Beatrice Allegranti (University of Roehampton)

GRACE Researchers Present:

12:00–12:10 Alejandra Benítez Silva (Hull/Oviedo): *Equality Politics in the Boxing Gym.*12:10–12:20 Johanna Levy (Granada/Bologna): *'Connected to my body': app-data-body entanglements in app-supported menstrual tracking.*

12:20–12:40 Keynote Respondent: Professor J. Neil C. Garcia (University of the Philippines Dilliman)

12:40–13:00 Panel discussion  
Chair: Professor Jasmina Lukic (GRACE Project C.I. Central European University)

13:00–15:00 Lunch break with presentation of books by the GRACE team and the Utrecht University Gender Studies team, by feminist book store Savannah Bay (Zaal 1636)

**Casco Art Institute: Working for the Commons / In De Ruimte (entrance to both: Lange Nieuwstraat 7)****15:00–16:30 Launch of GRACE Public Engagement Projects** (In De Ruimte)

15:00–15:15 Welcome from Casco Art Institute curator Staci Bu Shea

15:15–15:45 *Filming GRACE* Launch: Professor Frances Negrón-Muntaner (Columbia) and Orianna Calderón (GRACE Project)15:45–16:15 GRACE Feminist Smart Phone App Launch: *Quotidian* introduced by the GRACE App Team16:15–16:30 *Footnotes on Equality* Online Exhibition Launch: The GRACE Exhibition Team, designer Anja Groten (Leiden University) and programmer Joana Chicau introduce the GRACE online exhibition.

Friday, 8th March

16:30–17:00 Break

**17:00–20:00 Public Exhibition Opening  
(Casco Art Institute: Working  
for the Commons)**

17:30–18:00 Introduction to: Collective  
exhibition *Footnotes on Equality*  
by GRACE researchers and  
Rotterdam—collective *Cookies*  
Solo exhibition *Two Rubatos*  
by Terre Thaemlitz

18:00–20:00 Exhibition opening reception,  
hors d'oeuvres and drinks

**Centraal Museum (main entrance: Agnietenstraat 1,  
entrance to conference rooms: Nicolaasdwarsstraat 14)**

**18:00–22:30 Museum of Equality & Difference  
(MOED) with Mama Cash:  
Feminist Festival**

More information about  
the programme, ticket sale  
and location you can find  
on [www.mamacash.org](http://www.mamacash.org) and [www.moed.online](http://www.moed.online)

Saturday, 9th March 2019

**Saturday, 9 March 2019**

**Centraal Museum (main entrance: Agnietenstraat 1,  
entrance to conference rooms: Nicolaasdwarsstraat 14)**

09:00–9:30 Reception (Tuinzaal Beneden)  
**09:30–11:00 Panel 4: Decolonising Cultures  
of In/Equality** (Tuinzaal Beneden)

09:30–10:00 Keynote Lecture: *The Radiant  
Island: The "Valor y Cambio"  
Project and Joy as a Decolonial  
Practice* by Professor Frances  
Negrón-Muntaner (Columbia)

GRACE Researchers Present:

10:00–10:10 Paola Prieto Lopez (Oviedo/Hull):  
*Decolonising Theatre:  
Transnational Feminist Solidarity  
in Contemporary Black British  
Drama.*

10:10–10:20 Zerrin Cengiz (Utrecht/CEU):  
*Rethinking Feminism through  
Islam: Leading a Feminist Life,  
Practicing a Feminist Islam.*

10:20–10:30 Tegiye Birey (CEU/Utrecht):  
*Coloniality of Knowing (what is  
best for) Others: Gendered  
Politics of Migrants' and Solidarity  
Networks in Malmö.*

10:30–10:50 Keynote Respondent: Professor  
Rosemarie Buikema (GRACE  
Project C.I. Utrecht University)

10:50–11:00 Panel discussion  
Chair: Professor Isabel Carrera  
Suarez (GRACE Project C.I.  
University of Oviedo)

11:00–11:30 Break

11:30–12:50 **Panel 5: Literary Cultures of  
In/Equality** (Tuinzaal Beneden)

11:30–12:00 Keynote Lecture: *We need to talk  
about decolonization (again)*  
by Professor Elleke Boehmer  
(University of Oxford)

## Conference Programme Summary

GRACE Researchers Present:

- 12:00–12:10 Eleanor Drage (Bologna/Granada): *Science Fiction as the Engine for Cultures of Equality*.
- 12:10–12:20 Wilmarie Rosado Pérez (Bologna/Granada): *De Castro's Poetics of Displacement in "Widows of the Living and the Widows of the Dead"*.
- 12:20–12:40 Keynote Respondent: Professor Susan Stanford Friedman (University of Wisconsin-Madison)
- 12:40–12:50 Panel discussion  
Chair: Professor Lilla Crisafulli (GRACE Project C.I. University of Bologna)
- 12:50–13:00 Short break

**13:00–13:30** ***What is left unseen Exhibition Launch*** (Tuinzaal Beneden)  
The Museum of Equality & Difference (MOED) team: Professor Rosemarie Buikema, Dr Rolando Vázquez Melken, Dr Layal Ftouni, Nancy Jouwe, Rosa Wevers (Utrecht University) introduce the MOED exhibition at Centraal Museum and the MOED online exhibition

13:30–15:00 Lunch Break (Tuinzaal Boven)  
Visit the MOED exhibition at Centraal Museum

**15:00–16:30** ***Roundtable: Gender and Cultures of In/Equality: Decolonial Transnational Dialogues*** (Tuinzaal Beneden)  
Led by Professor Tamara Shefer and Professor Kopano Ratele with Rebecca Helman and invited guests:

## Saturday, 9th March

Professor Rosemarie Buikema (Utrecht University), Dr Yasmin Gunaratnam (Goldsmiths, University of London), Professor Frances Negrón-Muntaner (Colombia)  
Respondent: Professor Rosi Braidotti (Utrecht University)

16:30–17:00 Closing GRACE: final moments with GRACE P.I.s & Researchers (Tuinzaal Beneden)

**17:00–19:30** ***Film screening *Serás Hombre (You will be a man)**** (Tuinzaal Beneden)

17:00–17:15 Introduction by Goya Award Winning Director & Film Maker Isabel de Ocampo

17:15–18:50 Screening  
18:50–19:30 Q & A with Film Maker Isabel de Ocampo and Professor Miguel Lorente Acosta (University of Granada)  
Chair: Professor Adelina Sánchez Espinosa (GRACE Project C.I. University of Granada)

## EKKO (Bemurde Weerd Westzijde 3)

**23:00–03:00** ***Falling from Grace Queer party by niet normaal\****  
Ticket sale on [www.ekko.nl/productie/falling-from-grace](http://www.ekko.nl/productie/falling-from-grace)

# Abstracts

Thursday March 7th

## Panel 1: Art, Activism and Cultures of In/Equality

Chair: **Dr Aleksandra Rozalska**, GRACE Project C.I.,  
University of Lodz

Keynote: **Maria Hlavajova**, Artistic Director, BAK,  
GRACE Expert Advisor; *Modeling a World Otherwise,*  
and *Living It as If It Were Possible*

Abstract: In her practice as curator, organizer, and educator, Maria Hlavajova has engaged in the art in/of the *otherwise*—art that is public space and political sphere, and where instituting otherwise (or being together otherwise) is not only imaginable but also possible. In her lecture, she begins from the notion of “crisis as critique” and extends it into “critique-as-proposition,” which she considers vital for the notion of art she advocates: art that has shifted from “making things to making things happen” (Jeremy Deller). She then discusses “propositions for non-fascist living” as a conceptual practice of re-mapping the present defined by the dramatic resurfacing of historical and contemporary fascisms. Grounding her discussion in the case study of the ongoing eponymous project at BAK, *basis voor actuele kunst*, Utrecht, she then outlines a proposition for the notion of art-as-politics. Besides the project *Propositions for Non-Fascist Living* (2017–ongoing), the lecture includes a number of examples from the long-term research project FORMER WEST (2008–2016), an international collaborative project modeling a world in which the geo-political “west” no longer holds a position of hegemony.

Keynote Respondent: **Dr Nirmal Puwar**, Goldsmiths,  
University of London, GlobalGRACE

GRACE ESRs:

**Lieke Hettinga** (CEU/Utrecht):  
*Against Accommodation: Disability  
 and Trans\* Visual Poetics*

**Abstract:** In this presentation, I set out the central concern of my GRACE doctoral research: how contemporary artists and activists situated in Euro-American culture visualize and enact disability and transgender embodiment that engages with, responds to, or resists neoliberal demands of transparent identities. Departing from activist critiques of a politics of visibility, where visual representation is offered as the primary route through which to achieve political currency, I examine visual practices that both question what Paul B. Preciado calls the “optical ontology” through which embodiment is understood, as well as queer the terms on which non-normative bodies become legible. Drawing on the writings and visual practices of Reina Gossett, Park McArthur, Mel Baggs, Wu Tsang, and Jesse Darling, I discuss a possible visual poetics that offers entry points into a visual culture that multiplies the forms in which bodies appear. In doing so, I indicate how artist and activists working in scenes of transgender and disability justice can illustrate their shared political affinities in challenging traditional understandings of the human body as well as contesting normative reproductions of the social through a logic of ‘against accommodation’.

**Sara Verderi** (Utrecht/CEU):  
*Relational memory in Fadwa Soulimane's poetic  
 of the Syrian uprising*

**Abstract:** Abstract: Inspired by the role of art in a time of ongoing crisis and transition which we examined during a BAK Summer School in 2017, this paper considers the notion of art and activism related to the Syrian uprising, war and exile in relation to the broader, European and global historical moment. The paper begins with sketching the uprising or “revolution” of which I was a participating observer during my study exchange in Damascus in 2011. My paper will reflect on that process, focusing on Fadwa Soulimane’s participation in the revolution (2011-2012). Drawing on Soulimane’s assumption that “Syria is not only a geography, it is an idea”, I will analyse her performance of what Astrid Erll terms “relational memory” of the Syrian uprising in a selection of her artifacts produced during her exile in France (2012-2017).

**Orianna Calderon** (Granada/Bologna):  
*Feminist Documentary Cinema as a Diffraction Apparatus  
 for the Visualisation of In/Equalities*

**Abstract:** Following Karen Barad’s diffractive methodology, I analyse feminist documentary cinema as a diffraction apparatus: Technologies that make part of the world intelligible to another part of the world in specific ways by means of intra-actions between human and non-human agencies and objects of observation. By diffractively reading insights raised by two Spanish documentary films, *Cuidado, resbala* (2013) and *Yes, We Fuck!* (2015), I exemplify three effects that some feminist material-discursive practices in documentary cinema can have on the visualisation of in/equalities and the materialisation of different living conditions. Both films:

1. Operate as feminist countervisuality devices: They make sense of the patriarchal unreality created by a visibility’s authority while at the same time proposing a real alternative (Mirzoeff 2011).
2. Render visible ways in which patterns of difference are turned into and/or employed by structures of inequality: The visualisation metaphor of diffraction attends to “patterns of difference” (Barad 2007: 29) and “where the effects of difference appear” (Haraway 2004: 70).
3. Co-create conditions for the existence of intelligibilities outside the androcentric framework and for the strengthening of strategic alliances from and against precarity: Diffractive thinking moves from “reflecting on representations” to “accounting for how practices matter” (Barad 2007: 90).



Friday 8th March

## Panel 2: Public Space and the Making of Cultures of In/Equality in Europe

Chair: **Dr Elisa AG Arfini**, GRACE Project C.I. Associazione Orlando

Keynote: **Dr. Rebecca Finkel**, Queen Margaret University;  
*Challenging Utopian Narratives: Gendered Experiences of Cultural Festival Spaces*

**Abstract:** Festival spaces can be cauldrons for sociological exploration. By entangling people and places, cultural festivals can be considered reflections of or responses to societal norms at specific times and locations. We can learn a lot about the cultural architecture of a society by the way they gather and celebrate. Ephemeral and bound by physical geography, cultural festivals are positioned to disrupt/develop relationships amongst individuals and communities as they share experiential spaces. Investigating performances and participation in festival landscapes allows for insight into who and what is considered important - and unimportant - and how this may manifest itself in collectively held beliefs and values. Yet, for every inclusion, there is exclusion. It is only recently that issues of under-representation, marginalisation, and intolerance have begun to emerge in critical events discourses. In an effort to address how structural inequalities reinforce themselves in so-called liminal sites, this lecture investigates gendered experiences in cultural festival spaces with specific regard to perceptions of belonging. Drawing on feminist post-structural philosophy, such as Butler's (1990) theories of normative gender performativity and Wilks and Quinn's (2016) concept of the heterotopia of festivals, this discussion interrogates the gendered in/exclusion of cultural festival environments and questions contemporary theorisations of festivals as sacred spaces linked to the building of social and cultural capital. As settings of ritual and power, it can be argued that hegemonic structures and controls still govern most cultural festival spaces. Festivals are often regarded as spaces of rupture and escapism; yet, like the societies they represent, they are not entirely free from the (re)production of cultures of equalities.

Keynote Respondent: **Dr Maitrayee Mukhopadhyay**,  
Royal Tropical Institute

GRACE ESRs:

**Tommaso Trillò** (Lodz/Orlando):  
*Social media, the unfulfilled promise of participation, and strategies of resistance*

**Abstract:** Social media have often been celebrated as the new frontier of participatory democracy. Early academic production on social media mostly endorsed this techno-enthusiasm, supporting an understanding of social media as a space for horizontal public deliberation. Recent events such as the Cambridge Analytica scandal, however, seem to have propelled a wave of techno-skepticism by pointing out that social media are not public spaces but privately owned platforms run by for-profit corporations that capitalize on the time and unpaid labour of their users. Based on the data analysis and fieldwork that I carried out during the GRACE Project, I make three main points in my presentation. These are, namely, that (i) material inequalities shape access to social media in general and social media visibility in particular, that (ii) social media are not public spaces but privately-owned for-profit platforms, and that (iii) performing resistance on social media is possible but requires planning and brokerage. Overall, social media seem to be platforms where power operates in ways that are remarkably similar to other social contexts and are no more conducive of public participation than any other virtual or analogue space.

**Barbara Grabher** (Hull/Oviedo):  
*Tinted Visions. Festive decorations in LGBT-themed events and their link to the productions of cultures of equality.*

**Abstract:** In 2017, Hull, in the North East of England, celebrated its status as *UK City of Culture*. As part of the 365 days of transformative culture, the mega-event commemorated the 50th anniversary of the partial decriminalization of homosexuality in England and Wales. The week-long event series entitled *LGBT50* began with the *UK Pride Parade and Party* organized by local charity Pride in Hull and culminated with a *Summer Tea Party* curated by queer arts collective *Duckie*. In the decorative design, rainbows are omnipresent in the UK Pride event. According to producers and participants, this multi-coloured style infers a narrative of equality and notions of 'tolerance', however artists associated with the Summer Tea Party paint another vision. Moving away from rainbow branding, they seek a renegotiation of equality through



decorative design. Glitter and rainbows are replaced by an aesthetics of recycled renaissance, as the lead artist of the community art project *50 Years for 50 Queers* describes. Through this critical analysis of the festive decorations representing *LGBT50* in Hull, I consider contesting and contrasting notions of equality in public spaces.

**Athena Enderstein** (Hull/Orlando):

*Affective engagement and reflexive praxis in training for gender equality in Europe.*

**Abstract:** Trainings for gender equality are designed as moments of rupture and learning, where different epistemologies meet and paradigm shifts occur. These moments are guided by transformatory aims and emancipatory ethics, but encounter tension and paradox as these aims and ethics interface with the constraints of practice such as marketization, technocratization and multiple forms of resistance. Over the last three years I have investigated the translation and circulation of feminist and gender knowledges in training for gender equality in Europe. I have built a dynamic multi-level topography of theory, methodologies and practice as applied by gender+ trainers. I recognize that a workshop space is not outside of hegemonic structures and regimes of inequality. Thus, in response to the proposals of this panel, I reflect on two insights from my research with gender+ trainers. First, the understanding of learning as an affective process, and the acknowledgement of the intimacy of “gender” in self-concept and interpersonal interaction, which can be engaged through a pedagogy of discomfort. Second, the acknowledgement of the gendered and intersectional subjectivities of “equality workers” themselves and the value of reflexive praxis. I argue that adopting these approaches in the creation of learning spaces and processes, contested as they are, can offer a valuable contribution to the feminist project of equality building.

## Panel 3: Doing Cultures of Gender In/Equality

**Chair:** **Professor Jasmina Lukic**, GRACE Project C.I. Central European University

**Keynote:** **Dr Beatrice Allegranti**, University of Roehampton; *Moving Kinship: Towards Material Equalities for Everyday Life*

In this keynote I introduce interdisciplinary choreographic and dance movement psychotherapy practice, research and activism with people living with the rare diagnosis of ‘young onset dementia’, their families and the artistic team *Beatrice Allegranti Dance Theatre*. The project builds on previous interdisciplinary practice and research highlighting the experience of loss and grief, not as ‘lack’ but as an embodied-relational process: loss is visceral and not something that we ‘do’ alone (Allegranti and Wyatt, 2014; Allegranti 2014, 2017; Butler, 2010). Moreover, given the higher prevalence of women living with dementia coupled with women being far more likely to be a carer for a family member living with dementia, I consider the intersecting body politics of family life with dementia and how this impacts on intimate relating and everyday material engagements.

I draw from posthumanist / feminist new materialist scholarship (Barad, 2007; Braidotti, 2013), more-than-human creative philosophy (Manning 2013) and neurofemism (Allegranti and Silas, 2019) as ways to understand entanglement: that we are not bounded self-contained fully formed humans but porous processes—enfolding within a complex network of bodies, language, affect, tactile-kinaesthetic relating, ecologies, environments, technologies, embodied practices, power structures and performativities. Further, a posthuman view of dementia tangles with, and disrupts wider social, political and cultural inequalities of loss of ‘self’, place/space, language, memory, identities, intimacy, vulnerability and care.

My intent is to discuss the ethics and politics of how we affect and are affected by co-composing artistic material not only *for* an audience but *with* and *through* the audience—in this case families living with young onset dementia. As such, my proposition of *Moving Kinship* is an entangled embodied practice and collective agency that works with human and more-than-human-bodies and worlds simultaneously - as a way of creating new worlds and considering wider potential as activist research and practice.

Keynote Respondent: **Professor J. Neil C. Garcia**,  
University of the Philippines Dilliman, GRACE Project  
Expert Advisor

GRACE ESRs:

**Alejandra Benítez Silva** (Hull/Oviedo):  
*Equality Politics in the Boxing Gym*

Abstract: The materiality of the female bodies becomes an embodiment of inequality in the boxing gym, however the inequalities women boxers experience is often neglected or diminished. Here I am concerned to make visible the existence of inequality and promote equality in boxing. I focus on the ways in which gender equality —understood as the access of women to fully participate and to be recognized as equals (Fraser 2007; 2013)— is negotiated and challenged in boxing. I depart from the perspective of authors (Messner 2011; Cahn 2015) who challenge discourses that proclaim a triumph of equality in sports, and argue that these narratives can undermine efforts to achieve equality in sport. The aim of my presentation is to highlight not only the existence of gendered politics in a sporting context, but also the need to create pedagogies, praxes and relationships aiming at equality in sport. My analysis has developed through ethnographic, feminist qualitative research involving participant observation in a boxing academy in the North of England between September 2017 and April 2018 and semi-structured in-depth interviews with members of the boxing community across the UK.

**Johanna Levy** (Granada/Bologna):  
*Connected to my body': app-data-body entanglements  
in app-supported menstrual tracking*

Abstract: Mobile applications for menstrual tracking (menstrual or period apps) allow for observation and analysis of menstrual cycles and associated sensations, emotions and behaviours. When people engage in app-supported period tracking, manifold entanglements are being established between bodies, apps, smartphones and digital data. Drawing on interviews carried out with menstrual app users in Austria and Spain, and an auto-ethnography using several apps myself, my aim is to examine the cognitive, emotional and corporeal relations that arise from digitized period tracking. I argue that app-supported menstrual tracking influences our understanding and experience of menstruation, bodies and selves, and has consequences for gender and cultural in/equalities. Menstrual tracking via apps leads to shifts in how menstruating bodies and selves are being remembered, depicted, related, interpreted and enacted. This in turn has the potential to reinforce and challenge existing in/equalities, and lead to novel exclusions and inclusions.

Saturday 9th March

## Panel 4: Decolonising Cultures of In/Equality

Chair: **Professor Isabel Carrera Suarez**, GRACE Project  
C.I. University of Oviedo

Keynote: **Professor Frances Negrón-Muntaner**,  
Columbia University; *The Radiant Island: The "Valor y  
Cambio" Project and Joy as a Decolonial Practice*

**Abstract:** From February 8-17, Frances Negrón-Muntaner and a team of artists, designers, programmers and community activists launched Valor y Cambio, an art, storytelling and just economy project in Puerto Rico, a US colonial possession. The project invited people to tell a story to a re-outfitted ATM of what they valued. In exchange, they received a story embedded in six community currency bills which would be accepted in nearly 40 businesses for 8 days. The currency featured Puerto Rican figures, including women and people of color, and places who exemplified the project's four values: equity, solidarity, justice, and creativity. The results surprised everyone: In a country suffering a profound debt crisis where nearly 50% of people live under the poverty line, hundreds of participants stood in line every day for hours, rain or shine, to obtain a bill. Yet, the vast majority of people did not spend the money. Instead, they exchanged ideas while on line, broke down into tears or joyful smiles when they obtained the bills, and later asked: How can we keep this movement going? In this talk, Negrón-Muntaner reflects on the possibilities and limits of joy as a decolonial practice..

Keynote Respondent: **Professor Rosemarie Buikema**,  
GRACE Project C.I., Utrecht University

GRACE ESRs:

**Paola Prieto Lopez** (Oviedo/Hull):  
*Decolonising Theatre: Transnational Feminist Solidarity  
in Contemporary Black British Drama*

**Abstract:** Black British drama has seen a shift in the thematic concerns explored in the plays by Afrodescendant playwrights in the last two decades. The old diaspora and migration themes that were prevalent in earlier decades have been replaced by a growing interest in global sociopolitical topics that are explored from the local. In the past few years, Afrodescendant playwrights, and particularly black women, have been forging networks of solidarity through a variety of themes such as the exploration of the legacies of colonialism in urban violence, the recovering of black women in history, or socio political themes that transcend the boundaries of the nation. Drawing on intersectionality and decolonial theory, my presentation explores the concept of solidarity (Mohanty 2003; Davies 2016) and coalition (Lugones 1987; 2003) in the plays of contemporary afrodescendant women playwrights in the UK. These theatre practices of resistance have not only visibilized the lived experiences of gendered and racialized subjects, but also created other forms of knowledge in search of new possibilities that may provide an alternative to the Western theatrical canon, in terms of both form and content.

**Zerrin Cengiz** (Utrecht/CEU):  
*Rethinking Feminism Through Islam: Leading a Feminist  
Life, Practicing a Feminist Islam*

**Abstract:** The existing debates on Muslims and Islam in Europe offer a vast array of perspectives from different academic disciplines. What these different disciplines often converge on is around the topics of Muslim women and their agency in contemporary Europe and the European imaginary, which includes the role of feminism and feminist activism. In these discussions, Islamic feminism is also often referred to either/both as an alternative theological strand of inquiry or/and a conceptual paradox worth acknowledging in studies on Muslim women's agency, self-expression and engagement with faith. Drawing on the discussions on Muslim populations' engagement with feminism and gender-equality politics in Europe, here I present an analysis of my research findings about Islam and feminism. Based qualitative interview data, I discuss the ways in which people relate to the idea of feminism and gender equality/justice politics either as a religious

necessity or as a more secular political engagement, or a combination of both. Furthermore, I introduce my findings with regard to how an Islamic religious understanding of feminism is adhered to, lived and created through the lives of the people in Europe today.

**Tegiye Birey** (CEU/Utrecht):  
*(De)Coloniality of Solidarity: Gendered Politics  
 of Migrants' and Solidarity Networks in Malmö*

**Abstract:** Recent migrants' and solidarity mobilizations have been interpreted as challenging the bounds of citizenship generating autonomous political dynamics or constituting a third space where these dynamics are in counterpoint. There is a prominent gap in gendered analysis and implications of these emerging constellations, which disproportionately traps the analyses at the level of the migrant/native binary. To better understand the political scope and impact of migrant activism, it is essential to attend to intersectional narratives of race, gender and sexuality that have been central both to the border-making practices of the European states and to the place-making practices of newcomers. Reflecting on yearlong fieldwork in Malmö, this paper draws on the work of Maria Lugones on *coloniality of gender*, as well as *world-traveling* and *loving-perception* as tools of decolonizing relationships of differently positioned actors within migrants' and solidarity networks.

## Panel 5: Literary Cultures of In/Equality

**Chair:** **Professor Lilla Crisafulli**, GRACE Project C.I.  
 University of Bologna  
**Keynote:** **Professor Elleke Boehmer**, University of  
 Oxford; *We need to talk about decolonization (again)*

**Abstract:** Decolonization is an unfinished project and remains an ongoing and pressing question in the humanities today. Though postcolonial studies have been established in departments of literature and, more infrequently, of history, this has tended to be in a piecemeal, marginal and defensive way. Even or especially in the academy, we are not yet properly postcolonial. In this keynote I will use perspectives from postcolonial literature, including a case study from Afua Hirsch via Robert Baden-Powell, to understand the ongoing impacts of empire, in particular of inequality, in educational institutions today, and to consider how we historicize and redress these disparities. In particular, how do we deal with our complicities, when those educational structures and syllabuses have themselves been used as instruments of empire, and as means of keeping inequalities in place? I will end by considering key aspects of a properly decolonial syllabus.

**Keynote Respondent:** **Professor Susan Stanford  
 Friedman**, University of Wisconsin-Madison, GRACE Project  
 Expert Advisor

GRACE ESRs:

**Eleanor Drage** (Bologna/Granada):  
*Science Fiction as the Engine for Cultures of Equality*

**Abstract:** While science fiction is still often considered a 'white male' genre, it also demonstrates a strong genealogy of women writers who have used the genre as an engine for the creation of cultures of equality. Here I ask how the novels I analyse in my thesis could be usefully taught in literature departments, and what gaps, omissions, and shortcomings I now identify in the way that I have discussed these novels as part of my GRACE doctoral research.

**Wilmarie Rosado Pérez** (Bologna/Granada):  
*De Castro's Poetics of Displacement in "Widows of the living and the widows of the dead"*

**Abstract:** In my presentation, I would like to share an analysis of poetical verses dealing with the topic of displacement from the perspective of feminist historical and literary criticism. Starting with a close reading of a few stanzas of poetical texts penned by Rosalía de Castro (1837- 1885) I reflect briefly on how the massive overseas Galician migration to America, prompted an amalgam of gendered literary responses during the mid-nineteenth century. The poetic language and metaphors of mobility which resonated with the unfolding events happening in that period, were flexible enough to serve the interests of women writers, such as De Castro. Indeed, this author's poetical reflections of migration, the politics of colonisation and patriarchy permeate most of her poetics. Specifically, I concentrate here on De Castro's poetical depiction --from the inland Galicia-- of the consequences of what has been denominated as the "first wave of Galician migration" on the women who were left behind. De Castro called this part of the population who remained, the *Widows of the living, widows of the dead* (*As viudas dos vivos e as viudas dos mortos*).

## Roundtable: *Gender and Cultures of In/Equality: Decolonial Transnational Dialogues*

**Professor Tamara Shefer** and **Professor Kopano Ratele**  
 with **Rebecca Helman** and invited guests:  
**Professor Rosemarie Buikema** (Utrecht University);  
**Dr. Yasmin Gunaratnam** (Goldsmiths University of  
 London); **Professor Frances Negrón-Muntaner** (Columbia  
 University)

**Respondent:** **Professor Rosi Braidotti**  
 (Utrecht University)

**Abstract:** Western Europe, North America and the global North in general are often represented as the most gender equal regions in the world, with regions such as Africa, Asia, the Middle East and Latin America positioned as unequal, homophobic, violent and precarious gendered spaces. These cultural constructions and scholarly practices are constituted by and constitutive of ongoing relations of coloniality and global racisms and patriarchies. Hierarchizations within the world knowledge economy have resulted in the uncritical deployment of Euroamerican discourses and strategies for promoting gender equality in global Southern contexts and frequently relations of patronage in both the scholarly and political transnational traditions. Within this context it is necessary to ask critical questions about the relationship between 'Europe' and 'Africa' (as conceptual frameworks, locations of enunciation, and ideological positions) within the paradigm of gender and equality work, both scholarly and praxis-based engagements. This roundtable includes scholars from South Africa and Europe to open up a decolonial transnational dialogue around intersectional gender justice work. We reflect on our positionality as African and European gender researchers and ask questions such as: Is a decolonial gender equality possible? What might decolonial gender-focused partnerships between Europe and Africa look like? How can we challenge the coloniality that permeates our scholarly practices both within and between global Southern and Northern contexts? Through transnational dialogue we hope to promote more meaningful engagement with the project of decolonial gender justice in our scholarship in and beyond the university.



# Special Programmes

## Beatrice Allegranti Dance Theatre:

*I've Lost You Only To Discover That I Have Gone Missing*

Utrecht Centre for the Arts, 7th March, 17:45

This dance theatre work tries to capture some of the world's unruly, noisy, active, multiplicitous and deeply relational, social and medical taboos, about loss, intimacy and embodied resistance. The choreography and original music evolved from Participatory Dances taking place during 2017, in collaboration with people who live with the rare diagnosis of 'young onset' dementia, their family carers and Beatrice Allegranti Dance Theatre. Together we have been working 'kinaesthetically' (with the sense of movement) and developing a series of bespoke dances and music that offer an embodied tangle of life stories past, present and future. The project has opened a space for making physically and spatially visceral, otherwise hidden vulnerabilities and social arrangements. We are as Judith Butler has it, asserting our 'right to appear'.

We would like to extend our gratitude to all the participants involved in this project for offering us poignant and, often overlooked insights into their lives with dementia and, for teaching us how to re-inhabit ourselves.

This performance has been adapted for the GRACE Conference. The full-length production will be premiered in Bergen, Norway, October 2019.

## GRACE books at Savannah Bay

Academiegebouw, Friday 8th March 13.00–15.00

Savannah Bay, Utrecht's feminist bookshop, originates from the very first women's bookstore in the Netherlands, called De Heksenkelder (the Witches' Vault), established in 1975. In 1984 the women's bookshop moved to the current building on Telingstraat 13 and was renamed Savannah Bay, after the play by Marguerite Duras. Savannah Bay specializes in literature, poetry, and books in the field of gender studies and LGBT studies.

On 8th March, during lunch, Savannah Bay will be presenting books by members of the GRACE community, as well as members of the Utrecht University Gender Studies Programme.

## Filming GRACE: Envisioning Gender in In/Equality Research

Casco Art Institute: Working for the Commons,  
8th March, 15:15

How can we use video production as a mode of inquiry to explore a wide range of questions, including those related to social difference and in/equalities? With the guidance of Professor and filmmaker Frances Negrón-Muntaner, the fifteen GRACE Early Stage Researchers engaged in the production of short videos that illuminate and expand on issues that emerged through their research processes. In this launch event, Professor Negrón-Muntaner will talk about her understanding of the audiovisual medium as a way of producing knowledge in itself, not just as an instrument to convey information. Orianna Calderón, GRACE Researcher and a key coordinator of the *Filming GRACE* project, will then present a trailer with fragments from all the videos produced by the GRACE research team, which are also part of the *Footnotes on Equality* exhibition. The possibilities explored in these short films range from interviews with female boxers and anti-racist playwrights, to experimental juxtapositions of sounds and images that reveal contradictions, patterns of continuities and/or differences that matter.

## Quotidian Feminist Smart Phone App Launch

Casco Art Institute: Working for the Commons,  
8th March, 15:45



quotidian

*Quotidian* is the smartphone app developed by the GRACE Smartphone App Design Group. *Quotidian* is an interactive and multisensorial app that provides users with intersectional feminist quotes from all around the world. It was developed through a participatory design process involving the communities in which the GRACE researchers are embedded. Ideas were gathered from the bottom-up, leading to the development of the app concept, of a first prototype, and a growing collection of quotes.

*Quotidian* is based on an ethic of inclusion, manifest in the content and embodied by the users. *Quotidian* carries the voices of a diverse range of feminisms, and offers the user the opportunity to add their own, through intuitive, accessible, and responsive design. *Quotidian* is an example of ICT done otherwise, exploring the possibilities of community sourced, participatory alternatives to neoliberal and market-oriented internet technologies development.

*Quotidian* incorporates feminist principles in ethics, theory, and technology, embracing the tension between the ideal (what a perfect feminist app would look like) and the practical (what needs to be done in order to develop a functioning smartphone app). The process was not without challenges, but it was filled with moments of unexpected connections and discoveries between ideas, people, and places. The final version of the app was developed with the technical support of the Oviedo-based IT development company *Sentido Común*, the skills of Lodz-based graphic designer Justyna Balczevska, and the invaluable contribution of the Bologna-based curators of the quote archive Elena Kollin and Elizabeth Cucco.

To download QUOTIDIAN, go to the GRACE website: [www.graceproject.eu/quotidian](http://www.graceproject.eu/quotidian)



### Footnotes on Equality Opening

Casco Art Institute: Working for the Commons,  
8th March–12th May  
[footnotesonequality.eu](http://footnotesonequality.eu)  
Opening: Friday, 8th March 17.00–20.00

*Footnotes on Equality* is an exhibition created by the GRACE researchers' curatorial team and viewable at Casco Art Institute: Working for the Commons, and online at [www.footnotesonequality.eu/](http://www.footnotesonequality.eu/). Throughout their work, GRACE researchers have encountered instances where the notion of equality is an ongoing struggle sustained by social movements and in dialogue with efforts in governmental policy and legislation. They've collected objects out of these situations as cultural props to tell stories around experiences of (in) equality, and also around moments of resistance to a discourse on equality that has come to reinforce European geopolitical boundaries, creating spaces of 'achieved equality' and global horizons of the 'not there yet.' The collection includes various materials; fieldwork notes, visual recordings, transcriptions, artworks, and readymade objects. The researchers share their investigations on broad themes

where the concept of individual and structural equality is challenged, and the exhibition offers artifactual analysis as a way to engage and disseminate, as well as produce "new" sites and events of and about cultures of equality.

The exhibition presents the objects as footnotes; explanatory material that simultaneously helps make sense of a text and does not fit into the flow of the text. The exhibition website, developed by designer Anja Groten and programmer Joana Chicau visualizes these footnotes as forms of displacement, moving from the margin to the centre of attention. At Casco Art Institute, the Cookies design collective have developed a system of hanging textile elements—articulating the space into opaque and semi-transparent layers, corridors, and cul-de-sacs. *Footnotes on Equality* highlights the desire to question mainstream notions of equality in Europe, and to show struggles as ongoing and incomplete. *Footnotes on Equality* is evidence, additional support, alternative perspectives, diverse insights and anecdotes that supplement the academic paper, creating an ethnographic "scenography" to construct, analyze, read through and critique the concept of "equality."

About Casco Art Institute:  
Working for the Commons

## Casco Art Institute : Working for the Commons

The commons is a composite term—political, economic, social, cultural—acting for change towards non-binary, sharing forms of life, which undo the artificial divisions and hierarchies in social domains such as the private (market) and the public (state), the intellectual and the manual, the rich and the poor—or name it!—towards a lively, life affirming ecology of caring, collaborative, and cooperative relations, and the celebration of differences. Art is one of the most open and affective ways of inquiring, imagining, and enacting such a commons; and at Casco Art Institute: Working for the Commons we call this a study process. In cooperation with artists and communities, especially in the fields of education and social movements, Casco Art Institute: Working for the Commons is dedicated to the production and presentation of art as a study process of the commons.

## Museum of Equality and Difference (MOED)



The Museum of Equality and Difference (MOED) is an online museum and research project based in the Netherlands, made possible by the GRACE: Gender and Cultures of Equality Project. MOED gives a platform to artists, cultural institutions, and feminist, anti-racist and posthuman activist organisations and scholars who create imaginaries of a different—and more equal—future. [www.moed.online](http://www.moed.online)

### MOED and Mama Cash Feminist Festival

Centraal Museum, Friday, 8th March,  
18.00–22.30

Mama Cash was conceived around a kitchen table in Amsterdam in 1983. Since then, it has grown from a group of five feminist activists into an international fund that supports women's, girls' and trans people's movements around the world.

MOED and Mama Cash have joined forces for Mama Cash's annual Feminist Festival taking place on International Women's Day. They present a public programme with contributions by artists, researchers, curators and makers, about the imaginary, art, feminism and inclusion. More information about the programme, ticket sale and location you can find on [www.mamacash.org](http://www.mamacash.org) and [www.moed.online](http://www.moed.online).

## MOED: What is left unseen

A critical perspective on Centraal Museum's collection

Centraal Museum, 16th February– 30th June

Opening: Saturday, 9th March, 13.00–15.00



In recent years, the theme of diversity and exclusivity has become a major topic of research and debate in the world of museums and of culture more generally. How can museums be a place where everyone feels at home, irrespective of education, gender and cultural background? What exactly does diversity entail, and how can we translate this into policy and practice? What does equality look like, for whom and why? And what does difference look like, for whom and why? To investigate these questions further, Centraal Museum has teamed up with MOED: the *Museum of Equality and Difference*, established by the Gender Studies research group at Utrecht University. This partnership gives Centraal Museum the opportunity to explore new perspectives. The expertise of this diversely composed team helps us to critically review our own collection, and thereby our own identity as a museum.

The collaboration between MOED and Centraal Museum has resulted in the exhibition *What is left unseen*. We ask: Which objects in our collection can be furnished with new context, so that they present a new and more inclusive story to the visitors? How can we develop alternatives to the white male gaze, which has dominated our view of history for the past centuries? From our own collection, pieces by Nola Hatterman, Steve McQueen, Ary Scheffer, Therese Schwartz and historical pieces by Nicolaas Beets are used to create a dialogue with a number of special loan pieces by Patricia Kaersenhout, Iris Kensmil, Rotimi Fani-Kayode, Faisal Abdu'allah, Jan van Bijlert and Samuel Aranda.

This dialogue leads to questions such as: How do we look at our own history? Can we place our own narratives in a different perspective? These and other questions are explicitly addressed in *What is left unseen*, and they will help the museum to develop a more inclusive programme.



**Film Screening and Q&A: Isabel De Ocampo's  
'Serás Hombre' ('You will be a man'),  
Spain 2019, 95 min.**

Centraal Museum, Saturday, 9th March,  
17.00–19.30

This documentary is about sexism and masculinity. It's also a journey through reflections on the male condition, an attempt to strip away beliefs, myths and prejudices about masculinity.

Why is there violence against women? We try to answer this with the help of a former pimp trapped by his past and of an artist, the son of a prostitute, who transforms his pain into provocative performances. In parallel, a high school teacher's seminar with his adolescent students and a team of publicists become debate scenarios on the same theme. Interspersed throughout the whole documentary we find the reflections by influential men who address the issue of masculinity from very diverse perspectives. A rich and complex approach that invites us to reflect on our own gender related education and socialisation.

Produced by: Isabel de Ocampo, Gris Medio, Orreaga Filmak  
and Ad-Hoc Studios  
Directed by: Isabel de Ocampo  
Format: DCP Digital

The film will be introduced by the director, and the screening will be followed by Q&A with her and Professor Miguel Lorente Acosta, chaired by Professor Adelina Sánchez Espinosa.

***Falling from Grace*  
Queer party by niet normaal\***

EKKO (Bemuurde Weerd Westzijde 3),  
Saturday, 9th March, 23.00



Niet normaal\* is a queer art collective based in Utrecht. The collective wants to challenge Dutch normality by creating a space where different ways of living and loving are celebrated. It builds community for queer culture and music, joining forces with music venue EKKO.

Ticket sale on [www.ekko.nl/productie/falling-from-grace](http://www.ekko.nl/productie/falling-from-grace).

**Museum Arnhem (partner of MOED):  
Your Voice Matters. International exhibition**

Museum Arnhem at its temporary location at the  
Walburgis church, 8th March – 2nd June  
Guided tour by the curator: 10th March, 12:00.

Curator Mirjam Westen selected works by 12 international women artists, for an exhibition that not only celebrates the multiplicity of feminisms, but also questions the 'absent' voices. The show features installations, performances, paintings, photo-, and video works by: Wafae Ahalouch el Keriasti (1978 MA/NL), Manal AlDowayan (1973 SA), Christine Ayo (1987 UG), Esiri Erheriene-Essi (1982 UK), Alicia Framis (1967 ES), Patricia Kaersenhout (1966 NL), Iris Kensmil (1970 NL), Heba Khamis (1989 EG), Susanne Khalil Yusef (1984 DE), Csilla Klenyánszki (1986 HU), Cristina Lucas (1973 ES) and Shana Moulton (1976 VS). Organized on the occasion of the commemoration of 100 years of women's right to vote in the Netherlands.

Address: Sint Walburgisplein 1, 6811 BZ Arnhem  
Hours: Wednesday through Sunday 12:00 PM - 6:00 PM  
The guided tour is free. Please confirm your attendance at  
[mirjam.westen@museumarnhem.nl](mailto:mirjam.westen@museumarnhem.nl)

# Contributor Biographies

(in alphabetical order)



**Dr Beatrice Allegranti,  
University of Roehampton**

Dr Beatrice Allegranti's experience is influenced by several intersecting identities: independent choreographer, UKCP Reg. dance movement psychotherapist, feminist writer/researcher and educator. Her choreography and film work has toured internationally (France, U.S.A, Norway, Finland, Ireland, Hong Kong, Poland). Beatrice's clinical experience includes private practice and the NHS (in adult mental health and dementia services; Arts For Peace & The Irish Defense Forces).

Beatrice is committed to offering interdisciplinary solutions to 21st Century problems about the very nature of our relationship with our own and each other's human, and more-than-human, bodies—in creative and politically progressive ways. Examples of work that moves across disciplinary boundaries include: her book *Embodied Performances: Sexuality, Gender Bodies* (Palgrave Macmillan 2011); *Becoming Bodies* (2013), a film exploring the relationship between biology and body politics; *Your Story Calls Me* (2013) a short film and research project about the embodied experience of loss; *I Can't Find Myself* (2015) a short film and research project about the dementias, made in collaboration with composer Jill Halstead and the Grieg Academy

of Music; *Embodied Signatures* (2017), a research collaboration and documentary film combining dance movement psychotherapy, cognitive neuroscience and Capoeira, in collaboration with neuroscientist Jonathan Silas; and the current Arts Council England supported *Moving Kinship* project combining choreography and dance movement psychotherapy with people living with young onset dementia and their families.



**Dr Elisa AG Arfini, GRACE  
Project Co-Investigator,  
Associazione Orlando**

Elisa AG Arfini is Co-Investigator of the H2020 Marie Skłodowska-Curie ITN project "Gender and Cultures of Equality" for Associazione Orlando (Bologna). They are currently Research Fellow at the Department of Social and Political Sciences of the University of Milan, and Adjunct Professor of Gender Studies at the University of Bologna. As an activist in the transfeminist queer movement, Elisa is a founding member of CRAAAZI—Centro di Ricerca e Archivio Autonomo "Alessandro Zijno". Elisa conducts research and has published in the fields of consumer culture, feminist and queer theory, disability studies.

## Beatrice Allegranti Dance Theatre

Please see 'I've Lost You Only To Discover That I Have Gone Missing' programme



**Vasiliki (Vasso) Belia,  
Utrecht University**

Vasiliki Belia is the coordinator of the curation of the GRACE exhibition *Footnotes on Equality*. She currently works as a lecturer and researcher in the Gender Studies Programme at Utrecht University, where she teaches feminist theory and research methods. Vasso's research is on autobiographical graphic narratives. Vasso has studied theatre and literature at the University of Athens. She holds a master's degree in cultural management from Panteion University and a research master's degree in gender studies from Utrecht University.



**Alejandra Benítez Silva, GRACE  
Project ESR, Hull/Oviedo**

Alejandra Benítez Silva is a GRACE Researcher based at the University of Hull in the UK, with a secondment at the University of Oviedo, Spain. Her doctoral research for GRACE explores the participation of women in boxing in the UK context and the challenges for achieving equality in this sport. She completed the Erasmus Mundus Master's in Women's and Gender Studies (GEMMA) at the University of Granada, Spain and at the University of Lodz, Poland in 2010 and she received

## Contributor Bios

her B.A. in Latin American Studies from the National Autonomous University of Mexico in 2007. Alejandra has worked as a Gender Consultant in Mexico City where she collaborated with agencies and ministries at national level, as well as NGOs. She also has experience working at top institutes of higher education such as The College of Mexico and the National Autonomous University of Mexico. As a feminist, Alejandra is inspired by people transforming their communities to make them a better place for everyone. She is passionate about capoeira, sports, dancing, and life itself.



**Tegiye Birey, GRACE Project ESR,  
CEU/Utrecht**

Tegiye Birey's current research examines the gendered politics of migrants' and solidarity networks in Malmö, and her research interests are migration, postcolonial/decolonial feminisms and politics of resistance. Tegiye has a BA (Hons) in Women's Studies and Political Science with a minor in French Studies from the University of New Hampshire, and an MSc in Gender and Social Policy from the London School of Economics and Political Science. After her studies, she worked in the field of refugee rights and engaged in gender research and training. She has been part of feminist, queer, anti-militarist and anti-racist activist networks in Cyprus and transnationally.



**Professor Elleke Boehmer,  
University of Oxford**

Elleke Boehmer is the Professor of World Literature in English, in the English Faculty at the University of Oxford. Her books include *Colonial and Postcolonial Literature* (1995, 2005), the biography *Nelson Mandela* (2008), *Stories of Women* (2005), and *Indian Arrivals 1870–1915: Networks of British Empire* (2015), and *Postcolonial Poetics: 21st century critical readings* (2018). *Indian Arrivals* won the 2016 biennial ESSE Prize. She is the author of five novels, including *The Shouting in the Dark* (2015) and *Screens again the Sky* (short-listed David Hyam Prize, 1990). Her second short-story collection *To the volcano*, and other stories will appear in 2019, as will the Australian edition of *The Shouting in the Dark and other southern writing* (UWA Press). She edited the British best-seller Robert Baden-Powell's *Scouting for Boys* (2004), and the anthology *Empire Writing* (1998), and has co-edited several books, including *J.M. Coetzee in Writing and Theory* (2009). She is Director of the Oxford Centre for Life Writing at Wolfson College, and the General Editor of the Oxford Studies in Postcolonial Literatures Series.



**Professor Rosi Braidotti,  
Utrecht University**

(Photo by Sally Tsoutas)

Rosi Braidotti (B.A. Hons. Australian National University, 1978; PhD, Université de Paris, Panthéon-Sorbonne, 1981; Honorary Degrees Helsinki, 2007 and Linköping, 2013; Fellow of the Australian Academy of the Humanities (FAHA), 2009; Member of the Academia Europaea (MAE), 2014; Knighthood in the order of the Netherlands Lion, 2005) is Distinguished University Professor at Utrecht University, founding Director of the Centre for the Humanities at Utrecht University (2007–2016), founding professor of Gender Studies in the Humanities at Utrecht University (1988–2005) and the first scientific director of the Netherlands Research School of Women's Studies. Since 2009 she has been an elected board member of CHCI (Consortium of Humanities Centres and Institutes). Her publications include: *Patterns of Dissonance*, 1991; *Metamorphoses*, 2002; *Transpositions*, 2006; *La philosophie, là où on ne l'attend pas*, 2009; *Nomadic Subjects*, 1994 and 2011a; *Nomadic Theory*, 2011b; *The Posthuman*, 2013. She recently co-edited *Conflicting Humanities* (2016) with Paul Gilroy and *The Posthuman Glossary* (2018) with Maria Hlavajova, which are part of the book series "Theory" she edits for Bloomsbury Academic. [www.rosibraidotti.com](http://www.rosibraidotti.com).



**Professor Rosemarie Buikema,  
GRACE Project Co-Investigator,  
Utrecht University**

Rosemarie Buikema is Professor of Art, Culture and Diversity at Utrecht University. She chairs the UU Graduate Gender programme and is the scientific director of the Netherlands Research School of Gender Studies (NOG). In that capacity, she also co-ordinates the Erasmus Mundus Masters in Gender Studies (GEMMA) at Utrecht University and directs the annual international summer school in Gender Studies: NOISE. She has published widely in the field of feminist and postcolonial theory in international journals including the *European Journal of Women's Studies*, *Women's Studies International Forum*, *Journal of Gender Studies*, *European Journal of English Studies*, *Journal of European Studies*, *Interventions*; *International journal of Postcolonial Studies*, *Memory Studies*, *Men and Masculinities and Culture, Health and Sexuality*. Among her latest co-edited book publications are *Doing Gender in Media Art and Culture* (Routledge 2009 and 2017), *Theories and Methodologies in Feminist Research* (Routledge 2011) and *From Boys to Men* (University of Cape Town Press 2007). She also co-edited two volumes on Arts in Motion in the Prins Bernhard Cultuurfonds funded series *Cultuur en Migratie in Nederland* (SDU 2003 and 2004). An updated version of her monograph *Revoltes in Cultural Critique* is forthcoming with Rowman & Littlefield International.



**Staci Bu Shea, Curator,  
Casco Art Institute**

Staci Bu Shea (b. 1988, Miami) focuses on processes and representations of social life across art, institutions, social movements, and the everyday. Staci is curator at Casco Art Institute: Working for the Commons, an Utrecht-based institute that is dedicated to the production and presentation of art as a study process of the commons alongside communities in the field of art, education and activism. At Casco Art Institute, Staci organizes the biannual exhibition programme together with the [extended] team, and follows the study line *Poetics of Living*, co-initiated with Rizvana Bradley. Staci graduated from the Center for Curatorial Studies, Bard College and curated *Emphasis Repeats* at Hessel Museum of Art (2016, NY). In the recent past, Staci curated *heroic in its ordinariness* at Crisp Ellert Art Museum (2019, FL), and was co-curator of Barbara Hammer's retrospective *Evidentiary Bodies* with Carmel Curtis at Leslie Lohman Museum (2017–2018, NY).



**Orianna Calderón, GRACE  
Project ESR, Granada/Bologna**

Orianna Calderón Sandoval is a PhD Candidate at the University of Granada and an Early Stage Researcher for GRACE "Gender and Cultures of Equality in Europe", Horizon 2020, Marie Curie Research Project. She graduated in Communication Studies at the National Autonomous University of Mexico, and completed the Erasmus Mundus Master Programme GEMMA



(Gender and Women's Studies) at the Universities of Granada (Spain) and Bologna (Italy). She also specialized in Film and Audiovisual Production at the Centro de Capacitación Cinematográfica in Mexico City. As GRACE Early Stage Researcher 13 (Visualising Gender Equality in Europe through Art and Screen), she explores feminist practices for the visualisation of in/equalities through contemporary Spanish and Italian documentary cinema. A feminist cinephile, she conceives feminist film theory and praxis as a toolbox to make visible the invisible power mechanisms in cinema, create contexts where to re-think gendered audiovisual discourses, and re-learn how to see from a situated and resistant gaze.



**Professor Isabel Carrera Suarez,  
GRACE Project Co-Investigator,  
University of Oviedo**

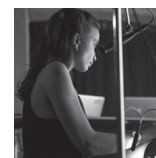
Isabel Carrera Suárez is Professor in English at the University of Oviedo, where she coordinates the PhD Programme in Gender and Diversity (holder of a national Mention of Excellence) and the Erasmus Mundus Masters in Gender and Women's Studies (GEMMA) with Dr Durán Almarza. Her research centres on the intersections between postcolonialism and gender, and she has published extensively in international journals and collective volumes, recently contributing to *Tropes and Territories* (2007), *Reading(s) from a Distance* (2008), *Metaphor and Diaspora in Contemporary Writing* (2011), *Theories and Methodologies in Postgraduate Feminist Research: Researching Differently* (2011). Among her recently edited collective volumes are *Post/Imperial Encounters* (2005), *Nación, diversidad y género* (2010) and *Reading Transcultural Cities* (2011). Her latest articles are 'Women's Studies and

English Studies in Spain: from Democracy to Transnationalism" (with E. Álvarez López and C. Rodríguez González, 2015) and 'The Stranger *Flâneuse* and the Aesthetics of Pedestrianism: Writing the Post-diasporic Metropolis.' (2015). She has led 7 R&D projects as Principal Investigator, the last three centred on urban encounters and representation, and participated in two EC projects prior to GRACE.



**Zerrin Cengiz, GRACE Project  
ESR, Utrecht/CEU**

Zerrin Cengiz is a PhD candidate in Gender Studies at Utrecht University, and an Early Stage Researcher within the GRACE (Gender and Cultures of Equality in Europe) Project. She received her BA degree in Political Science and International Relations from Bogazici University in Istanbul in 2011, and her MSc degree in Gender, Media and Culture from London School of Economics in 2013. Between January 2014–March 2016, she worked as a researcher at the Turkish Economic and Social Studies Foundation (TESEV) in Istanbul. Her research at Utrecht University focuses on Islamic Feminism, specifically on how it could be examined as a site through which new, changing and contested cultural ideas and products are generated with regard to feminism, Islam, secularism and community building as well as how they could be understood as part of the equality discourses in today's Europe. Her research interests also include European Union-Turkey Relations, Turkish Foreign Policy, transnational migration, popular culture and film studies.



**Joana Chicau, Programmer**

Joana Chicau is a graphic designer, coder, researcher—with a background in dance. Her trans-disciplinary project interweaves media design and web environments with performance and choreographic practices. In her practice she researches the intersection of the body with the constructed, designed, programmed environment, aiming at widening the ways in which digital sciences is presented and made accessible to the public. She actively participates and organizes events with performances involving multi-location collaborative coding, algorithmic improvisation, open discussions on gender equality and activism. Joana has been lecturing in various international events as in recently the Seoul Mediacity Biennale, and schools: ArtEZ University of the Arts department of Interior Architecture; Integrated Digital Media at New York University, Digital Aesthetics and Software Studies at Aarhus University to name a few. [www.joanachicau.com](http://www.joanachicau.com)



**Dr Suzanne Clisby, P.I. and  
Director, GRACE Project**

Suzanne Clisby is Director of the Horizon 2020 Marie S. Curie GRACE Project, Co-Director of the RCUK GCRF GlobalGRACE Project and the UK-based Researcher for two of GlobalGRACE's work packages with the Bangladesh and Mexico teams. She is also Senior Research Fellow in the Department of Anthropology at Goldsmiths, an Editor of the *Journal*

## Contributor Bios

of *Gender Studies* (Taylor & Francis), an international project advisor and fellow of the RSA. Prior to joining Goldsmiths she was the Director of Postgraduate Gender Studies at the University of Hull and co-coordinator of the Erasmus Mundus GEMMA programme. She has been visiting scholar at the Universities of Iceland, Granada (Spain), Oviedo (Spain), Rutgers (USA), INTEC (Dominican Republic), Peshawar (Pakistan), Haryana (India) and Dar es Salaam (Tanzania). Her research focuses on gender, anthropology and development in both UK and international contexts. Suzanne has published widely in the field, particularly within a materialist feminist framework. In *Gendering Women: identity and mental wellbeing through the lifecourse* (2016, Policy Press), for example, she provides a materialist feminist analysis of the symbolic, structural and visceral violence of everyday encounters with constructions of gender.



**Cookies**

Photo: Vytautas Kumza for PIN-UP

Cookies is a Rotterdam-based design collective formed in 2015 by Federico Martelli, Clément Périsse, Alice Grégoire and Antonio Barone. Cookies is engaged with research, art direction, design and architecture and uses exhibition making as a medium to communicate ideas and concerns.

Cookies projects range from curating and designing exhibitions to writing. Research projects have included an installation addressing the issue of encryption in an urban context and the scenography for a symposium in a masonic lodge. Cookies is art directing a theatre play that addresses the relation between architecture, performance and literature

in an iconic theater building in Sao Paulo, Brazil. One consistent interest has been the use of Rotterdam and its port as a case study to understand the processes that occur in large modern transportation hubs. The proximity to Europe's largest port has encouraged a particular interest on trading mechanisms and complex global interactions.

Ongoing projects include exhibition design for Rem Koolhaas/AMO 'Countryside: Future of the World' to be held at Guggenheim Museum in NY in 2020 and the stage design for a play during Manchester International Festival in 2019.



**Professor Lilla Crisafulli,  
GRACE Project Co-Investigator,  
University of Bologna**

Lilla Maria Crisafulli is Alma Mater Professor of English Literature at the University of Bologna. For a number of years she has been the Italian coordinator of the Master Erasmus Mundus in Women's and Gender Studies, GEMMA, the European Coordinator of the LLP Project, EDGES (Joint European Doctorate in Gender and Women's Studies), and the Italian coordinator of the Marie Curie Programme GRACE (Gender and Cultures of Equality in Europe). She cooperates with the Emilia-Romagna Region on Gender Equality policy. Lilla founded and directs the 'Interuniversity Center for the Study of Romanticism' at the University of Bologna and the peer-reviewed literary journal *La Questione Romantica*. She has published extensively on gender issues; on British and European women poets and women playwrights of the eighteenth and nineteenth century. Among other topics, she has published and edited volumes

and essays on Mary Shelley and Mary Wollstonecraft. She serves as referee for international journals and international university job promotion procedures.



**Eleanor Drage, GRACE Project  
ESR, Bologna/Granada**

Eleanor Drage is an Early Stage Researcher for the EU Horizon 2020 ETN-ITN-Marie Curie project "GRACE" (Gender and Cultures of Equality in Europe), which systematically investigates the cultural production of gender equalities in Europe. Eleanor's thesis uncovers new forms of humanism grounded in a critique of issues of race and gender by staging a conversation between contemporary science fiction written by women in Europe and five acclaimed theorists in the fields of gender, queer, postcolonial, humanist, and cultural studies. She has been published in a number of international journals in the social sciences, women's studies, and postcolonial studies, and has written a chapter for the *Black Mirror and Critical Media Anthology*, published by Lexington Books. Her translation from French to English of an essay by the French philosopher Bertrand Westphal has recently been published by Cambridge Scholars. Previously, Eleanor was VP of digital marketing at Ivy Lettings before co-founding iberiko.com. She now works for 50:50 Parliament campaigning for women's equal representation in UK government, for the sexual wellness app *Etésir*, and for the UK education charity *The Clement James Centre*.



**Athena Enderstein, GRACE  
Project ESR, Associazione  
Orlando/Hull**

Athena Enderstein is a trainer and researcher who works with transformative learning strategies, affective engagement, and feminist pedagogies to facilitate paradigm shifts and equality building. She completed Bachelor's and postgraduate degrees in psychology at the University of Cape Town, with a research focus in men and masculinities which led to work in this field for the Department of Social Development. In parallel, she was coordinating training and facilitation projects on sexual health and reproductive rights and expanding the work of the South African youth development initiative Project Ignition where she was a founding member. Athena completed the GEMMA (Gender and Women's Studies) Master's degree, during which time she co-founded the Hull site of the Hollaback! global anti-harassment movement and formalized her training and facilitation skills in Europe. As a Researcher within the MSCA GRACE Project employed by Associazione Orlando in Bologna she has been a key part of the GRACE App team in designing and building the Quotidian smartphone app. Her GRACE doctoral research has been focused on the translation and circulation of gender and feminist knowledges through training for gender equality in Europe.

## Contributor Bios



**Dr Rebecca Finkel, Queen  
Margaret University**

Dr Rebecca Finkel is a cultural geographer and Reader in Events Management at Queen Margaret University, Edinburgh, and a Senior Fellow of the Higher Education Academy. Her research is positioned within theoretical frameworks of feminist post-structuralism, and, more recently, feminist post-humanism and focuses on social change, including 'doing gender' at festivals, resistance to globalisation processes through cultural events, and mapping human rights and global mega events. Through her research Rebecca applies conceptualisations of social justice, equality and diversity, and cultural identity to critical event spaces. She is co-editor of *Accessibility, Inclusion, and Diversity in Critical Event Studies* (2018, Routledge) and *Research Themes in Events* (2014, CABI). She has been interviewed by the BBC for expertise on cultural destination management and over-tourism, and has consulted for the Hong Kong Government and London Development Agency about investment in creative industries. Rebecca has been invited to deliver workshops and seminars throughout the UK, US, Europe, and Caribbean on cultural festivals, issues of cultural identity, gender and diversity in events landscapes.



**Professor Susan Stanford Friedman, University of Wisconsin-Madison; GRACE Project Expert Advisor**

Susan Stanford Friedman Susan Stanford Friedman is Hilldale Professor and Virginia Woolf Professor of English and Women's Studies at the University of Wisconsin-Madison. Her most recent books are *Planetary Modernisms: Provocations on Modernity Across Time* (Columbia UP, 2015), the edited volumes *Contemporary Revolutions: Turning Back to the Future in 21st-Century Literature and Art* (Bloomsbury Academic Press, 2018) and *Comparison: Theories, Approaches, Uses* (Johns Hopkins UP, 2013), co-edited with Rita Felski. She has published widely in modernist studies, narrative theory, feminist theory, women's writing, migration and diaspora, world literature, religious studies, and psychoanalysis. She is the author of *Psyche Reborn: The Emergence of H.D.* (1981); *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (1990) and *Mappings: Feminism and the Cultural Geographies of Encounter* (1998). She edited *Analyzing Freud: Letters of H.D., Bryher and Their Circle* (2001) and *Joyce: The Return of the Repressed* (1991) and co-edited *Signets: Reading H.D.* She is the founding co-editor of the journal, *Contemporary Women's Writing* (Oxford UP). She was awarded the Wayne C. Booth Award for Lifetime Achievement in Narrative Studies, and her work has been translated into Chinese, Czech, Danish, German, Hungarian, Icelandic, Italian, Japanese, Portuguese, Serbian, and, Spanish. She is at work on a book provisionally entitled *Sisters of Scheherazade: Religion, Diaspora, and Muslim Women's Writing*.



**Dr Loyal Ftouni, Utrecht University**

Loyal Ftouni is a Lecturer in Gender Studies at the Graduate Gender Programme. Her academic background and research interests are at the intersection of feminist theory, cultural and postcolonial studies, visual studies and critical race studies. Her current research explores the notion of NeoOrientalism in feminist visual arts. She has collaborated with artists and researchers internationally working within the field of Arab cultural studies.



**Professor J. Neil C. Garcia, University of the Philippines Dilliman; GRACE Project Expert Advisor**

J. Neil C. Garcia is Professor of Comparative Literature at the University of the Philippines, Diliman, where he serves as Director of the University Press and a Fellow for Poetry in the Institute of Creative Writing. He is the author of numerous poetry collections and works in literary and cultural criticism, including *The Sorrows of Water* (2000), *Kaluluwa* (2001), *Performing the Self: Occasional Prose* (2003), *The Garden of Wordlessness* (2005), *Misterios and Other Poems* (2005), and *Postcolonialism and Filipino Poetics: Essays and Critiques* (2003). In 2009, Hong Kong University Press published its own international edition of his *Philippine Gay Culture* (1996). Between 1994 and 2014, he co-edited the famous *Ladlad* series of Philippine gay writing. Two other

important anthologies he edited are *Aura: the Gay Theme in Philippine Fiction in English*, published in 2012, and *Bright Sign, Bright Age: Critical Essays in Philippines Studies*, published in 2017. His poems, essays, and books have received a variety of recognitions and prizes, including the Carlos Palanca Memorial Awards, the Philippines Free Press Literary Prize, and the National Book Award. He regularly contributes film and theatre reviews to GMA News Online. His most recent books are *The Postcolonial Perverse: Critiques of Contemporary Philippine Culture, Homeless in Unhomeliness: Postcolonial Critiques of Philippine Literature, and Myth and Writing: Occasional Prose*. He is currently at work on "Likha," his seventh poetry book.



**Barbara Grabher, GRACE Project ESR, Hull/Oviedo**

Barbara Grabher is an anthropologist, working in the intersections between cultural studies, geography and feminist studies. After her Bachelor Degree in Cultural and Social Anthropology at the University of Vienna, she continued her academic path through the Erasmus Mundus Masters programme GEMMA (Gender and Women's Studies) at the University of Granada and Utrecht University. In parallel with her academic training, Barbara worked in museums and archives in Austria and the Netherlands. In co-operation with the Vielfaltenarchiv—Documentation of Migration History in Vorarlberg, Austria, she developed the research project "Gastarbeiter\*innenroute: From the Past to the Present". She is currently employed as a Researcher on the GRACE project based at the University of Hull. Her research explores the cultural dimensions of culture-led mega-events

## Contributor Bios

with specific attention to Hull as UK City of Culture in 2017. Her analysis questions the production of socio-cultural values of gender equality through the programming of artistic, cultural and heritage activities as part of the 365 days of transformative celebrations.



**Anja Groten, Designer**

Anja Groten is a designer and researcher based in Amsterdam. Investigating the possibilities of frictional encounters as part of design practice, she designs collective moments of critical making, aimed at discussion, confrontation and contingency. Groten's design practice evolves around the cross-section of digital and physical media, design and art education and her involvement in different interdisciplinary collectives. Groten works on (self-)commissions and besides tutors at the Sandberg Instituut Amsterdam. In 2013 she co-founded the initiative Hackers & Designers, attempting to break down the barriers between the two fields by enforcing a common vocabulary through education, hacks and collaboration.

[anjagroten.com](http://anjagroten.com), [hackersanddesigners.nl](http://hackersanddesigners.nl), [criticalmaking.nl](http://criticalmaking.nl)



**Dr Yasmin Gunaratnam, Goldsmiths, University of London**

Dr. Yasmin Gunaratnam joined the Department of Sociology at Goldsmiths (University of London) in 2008. She gained her doctorate and undergraduate degrees from the London School of Economics



and her Masters at Royal Holloway. She has authored two books 'Researching Race and Ethnicity: methods, knowledge and power' (Sage, 2003) and 'Death and the Migrant' (Bloomsbury Academic, 2013). She is one of the co-authors of 'Go Home? The Politics of Immigration Controversies' (Manchester University Press, 2017). Yasmin has edited eight collections including 'A Jar of Wild Flowers: Essays in Celebration of John Berger' (Zed Books, 2016). She is on the editorial collectives of Feminist Review and Media Diversified and is a published poet.



**Rebecca Helman, University of South Africa**

Rebecca Helman is a researcher at the University of South Africa's (UNISA) Institute for Social and Health Sciences and the South African Medical Research Council-UNISA's Violence, Injury and Peace Research Unit. Rebecca's research interests include gender, violence and sexualities within post-colonial contexts. Rebecca is also a PhD candidate at UNISA. Her PhD, entitled *post-rape subjectivities*, explores the ways in which those who have 'survived' sexual violence are able to make sense of their experiences amidst destructive and unequal constructions of rape.



**Lieke Hettinga, GRACE Project ESR, CEU/Utrecht**

Lieke Hettinga is a GRACE Researcher and PhD candidate at Central European University and Utrecht University, working on their dissertation entitled 'Queer Visuality: Disability and Transgender Embodiment in Euro-American Politics of Visibility'. Lieke has a BA in Liberal Arts with a focus on Cultural Studies from Maastricht University, and a research MA in Cultural Analysis from the University of Amsterdam. Their research interests include intersectional feminist theories of the body, transgender studies, disability studies, visual culture studies, and queer theory.



**Maria Hlavajova, Artistic Director, BAK; GRACE Project Expert Advisor**

Maria Hlavajova is a founding director of BAK—basis voor actuele kunst—Utrecht, established in 2000. In 2008–2016 she was research and artistic director of FORMER WEST, which she initiated and developed as an international collaborative research, education, publication, and exhibition project, culminating with the publication *Former West: Art and the Contemporary After 1989*, which she co-edited with Simon Sheikh (BAK & MIT Press, 2016). Maria has instigated and organized numerous projects at BAK and beyond, including the series *Propositions for Non-Fascist Living* (2017–ongoing), *Future Vocabularies*

(2014–2017), *New World Academy* (with artist Jonas Staal, 2013–2016), among many other international research projects. In 2011, she organized the Roma Pavilion titled *Call the Witness* in the context of the 54th Venice Biennale, Venice, and in 2007 she curated the Dutch Pavilion *Citizens and Subjects* at the 52nd Venice Biennale, Venice. In 2000, Maria co-curated Manifesta 3 in Ljubljana, titled *Borderline Syndrome: Energies of Defense*.



**Nancy Jouwe, Utrecht University**

Nancy Jouwe is a lecturer, researcher and public speaker, active since 1993 in the NGO sector as a manager, director and cultural producer, with a focus on intersectionality, colonial history, arts, heritage and intercultural dialogue. She co-founded Framer Framed and stood at the basis of research project *Mapping Slavery*, a transnational research project that maps the Dutch colonial history of slavery. As an activist she's been involved in the '80s and '90s with local squatters and transnational queer, indigenous, and women's movements, incl. in SE Asia and the South Pacific. Until 2013 Nancy Jouwe was programme director at Kosmopolis Utrecht, a platform that nourishes a dialogue between communities through art and culture, both nationwide and in an international context. Jouwe was also director of Papua Cultural Heritage Foundation in Utrecht.

## Contributor Bios



**Johanna Levy, GRACE Project ESR, Granada/Bologna**

Johanna Levy is a trained molecular biologist and Researcher within the GRACE project. After finishing her Master's at the University of Vienna, Johanna worked as a consultant in Austrian hospitals and public health projects. She also studied Gender Studies at the University of Vienna and at FLACSO in Quito, Ecuador. In her current research, Johanna focuses on the use and design of menstrual tracking applications in order to find out more about their role in processes of strengthening and questioning gender and additional sociocultural in/equalities. Besides more traditional techniques such as user interviews and autoethnography, she also relies on artistic explorations via videos, collages and poems to address questions emerging her project. Through the GRACE Project, Johanna is also a PhD candidate in Gender Studies at the universities of Granada, Spain and Bologna, Italy.



**Professor Miguel Lorente Acosta, University of Granada**

Miguel Lorente Acosta is a Forensic Doctor and Professor of Legal Medicine, School of Medicine and Director of the Equality Unit, University of Granada. He was formerly General Director of Assistance to Victims of Violence and a Delegate of the National Government for Violence Against Women. He has worked with the EU, WHO and the UN as expert and

consultant about violence against women and helped to develop the UN protocol to investigate femicide. He has published widely on forensics, bio-ethics and sexual aggression and violence against women including 'Realities and myths about violence against women' (2001) and 'Analysis of the behaviour of domestic aggressor and the ways to act' (2004).

**Professor Jasmina Lukic,  
GRACE Co-Investigator,  
Central European University**



Jasmina Lukić is a Professor with the Department of Gender Studies at the Central European University in Budapest. Her publications include monographs *Metaproza: čitanje žanra*, and *Drugo lice, prilozi čitanju novijeg srpskog pesništva*, a volume *Women and Citizenship in Central and Eastern Europe*, edited with Joanna Regulaska and Darja Zavirsek, and numerous articles and book chapters in literary studies, women's studies and Slavic studies. A volume *From Transnational to Translational: Literature, Gender, Translation*, edited with Sibelan Forrester and Borbala Farago, is in print with CEU Press.



**Dr Maitrayee Mukhopadhyay,  
Royal Tropical Institute**

Maitrayee Mukhopadhyay is Associate at the Royal Tropical Institute (KIT) Amsterdam where she has worked for 21 years founding and leading KIT Gender. An Indian feminist who has worked for

the last two decades internationally on gender and development, Maitrayee is among the first generation of gender and development trainers and advocates. Her research interests include citizenship and governance, including a critique of gender mainstreaming as technology of government. Her most recent edited work *Feminist Subversion and Complicity: Governmentalities and Gender Knowledge in South Asia* interrogates feminist politics in development. Maitrayee was Visiting Professor at the Graduate Studies Institute in Geneva in 2015 and is currently a research associate.



**Professor Frances Negrón-  
Muntaner, Columbia University;  
GRACE Project Expert Advisor**

Frances Negrón-Muntaner is a filmmaker, writer, curator, scholar and professor at Columbia University, where she and the founding director of the *Media and Idea Lab* and also founding curator of the *Latino Arts and Activism Archive* at Columbia's Rare Books and Manuscripts Library. Among her publications are: *Boricua Pop: Puerto Ricans and the Latinization of American Culture* and *The Latino Media Gap*. Her most recent films are *War for Guam* (2015) and *Life Outside* (2016). In 2008, the UN's Rapid Response Media Mechanism recognized her as a global expert in the areas of mass media and Latin/o American studies. Negrón-Muntaner also served as director the *Center for the Study of Ethnicity and Race* from 2009–2016 and is currently director of *Unpayable Debt*, a working group on debt at Columbia's Center for the Study of Social Difference.



**Isabel de Ocampo, Goya Award  
Winning Director and Film Maker;  
GRACE Project Expert Advisor**

Isabel de Ocampo is a producer, screenwriter and filmmaker. She is a graduate in Image Science from the Complutense University of Madrid, and studied Cinema Direction at ECAM. In 2009, she won the Goya Award for the Best Short Fictional Film for "MIENTE" ("SHE LIES"): among other national and international awards. She was nominated again for the Goya Award for the Best New Director for her feature film "EVELYN" (2012). Both films deal with the sexual trafficking of women and girls. She also directed and produced "PIRATES AND DRAGONFLIES" (2013), a documentary dealing with adolescents, theatre and violence, and she has finished the Post-production of "SERÁS HOMBRE" ("YOU WILL BE A MAN") (2019), a documentary which explores the socio-cultural make-up of the male gender. As activist she has been president of CIMA (Spanish Women Cinema Association, [www.cimamujerescineastas.es](http://www.cimamujerescineastas.es)) and executive president and founder member of EWA Network [www.ewawomen.com/the-team](http://www.ewawomen.com/the-team)



**Raluca Mariana Pinzari, GRACE  
Project ESR, Oviedo/Hull**

Raluca Pinzari is a Researcher within the GRACE Project based at the University of Oviedo, working on 'street' culture, youth and the urban experience of gender

## Contributor Bios

in/equality, looking at young people as producers, consumers and spectators of urban cultures, and their engagement with difference. Her project focuses on the discursive performance of identity and on relationships between gender and humour in poetry slams. Using ethnographic and visual/textual approaches, Raluca analyses how humour (produced by performers) and laughter (produced by spectators) are deployed in poetry performances to explore how participants create, feed or contest cultures of gender equality.



**Paola Prieto Lopez, GRACE  
Project ESR, Oviedo/Hull**

Paola Prieto Lopez is a Researcher for the MSCA GRACE (Gender and Cultures of Equality) project, working on "migrant and diasporic productions of gender equality". Paola holds a Bachelor's degree in English Philology by the University of Oviedo and a MA in Language Pedagogy by the University of Utah, where she worked as an instructor for two years. She is also part of the research group "Intersections: Literatures, Cultures and Contemporary Theories" at the University of Oviedo. She has attended and presented her research at several national and international conferences and she has translated the play *No Country for Black Women*. Her research interests include English and postcolonial literature, drama, diaspora and gender studies.





**Dr Nirmal Puwar, Goldsmiths  
University London; GlobalGRACE**

Nirmal Puwar is a Reader in the Sociology Department of Goldsmith's College, University of London, where she has lectured for over ten years. She has authored *Space Invaders: race, gender and bodies out of place* (2004). The concept of Space Invaders has been developed and discussed in a number of institutional sectors. Puwar has co-edited 17 *Collections*, including the themes: *Post-colonial Bourdieu; Orientalism and Fashion; Intimacy in Research; Live Methods* and, *South Asian Women in the Diaspora*. A number of her writings have been translated into different languages. She was, for ten years, the Co-Director of the Methods Lab which undertakes projects to re-think, stretch and connect the very walls of the academy beyond the academy. She takes a critical historical take on 'public engagement'. A number of collaborative projects she has been engaged with have involved creative methods. Her recent publications are on dementia, song and the need for civic care.



**Professor Kopano Ratele,  
University of South Africa**

Kopano Ratele is Professor in the Institute of Social and Health Sciences at the University of South Africa (UNISA) and senior researcher in the Medical Research Council-UNISA Violence, Injury & Peace Research Unit. He runs the Research Unit on Men & Masculinities and Transdisciplinary African Psychology

Programme. His work focuses on men and masculinities and psychology, with specific attention to violence, race, fatherhood, class, sexuality, and culture. A regular contributor to the media, Kopano co-hosted Cape Talk Dads with Keketso Sachane on The Keketso Sachane Show on Cape Talk Radio. Past president of the *Psychological Society of South Africa*, Kopano is a member of a number of committees and editorial boards, including the national Ministerial University Transformation Oversight Committee, *Feminism & Psychology* and *NORMA: the International Journal for Masculinity Studies*. His books include *Liberating Masculinities* (2016) and the co-edited *Engaging Youth in Activism, Research and Pedagogical Praxis: Transnational and Intersectional Perspectives on Gender, Sex, and Race* (2018).



**Wilmarie Rosado Pérez, GRACE  
Project ESR, Bologna/Granada**

Wilmarie Rosado Pérez has an interdisciplinary background. She received her B.A. in Social Sciences from the University of Puerto Rico (2004), a J.D. from the Inter-American University of Puerto Rico (2007), and a Master's in Women's and Gender Studies and Modern, Post-Colonial and Comparative Literatures (2010/2012), from two universities in Europe: Universidad de Granada, Spain and University of Bologna, Italy. Her MA research project focused on the ways in which gender theories can be translated into political praxis for LGBT social movements. Besides her academic training, Wilmarie spent three years working as a Law clerk in the Appellate Court of Puerto Rico, and two years as a private practice lawyer. She has also

worked on Pro-Bono cases providing legal services to women with financial hardship. Tying all these fields and professional experiences together, is Wilmarie's deep interest in feminism, literature and gender studies. As an Early Stage Researcher on the EU-funded MSVCA GRACE Project, her research focuses on "The legacy of literary canons, European and beyond, as sites for the production of cultures of equality". Her research explores, from a cross-disciplinary approach, the role of women's poetry in Britain and in other European countries, such as Spain and Italy, between the Eighteenth and the Nineteenth Century, with particular reference to texts that deal with experiences of displacement and migration. Wilmarie is searching for connections between how women writers have denounced their particular gender condition in society and their experiences as migrant subjects or as witnesses of various forms of displacement.



**Dr Aleksandra Rozalska, GRACE  
Project Co-Investigator,  
University of Lodz**

Dr. Aleksandra M. Rozalska is Assistant Professor at the Department of American Studies and Mass Media and Head of the Women Studies Centre, University of Lodz. She is a local coordinator for GEMMA (Erasmus Mundus) and GRACE (Horizon 2020) projects. In 2005–2006 she was a Fulbright fellow at the American University, Washington DC. She lectured in various European and American universities, among others in Roehampton University (UK), University of Oviedo (Spain) and Primorska University in Koper (Slovenia), Florida International University (Miami, USA), Rutgers University (New Jersey, USA), and Wittenberg University (Ohio, USA). Apart from studies on television and

## Contributor Bios

minorities in Europe and in the US, her research interests include: intersections of gender, race, and religion in the media; relationships between the media and politics, narratives of 9/11 and the war on terror as well as media representations of refugees and migrants. She has published on images of minorities and women in (American and Polish) film and television as well as on cultural representations of 9/11 and its aftermath. She co-edited four volumes devoted to feminisms in various cultural contexts and contemporary perceptions of subjectivity and difference in the Europe and the US. Currently she is working on the post-9/11 television discourses from postcolonial and feminist perspectives.



**Professor Adelina Sánchez  
Espinosa, GRACE Project  
Co-Investigator, University  
of Granada**

Adelina Sánchez Espinosa is a Professor of English Literature at the University of Granada. She holds B.A.s in English and in Translation Studies from the University of Granada, a B.A. in Hispanic Studies from the University of Almería, M.Phil. in English Literature from the University of Birmingham, and a Ph.D. in English Literature from the University of Granada. A specialist in women in late Victorian and Modernist fiction, she directs the *Recepción, modos y géneros de la literatura en lengua inglesa* research group and is a member of the European Science Foundation Board of Experts for Gender Research in Europe. She has directed the University of Granada FEMINAE Publishing Series for Women and Feminist Studies and has served as Vice Dean for the UGR Women's Studies Research Centre; Head

of International Relations at the UGR and Vice-President of AOIFE (Association of Institutions for Feminist Research in Europe). She is currently Scientific Coordinator of the GEMMA Consortium of Institutions and Erasmus Mundus Master's Degree in Women's and Gender Studies (a European Commission double masters of excellence taught simultaneously at 15 universities worldwide); UGR Principal Investigator for EDGES (European Doctorate in Gender Studies), UGR CI for GRACE: Gender and Cultures of Equality in Europe, a European Commission Marie S. Curie, Horizon 2020 Research Training Network and an expert advisor to the GCRF funded GlobalGRACE Project.



#### **Professor Tamara Shefer**

Tamara Shefer is professor of Women's and Gender Studies, Faculty of Arts, University of the Western Cape. She has researched primarily in areas related to intersectional gender and sexual justice, including research on young sexualities, masculinities, memory and apartheid, gender and care, and social justice, decolonial and feminist pedagogies and research in higher education. Her most recent edited books are *Engaging Youth in Activist Research and Pedagogical Praxis: Transnational and Intersectional Perspectives on Gender, Sex, and Race* (2018, with Jeff Hearn, Kopano Ratele & Floretta Boonzaier) and *Socially Just Pedagogies in Higher Education: Critical posthumanist and new feminist materialist perspectives* (2018, Bloomsbury, with Vivienne Bozalek, Rosi Braidotti & Michalinos Zembylas).



#### **Zuzanna Szutenberg, GRACE Project ESR, Lodz/Orlando**

Zuzanna Szutenberg is a GRACE Researcher and PhD candidate at the University of Lodz, Poland. Zuzanna graduated with a B.A. in European Ethnology and Gender Studies from Humboldt University Berlin, before completing the Erasmus Mundus Master's Degree in Women's and Gender Studies (GEMMA) programme of excellence. Her research within the GRACE Project explores mediated cultures of gender equality, which involves a comparative visual historiography and feminist re-narration of print media discourses in the hope of bridging some of the gaps and tensions in understandings of gender equality in Europe. Zuzanna explores recent forms of representation of gender equality and visual protest culture within larger trends of European gender politics to ask whether such new imaginaries can support increased gender equality in Europe.



#### **Tommaso Trillò, GRACE Project ESR, Lodz/Orlando**

Tommaso Trillò is an early career Researcher for the GRACE Project based at the University of Lodz, Poland. Political communication and gender equality have been his main topics of interest throughout his academic and professional career. His GRACE doctoral research focus is on gender equality issues and political communication via social media platforms. In this study he explores how gender equality institutions and feminist social movements in Europe contribute to the signification of 'gender equality' through the discourses they circulate on Twitter and other social media. Tommaso holds an MSc in Migration Studies from the University of Oxford and a BA in Political Sciences from John Cabot University, Rome, Italy. In his free time he enjoys hiking, devouring books, and cooking for the ones he loves.



#### **Dr Rolando Vázquez Melken, University College Roosevelt and Utrecht University**

Rolando Vázquez Melken is associate professor of Sociology at University College Roosevelt and affiliated researcher at the Gender Studies department and the Research Institute for Cultural Inquiry (ICON) of the Faculty of Humanities, University of Utrecht. He coordinates the Decolonial Summer School at UCR together with Walter Mignolo since 2010. He has been engaged with the movement

#### **Contributor Bios**

of Decolonial Aesthetics. He curated the workshop: 'Staging the End of the Contemporary' for MaerzMusik at the Berliner Festspiele in 2017. He co-authored the report of the Diversity Commission of the University of Amsterdam in 2016. Through his work he seeks to develop practices of thinking and learning that transgress the dominant frameworks of contemporaneity, heteronormativity and coloniality. His research on the question of precedence and relational temporalities seeks to overcome the western critique of modernity and contribute to the ongoing efforts to decolonize knowledge, aesthetics and subjectivity.



#### **Sara Verderi, GRACE Project ESR, Utrecht/CEU**

Sara Verderi is a GRACE Researcher and PhD candidate in Gender at Utrecht University. She studied Arabic Language, cultures and markets at the University of Bologna (Italy) and received her MA degree in Women's and gender studies from The American University in Cairo (Egypt) with a thesis entitled "A mnemonic topology of the eighteen days in Egypt". She was Erasmus Mundus scholar at Damascus University (Syria), Erasmus scholar at The University of Manchester (UK), visiting scholar at Jawaharlal Nehru University (India) and visiting scholar at The Central European University (Hungary). Her current research for the GRACE Project focuses on the political imaginings from the Syrian diaspora in Europe. Her interests also include political economy, memory studies, Arabic literature and philosophy.



**Dr Catherine Vulliamy, GRACE  
Project Manager, Hull University**

Catherine Vulliamy works as the GRACE Project Manager. She holds a PhD in Gender Studies from Hull University, which involved a queer and feminist exploration of practices of love and desire/sexuality with 'radical hope'. She has previously worked as a researcher and consultant on children's rights and participation, and is a single mother of two superb boys. She continues to be excited by the revolutionary potential of love, especially when combined with queer, feminist, and anti-capitalist politics.



**Rosa Wevers, Project  
Coordinator, Museum of Equality  
and Difference (MOED)**

Rosa Wevers (1992) is the project coordinator of MOED: Museum of Equality and Difference. She also works as a junior teacher in Gender Studies and as supporting staff of the Gender & Diversity Hub at Utrecht University. Rosa graduated from the research MA in Gender & Ethnicity at Utrecht University in 2017, and specialised in Visual Culture and Lund University in Sweden.

# Useful Information about Utrecht

## Contact Information

**Director: Prof. dr. Rosemarie Buikema**  
**General coordinator: Vasiliki (Vasso) Belia**  
**T: +31 (0)6 85285323**  
**E: v.belia@uu.nl**  
**Intern: Hedwich van der Velde**  
**T: 031 (0)6 34191535**  
**E: h.a.a.vandervelde@students.uu.nl**

## General Information

### From the airport to Utrecht

The cheapest way to get to Utrecht from any airport in the Netherlands is to take the train and bus. Schiphol Airport (Amsterdam) has a train station inside the airport terminal, a two-minute walk from the arrivals hall.

If you arrive at Eindhoven or Rotterdam Airport, you must first take a bus to the city's Central Stations. From Eindhoven Airport, you can also take a bus to Utrecht P+R Westraven, from which a tram or bus can take you to the city centre. A ticket is €15.50 and must be booked online in advance via [www.airexpressbus.com](http://www.airexpressbus.com).

### If you travel by train, follow the steps below:

1. Follow the signs that say 'Naar de treinen' (To the trains)
2. Buy a train ticket from the yellow ticket machines with the blue overhead sign reading 'traintickets' or at one of the Ticket & Service desks (Nederlandse Spoorwegen or Tickets & Service). Ask the clerk which track (spoor) your train will depart from or check the information signs. If you have any trouble or doubts, you can always get help at the Information Desk (Informatie). Do not forget to check in and out with your ticket at one of the check-in/check-out points located close to the platforms! Plan your trip at [www.ns.nl/en](http://www.ns.nl/en).

3. From Schiphol, it will take half an hour to reach Utrecht Central Station; a ticket costs €8.80. From Eindhoven train station, it will take about 50 minutes to reach Utrecht Central Station; a ticket costs €14.50. From Rotterdam train station, it will take about 40 minutes; a ticket costs €10.50. For more information on the trains and tickets go to [www.ns.nl/en](http://www.ns.nl/en).
4. When you arrive in Utrecht, most likely you first want to go to your hotel or other accommodation address. The buses in Utrecht run frequently and they can get you to within a 5-minute-walk from where you are staying. To find out which bus to take, you can use the online travel planner: [www.9292.nl/en](http://www.9292.nl/en).

### Taxis

Making the journey from Schiphol to Utrecht by taxi will take approximately 40 minutes and will cost at least €55.00. Taxis can be found outside the main hall. To reserve a taxi in advance, which is most likely cheaper, go to [www.utc.nl](http://www.utc.nl). From Eindhoven to Utrecht, a taxi ride will take approximately an hour and ten minutes, and will cost around €90.00. You can make a reservation in advance, for instance at [www.taxitoonen.nl](http://www.taxitoonen.nl). The taxis from Rotterdam Airport leave right in front of the building. You can make reservations in advance via [www.rotterdam-airport-taxi.nl](http://www.rotterdam-airport-taxi.nl).

## Emergency

In case of a life threatening emergency, dial 112 (police, fire department, ambulance).

In case of a non-life threatening situations in Utrecht dial:

**For the police: +31 (0)900 – 8844**  
**For the fire department: +31 (0)30 – 286 7878**

**Utrecht Police Headquarters, Kroonstraat 25**  
**Telephone: +31 (0)900 – 8844**

If you need a physician, General Practitioner (doctor), please let us know how we can help you.

If you need medical help after 5 PM, evening/night or weekend you can go to:

Out-of-hours GP Services: Huisartsenpost Stad Utrecht

**Burgemeester Fockema Andrealaan 60**  
**3582 KT Utrecht**  
**Website:** [www.primair-hap.nl/english](http://www.primair-hap.nl/english)  
**Telephone: +31 (0)900 – 450 1450**

**NB:** You will only be helped at the Huisartsenpost if you call first.

If you need medication, you can either go to a pharmacy or you can go to a drugstore like Boots, Kruidvat or Etos for over-the-counter medication, which have several stores in the city centre.

## Bike rental

You will notice soon enough that the bicycle is the quintessential means of transportation in the Netherlands. While offering great views of the city, going by bike is often the fastest way to get to where you want to go within the city centre. In case you would like to rent a bike (about €7.00 a day), and are not an experienced cyclist, be careful! The Dutch are born with a bicycle in their hands, so they go rather fast and sometimes somewhat reckless (ignoring red lights and cycling on the pavements). Hence, keep the following in mind: always stay on the right of the cyclist lane; do not suddenly stop, and if you do, make sure you step aside; in terms of speed, either try to go along with the rest or make sure you are not hindering other cyclists; finally, a bell is quintessential to friendly warn pedestrians or other cyclists you want to pass.

When renting a bike, make sure to bring your ID, as it will be used as security. Also a security deposit is required, so bring some extra money.

Options for bike rental are:

**Bicycle rent and buy Laag Catharijne**  
**Catharijnesingel 28**  
**3511 GB Utrecht**  
**Telephone: +31 (0)30—231 67 80**  
**[www.laagcatharijne.nl/en/](http://www.laagcatharijne.nl/en/)**

**V.O.F. Rijwielshop Utrecht CS**  
**Sijpesteijnkade 40**  
**3521 AJ Utrecht**  
**Telephone: +31 (0)30—296 72 87**

**V.O.F. Rijwielshop Utrecht CS**  
**Smakkelaarsveld 2**  
**3511 EA Utrecht**  
**Telephone: +31 (0)30—231 11 59**

## Places to eat and drink in Utrecht

La Cubanita <sup>Tapas/ vegan-friendly</sup>   
 Oud Kerkhof 44  
 Unlimited tapas for €17.50 p.p.  
 from Sun-Thurs.  
 Opens daily at 17:00.


Sirtaki <sup>Greek</sup>  
 Servetstraat 1  
 Very decent Greek cuisine right  
 next to the conference venues.  
 Opens daily around 12:00.

Syr <sup>Syrian/vegan friendly</sup>  
 Lange Nieuwstraat 71  
 Delicious Syrian dishes with  
 a European twist, really close  
 to the conference venues.  
 Open daily at 17:00–22:00.

GYS <sup>Organic/vegan-friendly</sup>  
 Voorstraat 77 &  
 Amsterdamsestraatweg 113  
 Serves local food, with plenty  
 of vegan options.  
 Open daily from 10:00–21:30.

Kafé België <sup>Belgian/vegan-friendly</sup>   
 Oudegracht 196  
 Famous for the 200 different  
 kinds of beer they serve, but also  
 offers a proper lunch or dinner  
 for an affordable price.

Kyushu <sup>Sushi</sup>  
 Voorstraat 66  
 Best sushi in Utrecht, few veggie  
 options.  
 Open daily from 13:00–22:00,  
 Sun 14:00.

Louis Hartlooper Complex   
<sup>European/vegan-friendly</sup>  
 Tolsteegbrug 1  
 Old police station turned into art  
 house cinema that serves lunch  
 and dinner with seasonal and  
 organic products.

Meneer Smakers <sup>Burgerbar/vegan-friendly</sup>   
 Oudegracht 116, Nobelstraat 143  
 & Twijnstraat 62.  
 Best burgers in town!  
 Wed–Sun, 12:00–21:00,  
 Mo + Tue 16:00–21:00.

Oude Muntkelder <sup>Dutch pancakes/</sup>  
<sup>vegan-friendly</sup>  
 Oudegracht a/d Werf 112  
 Open daily from 12:00–21:00.



't Oude Pothuys <sup>European/vegan-friendly</sup>

Oudegracht 279

A bit further down the Oudegracht, you can have a nice dinner by candlelight. Notorious for its cheese fondue and live music.

Open Mon–Tue from 15:00,  
Wed–Sun from 12:30.

Pomo <sup>Surinamese</sup>



Wittevrouwenstraat 22

Great quality and affordable Surinamese food (also takeaway).

Open Tue–Sun 12:00–22:00.

Popocatepetl <sup>Mexican/vegan-friendly</sup>



Nobelstraat 163

Affordable Mexican food.

Open everyday  
from 17:00–23:00.

De Pizzabakkers <sup>Pizza</sup>

Twijstraat 65 & Voorstraat 65

Small, but cosy Italian place with superb

pizzas baked in a stone oven. Also takeaway. No cash, only card.

Open Mon–Wed 17:00h–21:00,  
Thu–Fri 17:00–22:00

Sla <sup>Salad bar/very vegan-friendly</sup>



Voorstraat 52 &

Nachtegaalstraat 58

Very vegan-friendly salad bar close to the university!

No cash, only card.

Open daily from 11:00–21:00.

Springhaver <sup>European/vegan-friendly</sup>

Springweg 50

Art Nouveau/Tuschinski inspired cinema and café, serving biological meals in a great atmosphere.

Kitchen opens daily at 11:30.

Oproer <sup>vegan/organic</sup>

CAB-Rondom 90A

Oproer is a local brewery and the best vegan restaurant in town. Located in the industrial area of Utrecht.

Kitchen is open Wed–Sun  
17:00–21:00.

## Coffee/Tea/Lunch

De Bakkerswinkel

Wittevrouwenstraat 2

Close to the library, this place is perfect for grabbing a muffin or sit in one of the cosy spaces in Utrecht's famous werfkelders.

Open Mon–Sat 08:00–17:00,  
Sun 09:00–17:00.

Barbeton



Korte Jansstraat 13-15

Where waiters with a bow are serving you good coffee, cake and lunch (also takeaway).

Open Mon–Sat 08:00–18:00,  
Sun 11:00–18:00.

Bigoli



Schoutenstraat 12

Best sandwiches in town!

Don't be surprised to find people queuing outside.

Opens daily at 10:00 (Sun  
12:00).

Hooi <sup>Vegan-friendly</sup>

Burgermeester Reigerstraat 25

Serves vegan & vegetarian salads and sandwiches.

Open Mon–Fri 08:00–17:00,  
Sat–Sun 09:00–17:30.

The Village Coffee



Voorstraat 46

Often packed with fashionable youngsters, this place serves delicious coffee.

Open Mon–Fri 08:00–18:00,  
Sat 09:00–18:00,  
Sun 10:00–18:00.

Carla's Conditorie <sup>Scandinavian/  
vegan-friendly</sup>

Achter de Dom 6

Closely situated to the University, this cosy place is a favourite among the Gender Studies staff

Open Mon–Fri 08:00–17:00,  
Sat 09:00–17:00,  
Sun 10:00–17:00.

## Night life Clubs, bars & entertainment

ACU 

Voorstraat 71

Former squat, now political, alternative bar with underground/alternative bands and music.

De Bastaard

Jansveld 17

A long-term favourite with the Gender Studies crowd in Utrecht, this bar offers a laidback atmosphere, great music, a cosy garden, and a pool table.

Ekko


Bemuurde Weerd Westzijde 3

Sometimes called the 'hipster version of ACU', with indie rock, electronic, punk and other alternative music.

't Oude Pothuys

Oudegracht 279

Live music every night, with both settled names and improvisations.

Stairway to Heaven 

Mariaplaats 11-12

A rock 'n roll orientated café and club where you can find a variety of people dancing on the weekends.

Tivoli Vredenburg

Vredenburgkade 11

Dancing/clubbing/concerts; friendly atmosphere but crowded during weekends.

Winkel van Sinkel

Oudegracht 158

Club house with music being played all night long in a beautiful, historical building.

Gay and lesbian:

Bodytalk not wheelchair accessible

Oudegracht 64

The most popular straight-friendly gay bar in Utrecht, crowded every night of the week, with regular karaoke nights on Tuesday.

Café Kalff

Oudegracht 47

Known for its intimate terrace and cocktails.



- 1

U C K

Utrecht Center for the Arts
- 2

I n d e R u i m t e

In de Ruimte
- 3

A c a d e m i e g e b o u w

Utrecht University Hall
- 4

C a s c o

Casco Art Institute:  
Working for the Commons
- 5

C e n t r a a l M u s e u m

Centraal Museum

