

# ‘TECHNOLOGIES OF GENDER’ SYMPOSIUM REPORT

Co-hosted by the *Intersectionalities: politics – identities – cultures* (IPIC) research group  
and the *MA Global Media Management*.

5 June 2019, 10.30 am – 5 pm.

Lecture Theatre A, Winchester School of Art, University of Southampton

42 people pre-registered via Eventbrite
Over 60 attendees throughout the day (students and staff across University of Southampton and beyond)
1 student-led panel featuring 3 student presentations, followed by Q&A 1 respondent
2 students involved in the communication of the event: via Twitter and via Videos and Photographs
1 student involved in audience development and the writing up of the report
A total of 7 GMM students actively in the symposium
3 panels with presentations followed by Q&A chaired a GMM tutor per panel
1 industry speaker
7 presentations by different speakers, being 4 of them guest speakers
Lunch and coffee break provided
Social activity at the end – Local pub, with complimentary food and drinks for speakers
90% of attendees strongly agreed the theme of the symposium was interesting
80% of attendees strongly agreed that the symposium was inspiring

The symposium forged interactions across departments, disciplines and areas of expertise, engaging students in the research culture at Winchester School of Art

The Intersectionalities: politics – identities – cultures research group and MA Global Media Management at Winchester School of Art host the multidisciplinary and cross-departmental

# 'Technologies of Gender' Symposium

Wednesday 5 June 2019  
10.30 am – 5.00 pm  
Lecture Theatre A

Speakers include:

Dr August Jordan Davis  
Prof Elseijn Kingma  
Isabel Lopez  
Paola Peyret Boeck  
Eda Sancakdar Onikinci  
Namvula Rennie  
Prof Marika Taylor  
Dr Tom Tlalim  
Dr Christine 'Xine' Yao



More info: [wsagmm.wordpress.com/gmm-symposium/technologies-of-gender/](http://wsagmm.wordpress.com/gmm-symposium/technologies-of-gender/)

UNIVERSITY OF  
**Southampton** **ipic**

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# Symposium Rationale

By Dr Valentina Cardo

Technology has been held responsible for producing and reproducing gender norms and practices (Cockburn 1983, 1985; Wajcman 1991), but it has also been hailed as the saviour of minorities, especially women, by providing the tools for their liberation from oppression (Haraway 1997; Plant 1998). The reality is somewhere in the middle, 'between technophobia and technophilia' (Wajcman 2007, p. 287). We are interested in theorising this middle ground, examining the mutually-defining relationship between gender and technology by exploring the gendered dimensions of technology's access and use, and the framing of debates around gender identities and technology. Taking up Ursula K. Le Guin's broad definition of technology as 'how a society copes with physical reality' (2004), we will consider the various ways in which technology works as a mediator between the body and embodied experiences of identity. From the household appliance revolution to Haraway's feminist cyborg to sexual reassignment surgery, how is gender shaped, performed, and transformed by various technologies and technological metaphors?

As a first step in this process, on 5th June 2019 the *Intersectionalities: politics – identities – cultures* research group and the MA in Global Media Management will co-host a one-day symposium on 'Technologies of Gender'. Through a series of expert lectures, workshops and discussions, this event will explore the ways in which technology shapes (and is shaped by) our constructions of gender identity. We hope that this event will lead to future collaborations between participants, not least by fostering an interdisciplinary understanding of the gendered dimensions of technology, and the ways in which gender plays a core role in shaping how technology is manufactured, produced, used and consumed.

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# Symposium Final Programme

## 'Technologies of Gender' programme

Wednesday 5th June

All sessions will take place at Winchester School of Art, University of Southampton, Park Avenue, Winchester SO23 8DL (Lecture Theatre A and other locations)

<p>10.30–11.30</p>	<p>GMM Student-led activity</p>	<p><b>Paola Peyret Boek</b> <b>'Representation of Women in Television Series and their Friendship: Big Lies as a Case Study' (10 mins)</b> Television series are held responsible for perpetuating gender stereotypes. One such stereotype is the idea that women are hypocrites with each other. Friendship among women is considered as a threat to heteronormativity. This presentation focuses on Big Lies as a case study challenging such stereotype, through a humanising portrayal of women's friendship.</p> <p><b>Bingqing Qian</b> <b>'Social Media and Gender Discrimination in China'</b> This presentation focuses on a video advertisement featured by the so-called "Sheng Nü" women, a Chinese term that refers to leftover women, that is, over 28-year women who are not married and who face gender discrimination. Through an analysis of this advertisement, this presentation seeks to examine the ways in which social media is offering a platform to raise awareness of and contest gender discrimination in China.</p> <p><b>Weike Zhong</b> <b>'Women, Sex and the City'</b> Women are systematically underrepresented and misrepresented in TV series, often playing traditional and passive roles (Southard, 2008, p. 152). This presentation builds on Doudaki's view that <i>Sex and the city</i> marks a shift in the television discourse</p>
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		<p>regarding the representation of modern women (2012: 5). Through a close analysis of one scene, this presentation seeks to examine the way in which this series portrays a different kind of woman, independent from men, and who enjoy a freedom of expression in relation to politics, work-life and sexual relationships.</p> <p><b>Tom Carey</b> (respondent)  <b>Yuqin ‘Rachel’ Xiong</b> (photography/video)  <b>Yaqiong Li</b> (social media/respondent)</p>
11.30-12.30	Two speakers + Q&A	<p><b>Namvula Rennie</b>  <b>‘Quiet Revolutions’ (30 mins)</b>  As a concept album and a portrait series, <i>Quiet Revolutions</i> calls us to reflect on the female body and the female story, and the place that they hold in our imagining of a revolution; and how heroism can be born of quotidian existence and struggle, perseverance and survival. Recognising this everyday nature of struggle in turn causes us to reflect on how story and history span place and time, and are cyclical.</p> <p><b>Dr. Tom Tlalim (20 mins)</b>  <b>‘Tonotopia: Listening Through a Digital Ear’</b>  Artist and composer Tom Tlalim will present his sound art project, ‘Tonotopia’, where he recently collaborated with users of Cochlear Implants (CI), exploring their hearing / listening journeys with their digital ears. He will discuss examples from two curated shows at the Victoria and Albert museum - ‘Tonotopia: Listening Through Cochlear Implants’ and ‘The Future Starts Here’ – where composing and curating sound art for a spectrum of hearing abilities became a central theme.</p> <p><b>10 mins Q&amp;A</b></p>
12.30- 1.30	Lunch	University catering
1.30 – 3.00	Three speakers	<b>Dr Christine ‘Xine’ Yao (30 mins)</b>

	+ Q&A	<p><b>‘All Look The Same: Techno-Orientalist Queer Reproduction at the Turn of the Century’</b>  This talk explores the implications of the Chinese invention of paper and printing on long nineteenth-century American print culture and Orientalism, through contemporary writings on the histories and processes of paper and print by Benjamin Franklin, Dard Hunter, and Lyman Horace Weeks.</p> <p><b>Dr August Jordan Davis (20 mins)</b>  <b>‘Woman as Media: Channelling and Challenging in Feminist Visual Cultures’</b>  Exceeding previous figurations of Woman as sign (Elizabeth Cowie, 1978) or as body (EV Spelman, 1982) or as metaphor (EF Kittay, 1988), or even my previous critique of machinic configurations, Woman as Media examines the performative ways in which an idea of Woman (à la Beauvoir and Butler) has served as transmitter, conduit, broadcast, and interface within patriarchal social and interpersonal configurations.</p> <p><b>Eda Sancakdar Onikinci (20 mins)</b>  <b>‘Photographic Bodies and Sensitive Surfaces’</b>  Previous scholarship has addressed feminine sensitivity as a confining gender stereotype. In this paper I argue that it opens up a unique, material line of communication between women and photography. For that, I will explore two popular 19<sup>th</sup> century photographic practices. The first will be the scientific portraits of hysteria patients, particularly the ones that depict women with <i>photophobia</i> and <i>dermographia</i>. The second is the spirit photographs of the female mediums who were mobilised as receptive, sensitive bodies, vehicles and “mediums”, through which the invisible world manifest itself and could finally leave a palpable trace.</p> <p><b>20 mins Q&amp;A</b></p>
3.00 – 3.30	Coffee break	University catering
3.30 – 5.00	Two speakers + Q&A	<p><b>Isabel Lopez (20 mins)</b>  <b>‘Gender and the Internet of Things’</b></p>

		<p>GIoT is a sociotechnical research project. It explores the awareness and response to tech abuse from statutory and voluntary support services for domestic abuse, and conducts technical analysis of IoT devices to explore the potential misuse of their devices and services.</p> <p><b>Prof. Elselijn Kingma (20 mins)</b>  <b>'Breeders or Incubators? The Handmaid and Metaphysics of Pregnancy'</b>  Abstract</p> <p><b>20 mins Q&amp;A</b></p>
5.00-late	Drinks and informal dinner	The Willow Tree or another local pub / restaurant.

**Professor Marika Taylor** should have also participated in the last panel, as a guest speaker for a 30-min presentation on **'Gendered issues in theoretical science.'** Unfortunately, due to unforeseen circumstances, Professor Marika Taylor was unable to attend, but expressed her eagerness and interest in hearing about the symposium. The abstract of their presentation can be found below:

This talk will report on studies of gender issues within theoretical sciences - mathematics, theoretical physics and computer science. The gender gap is significantly larger in these areas than in other branches of physical sciences, and indeed the gender balance deviates substantially from neighbouring research areas such as astronomy. There are many well-known examples of human biases in applied machine learning and artificial intelligence e.g. voice recognition systems being more effective at recognising male voices, because the training sets were mostly male. Here we will show evidence that even code designed for research and discovery in physical sciences is gendered i.e. there are discernible differences between typical male code and typical female code.

# The Symposium in Images

10.15-10.30 am: Registration



## 10.30-10.45 am: Opening Remarks by Dr Mihaela Brebenel



*“Good morning and welcome!*

*My name is Mihaela Brebenel and I am lecturer in Digital Culture here, at Winchester School of Art. I am one of the co-organisers of this symposium, together with my colleagues Megen de Bruin Molé and Estrella Sendra Fernandez, who I want to thank first and foremost for the multiple fruitful exchanges, as well as for their labour in putting this together.*

*Thank you to all the speakers today for accepting our invitation to have this conversation.*

*Thank you to Intersectionalities, Politics, Identities, Cultures (IPIC) research group for supporting the annual Global Media Management (GMM) symposium.*

*We have gathered today to engage with our own and each other's questions around gender and technology, on gendering technology/ies, on technologies of gender, as they range between utopian exultations and inescapable scenarios of power and control.*

*We have gathered today to take up these questions, once more, any many before us have done.*

*We have gathered today, to, historically and politically, "stay with the trouble" as Donna Haraway would encourage us to do.*

*We have gathered to question these questions, to queer them and of course, to make more questions.*

*We will hear an exciting array of interventions on sound, moving image, print and photographic technologies, as well as on machine learning and internet of things and how these construct, enable, restrict or suppress gendered histories, identities and cultures.*

*Undoubtedly, one of the most oppressive technologies of today is the border and its associated structures of regulation, control, dispossession, culminating with torture and incarceration, often of women with children, or that of trans women in male only facilities.*

*We stand in solidarity with these women and their children, with the trans women and femmes, with the queer people who find themselves constantly facing, crossing and being stopped by the racist and sexist technologized borders across fortress Europe and elsewhere.*

*Nevertheless, the biggest question is: who is and who could this "we" be?*

*The hope is that the instantiation of the "we" that has come together today is not an attempt to pay its dues and play into the rehearsed games of tokenistic representation that, if anything, an institution like the academe, tries to convince us "would just about do."*

*What we, the organisers of today's symposium seek to do is facilitate a short-lived and convivial "we" that speaks, hums, resonates, a "we" that can whisper softly at times, lullabies necessary for our own healing, care and self-mothering or a "we" that cries and screams at injustices.*

*Thank you! "*

10.45-11.30 am: Paola Peyret Boek, Binging Qian and Weike Zhong.  
Respondent: Tom Carey. Chaired by Dr Megen de Bruin-Molé



11.30-12.30 am: Namvula Rennie and Dr Tom Tlalim. Chaired by Dr Estrella Sendra





12.30-1.30 pm: Lunch Break



1.30-3.00 pm: Dr Christine 'Xine' Yao, Dr August Jordan Davis and Eda Sancakdar Onikinci. Chaired by Dr Mihaela Brebenel.





3.00-3.30 pm: Coffee Break



3.30-5.00 pm: Isabel López and Prof Elseltjn Kingma. Chaired by Dr Megen de Bruin-Molé



5.00 pm – late: Informal dinner at local pub The Willow Tree.



Photographs by Yuqin Xiong, a postgraduate student in MA Global Media Management at Winchester School of Art, University of Southampton. Afternoon photographs by Estrella Sendra.

Yuqin Xiong also filmed and edited [a video](#) about the symposium, with assistance from her tutor, Estrella Sendra.



'Technologies of Gender' Symposium



# Full abstracts and Biographies

In Alphabetical Order

## Dr August Jordan Davis

### **'Woman as Media: Channelling and Challenging in Feminist Visual Cultures'**

This paper is my first public outing of work I have been developing for a larger manuscript entitled *Mediums: Woman as Media, channelling women, art, and feminist critique*. Building on my previous publication in *Third Text* (2015): "Reading the Strange Case of Woman-as-appliance: On Transfigurations, Domestic Labour, and the Megamachine", this paper offers a suggestive indication of my new research on Woman as Media. Exceeding previous figurations of Woman as sign (Elizabeth Cowie, 1978) or as body (EV Spelman, 1982) or as metaphor (EF Kittay, 1988), or even my previous critique of machinic configurations, *Woman as Media* examines the performative ways in which an idea of Woman (à la Beauvoir and Butler) has served as transmitter, conduit, broadcast, and interface within patriarchal social and interpersonal configurations. Exploring critical propositions from works including (amongst others): Teresa de Lauretis's *Technologies of Gender...* (1987), Marcel Mauss's "Techniques of the Body" (1934/'35), Elizabeth Grosz's *Volatile Bodies...* (1994), Susan Bordo's *Unbearable Weight...* (1993; 2003), together with inspiration from Jussi Parikka's radical rethinking of what can be examined as media (from his book *Insect Media...*, 2010) and his work on the 'technics of the body' in *What is Media Archaeology?* (2012), *Woman as Media* is a transfiguration that renews feminist propositions of earlier theoretical moments while radically extending such critique. *Woman as Media* presents a new lens through which we can view feminist art practice and recognise the deeper critical operations they are performing. This paper will introduce this formulation and consider some of the ways in which work by authors such as Elizabeth Bowen, and artists such as Lynn Hershman Leeson, Joan Jonas, Martha Rosler, Martha Wilson, Cindy Sherman, Lorraine O'Grady, Kimsooja, and Daria Martin critically perform across the figuration of Woman as Media.

### **Biography**

Dr August Jordan Davis is Senior Lecturer, MA Programme Leader - Contemporary Curation, and Director of The Winchester Gallery, since joining Winchester School of Art, University of Southampton in September 2011. August is a feminist art historian and curator, with a BFA from University of North Texas, MA from Keele University, and a PhD from the University of Liverpool. August writes about North American feminist art practice since the 1960s, with much focus on the theoretical implications of the work of Martha Rosler. Recent publications include guest co-editing a special issue of *Third Text* journal entitled *Transfigurations: Transnational Perspectives on Domestic Spaces* with Dr Basia Sliwinska. She has been invited to publish a forthcoming article in *Arts* journal in a special issue on *The State of Art Criticism*. August has been invited to speak internationally on

contemporary curation including at the Kochi-Muziris Biennale, the Venice Biennale, and at Contemporary Istanbul.

## **Prof Elselijn Kingma (20 mins)**

### **'Breeders or Incubators? The Handmaid and Metaphysics of Pregnancy'**

Abstract TBC

### **Biography**

TBC

## **Isabel Lopez**

### **'Gender and the Internet of Things'**

Technology can be a double-edged sword, providing both risks and opportunities for victims of domestic abuse. In recent years, forms of online harassment and sexual abuse facilitated through information and communication technologies (ICT) emerged. These ICT-supported assaults range from cyberstalking to online behavioural control. While many efforts to tackle technology-facilitated abuse ("tech abuse") are concerned with 'conventional' cyber risks such as abuses on social media platforms and restrictions to devices such as laptops and phones, emerging "Internet of Things" (IoT) technologies such as 'smart' meters, locks, and cameras expand domestic violence victim's risk trajectories further. In this symposium, findings from the "Gender and IoT" (GIoT) research project will be outlined. GIoT is a sociotechnical research project. On the one hand, it explores the awareness and response to tech abuse from statutory and voluntary support services for domestic abuse, through close engagement and research interviews. On the other hand, it conducts technical analysis of IoT devices to explore the potential misuse of their devices and services. GIoT runs in collaboration with a wide user partner group, including the London VAWG Consortium, the digital rights charity Privacy International, and the UK-wide PETRAS IoT Research Hub. The research project analyses evolving IoT privacy and security risks. It studies 'smart' technologies' impact on gender-based domestic and sexual violence and abuse and the socio-technical measures that will need to be implemented in order to mitigate against those risks. The GIoT team has already provided guidance for support services that engage and help victims and survivors (see: guide and resource list). These resources will be featured in the presentation and latest technological trends will be explored in more depth.

## **Biography**

Isabel Lopez-Neira has a background in Science and Technology Studies, which drives her critical approach to evaluating technology and its impacts on society. She is fascinated by the interactions between the technical and the social, how they coexist and shape each other. Isabel is interested in public engagement with technology, innovation policy and in particular the perception of and regulation of emerging technologies. She is currently based at University College London, where she focuses on the Gender and IoT project, exploring how technology can pose risks to victims of domestic violence and developing resources for a better response to this threat.

## **Paola Peyret Boeck**

### **'Representation of Women in Television Series and their Friendship: Big Lies as a Case Study'**

Only 40% of speaking roles in television series are women, a percentage that has not changed since the 90s. One of the reasons behind the underrepresentation may be due to the lack of women working behind-the-scenes: only 27% of behind-the-scenes roles are given to women. It is important to note that when women are in powerful positions there are more women working in the crew and representation, from both women and men, changes. Furthermore, television series are held responsible for perpetuating gender stereotypes. One of these stereotypes is that women are usually more verbally aggressive, which means that they tend to be more hostile with others. This stereotype has led to the idea that women are hypocrites with one another, spreading a common belief that women together cannot achieve anything together. The reason behind it, is that women's friendship poses a threat to heteronormativity, because without friendship and support change cannot be achieved. The representation of toxic relationships is used to control traditional femininity stereotypes, for example the way women look and dress.

However, television, as part of popular culture, has the opportunity to create humanizing examples that help challenge stereotypes. *Big Little Lies*, an HBO show that premiered in 2017, became an instant audience and critics success. Through analysing and comparing the climax of the season finale with relevant scenes of other episodes, my research demonstrates how changing the representation of women's friendship, gender stereotypes can be challenged. The series not only portrays complex women with faults and insecurities, but also, how despite their differences, they support each other during hard times. *Big Little Lies* shows that without friendship is part of feminism, because it is not until the main female characters unite that they defeat the threat and decide to make a change.

## **Biography**

Paola Peyret Boeck is currently a master student in Global Media Management at the University of Southampton. During her master studies she has developed a special interest in representation and is focusing her research on gender representation in film and television series. Before deciding to start a career in media, Paola studied a bachelor's double degree in international management in Mexico and Germany. Her studies led her to gain experience in several areas, ranging from Customer Service to Logistics, always in diverse cultural environments. She has always had an interest in media studies, however she did not decide to focus on media until she got involved in the communication area during her last job. She was able to create content, including articles and photographs, to promote her division in four different countries. This led her to enrol in different film and photography courses and to start her master studies.

## **Bingqing Qian**

### **'Social Media and Gender Discrimination in China'**

As women's rights are being increasingly emphasized internationally, the Chinese government is encouraging and supporting women to protect their rights through different social media platforms. In theory, women should be respected by the population. However, the reality is quite different. Gender discrimination still appears in multiple forms (Wei and Zhen, 2014, p. 241). This presentation focuses on a video advertisement featured by the so-called "Sheng Nü" women, a Chinese term that refers to leftover women, that is, over 28-year women who are not married and who face gender discrimination. Through an analysis of this advertisement, this presentation seeks to examine the ways in which social media is offering a platform to raise awareness of and contest gender discrimination in China.

## **Biography**

Bingqing Qian comes from China. She was an art student who studied in visual communication design. During her undergraduate studies, she was the vice-president of the Student's Union. Currently, she is a postgraduate student from Global Media Management in Winchester School of Arts, University of Southampton. She is interested in both traditional and new media. Bingqing Qian enjoys uploading her daily life and photos of traveling in different social media platforms, such as Weibo, Wechat moments and Instagram. As a modern young woman, she is concerned about the unfair social status of women of previous generations, such as her grandmother's, which led to her interest in gender discrimination of modern Chinese women.

## **Eda Sancakdar Onikinci**

### **‘Photographic Bodies and Sensitive Surfaces’**

Previous scholarship has addressed this feminine sensitivity as a confining gender stereotype. In this paper I argue that it opens up a unique, material line of communication between women and photography. For that, I will explore two popular 19th-century photographic practices. The first will be the scientific portraits of hysteria patients, particularly the ones that depict women with photophobia and dermatographia. The second is the spirit photographs of the female mediums who were mobilised as receptive, sensitive bodies, vehicles and “mediums”, through which the invisible world manifest itself and could finally leave a palpable trace.

### **Biography**

Eda Sancakdar Onikinci is a researcher whose interests include 19th-century visual culture, histories of photography, visual representation of the face, and construction and visualisation of personal memory through archives. She has an MFA in Visual Communication Design from İstanbul Bilgi University where from 2011 to June 2017 she was also a lecturer in the Department of Film. Her teaching included theoretical and practical courses on the representation of the face and the body and the relationship between the spectator and the screen. Her current research investigates the overlooked history of photographic representation of Ottoman/Muslim women. Exploring both official and personal photographic archives, her research focuses on the ways in which photographic camera altered the definition of the “feminine”, by rendering female face (in)visible through discursive photographic practices.

### **Namvula Rennie**

#### **‘Quiet Revolutions’**

As a concept album and a portrait series, *Quiet Revolutions* calls us to reflect on the female body and the female story, and the place that they hold in our imagining of a revolution; and how heroism can be born of quotidian existence and struggle, perseverance and survival. So we are led to question our understanding of a revolutionary act; who we conceptualise as the revolutionaries in our global stories; and who are the heroes commemorated into history, through pen or paint - and why? Recognising this everyday nature of struggle in turn causes us to reflect on how story and history span place and time, and are cyclical.

### **Biography**

Namvula Rennie is a Zambian-Scottish singer, songwriter, and workshop leader. Namvula has released two albums to critical acclaim (*Shiewzwa*, 2014, and *Quiet Revolutions*, 2017), merging her various musical interests and influences into a sound that led *The Guardian* to describe her as “a true original”. Namvula writes and sings in various Zambian languages, as well as English, French and Portuguese. Namvula is passionate about music education, and has worked as creative workshops facilitator in various settings including mainstream and SEN schools, for community projects, and for major cultural institutions. Namvula is

also a published photographer. Her latest photo series - aimed purely at social media - is titled after her latest album, and is centred around celebrating femalehood.

## **Prof Marika Taylor**

### **Gendered issues in theoretical science**

This talk will report on studies of gender issues within theoretical sciences - mathematics, theoretical physics and computer science. The gender gap is significantly larger in these areas than in other branches of physical sciences, and indeed the gender balance deviates substantially from neighbouring research areas such as astronomy. There are many well known examples of human biases in applied machine learning and artificial intelligence e.g. voice recognition systems being more effective at recognising male voices, because the training sets were mostly male. Here we will show evidence that even code designed for research and discovery in physical sciences is gendered i.e. there are discernible differences between typical male code and typical female code.

### **Biography**

Marika Taylor is a professor of theoretical physics at the University of Southampton, and a fellow of the Alan Turing Institute. Marika carried out her PhD with Stephen Hawking on black holes and string theory, and much of her research lies in the domain of theoretical physics. Theoretical physics is one of the most gender unbalanced research areas in science: globally only around 5% of professors are women. After working for many years on initiatives for women in science, Marika became involved in research studies on gender issues in the theoretical sciences. Marika currently leads the GenHET working group on these issues based at CERN, and is using her fellowship at the Turing Institute to explore gender issues within data science and artificial intelligence.

## **Dr Tom Tlalim**

### **‘Tonotopia: Listening Through a Digital Ear’**

Sensory experience is an increasingly contested space. New hybrid technologies offer new physical abilities and new sensory outreach, while our bodies and our senses become sites for surveillance. As health services, biomedical industries, scientific research bodies and tech companies compete for access to the new goldmine of the body, new legal and ethical questions are emerging on what constitutes subjectivity, agency, and intelligence within the hybrid continuum of the human-non-human apparatus.

Artist and composer Tom Tlalim will present his sound art project, ‘Tonotopia’, where he recently collaborated with users of Cochlear Implants (CI), exploring their hearing /

listening journeys with their digital ears. He will discuss examples from two curated shows at the Victoria and Albert museum - 'Tonotopia: Listening Through Cochlear Implants' and 'The Future Starts Here' – where composing and curating sound art for a spectrum of hearing abilities became a central theme. Cochlear implants (CIs) are the first direct sensory prosthetics. They enable people with profound deafness to perceive sound digitally, by wholly bypassing the ear, and emitting signals directly to the hearing nerve. Designed to convey speech and language, music, harmony and complex sounds can sound harsh or even unpleasant with CI, which makes composing music and sound art for these cyborg ears a unique collaborative process.

### **Biography**

Tom Tlalim is an artist, musician and writer whose work explores the relation between sound, technology, ideology subjectivity. His art practice explores sonic artefacts, voices and spaces as ideological devices. His PhD research at Goldsmiths, titled “The Sound System of the State”, was funded by the Mondrian Foundation for the Arts. He holds MAs in Composition and Sonology, and currently works as a Senior Lecturer at the University of Winchester. His work received numerous grants and awards and is exhibited internationally. Recent exhibitions include ‘Tonotopia’ and ‘The Future Starts Here’ at the V&A in London, ‘Forensic Architecture’ at The Venice Architecture Biennale (with Susan Schuppli), “Art in the age of Asymmetrical Warfare” at Witte de With, Rotterdam, “Hlysnan” at Casino Luxemburg, the Marrakech Biennale, and Stroom The Hague. His film Field Notes for a Mine was nominated for the Tiger award at the International Film Festival Rotterdam. His regular collaborations with the choreographer Arkadi Zaides are performed widely to a critical acclaim.

### **Dr Christine ‘Xine’ Yao**

#### **‘All Look Same: Techno-Orientalist Queer Reproduction at the Turn of the Century’**

Imitation, duplication, sameness: the elements associated with print technology overlap with enduring Orientalist tropes. This essay explores the implications of the Chinese invention of paper and printing on long nineteenth-century American print culture and Orientalism through contemporary writings on the histories and processes of paper and print by Benjamin Franklin, Dard Hunter, and Lyman Horace Weeks. The technologies of printing, as Jonathan Senchyne argues, need to be considered alongside the coeval, interlocking development of the technologies of racialization. The ancient Chinese invention of these technologies unsettle the logics of American race science. In order to preserve the metric for civilization and still uphold white superiority, scientific praise for Chinese mechanical ingenuity coincide with the inscription of printing’s tropes onto the Chinese body as biological evidence of racial inferiority. My argument centers this genealogy through a reading of the print ephemera advertising the exhibition of the Chinese women Afong Moy and Pwan-Ye-Koo as curiosities. Afong Moy is credited as the first Chinese woman in America: brought to the States by the Carne brothers in 1834 as

“The Chinese Lady,” she was the centerpiece for their showroom promoting Oriental goods for the middle class. In 1850 P.T. Barnum put Pwan-Ye-Koo on display in his traveling Chinese Museum as “The Chinese Lady,” discrediting Afong Moy’s authenticity. The material and aesthetic dimensions of the printed broadsides advertising these women as exotic spectacles manifest the tensions about authenticity, reproduction, and sameness bound up with the female Chinese body. Finally, I gesture toward how these anxieties re-emerge and are recast with the rise of “paper families” during the Chinese Exclusion Era: through “paper sons” and “paper daughters” the Chinese circumvented the exclusionary immigration laws by manipulating of racist stereotypes about Chinese appearance and the inconsistencies of transnational documentation. Ultimately, this presentation on race and print culture expands our understanding of the early history of the racialized futurity of techno-Orientalism.

### **Biography**

Christine “Xine” Yao (B.A. Trinity College at the University of Toronto, M.A. Dalhousie University, M.A. Cornell University, Ph.D. Cornell University) is Lecturer in American Literature to 1900 in the English department at University College London. She works on intersections of affect, race, gender, and sexuality in relation to science and law through long 19th century American literature. Her research has been published in *American Quarterly*, *J19: The Journal of Nineteenth-Century Americanists*, *Occasion*, and *American Gothic: An Edinburgh Companion* and has several essays forthcoming in collections. Xine was a SSHRC Postdoctoral Fellow at the University of British Columbia and completed her PhD in English at Cornell with minors in American studies and Feminism, Gender, and Sexuality Studies. Dr. Yao is honoured to be a judge for the inaugural Orwell Prize in Political Fiction. She is one of the collaborators awarded the 2019 UCL Grand Challenges Grant, Theme: Embedded Inequalities. Collaborative Project: “Trans Studies, Trans Lives: Past, Present, and Future” symposium bringing together interdisciplinary trans studies research and the lived experiences along with creative work from the UCL trans community. She is currently finishing a book manuscript titled *Disaffected: The Cultural Politics of Unfeeling in Nineteenth Century America*. A representative selection from her primary argument won the 2018 Yasuo Sakakibara Prize from the American Studies Association for best paper to be presented at the annual conference. Her postdoctoral, PhD, and MA work has been funded by competitive national grants from the Social Sciences and Humanities Research Council of Canada. Her archival research has been supported by travel grants to the American Antiquarian Society, the Massachusetts Historical Society, and the College of the Library of Physicians of Philadelphia. She is the co-host of PhDivas, a podcast about academia, culture, and social justice across the STEM/humanities divide.

## **Weike Zhong**

### **'Women, Sex and the City'**

Women are systematically underrepresented and misrepresented in TV series, often playing traditional and passive roles (Southard, 2008, p. 152). This shapes women's self-image and the way in which people perceive their role in society (Daalmns et al., 2017, p.367). This presentation builds on Doudaki's view that *Sex and the city* marks a shift in the television discourse regarding the representation of modern women (2012: 5). Through a close analysis of one scene, this presentation seeks to examine the way in which this series portrays a different kind of woman, independent from men, and who enjoy a freedom of expression in relation to politics, work-life and sexual relationships.

### **Biography**

Weike Zhong is a postgraduate student of Global Media Management at the University of Southampton. She received her undergraduate course diploma from Chengdu University of Information Technology, China, where her major was in tourism management. During her postgraduate studies in the UK, she has been developing a particular interest in gender issues. Her university projects included an essay on the representation of women in the Dove's beauty campaign. She is now elaborating this further in her final project through a focus on women's stereotypes on the mainstream media and the way in which these may be challenged by popular television series, such as *Sex and the City*.

# ORGANISERS

The symposium was organised by four tutors of the MA Global Media Management, Dr Mihaela Brebenel, Dr Megen de Bruin-Molé, Dr Valentina Cardo, and Dr Estrella Sendra. Its theme is curated in line with the MA annual theme on Gender and Technology, and was preceded by a series of activities and events as part of the MA Global Media Management. This MA is led by Dr Daniel Ashton.

## ABOUT THE ORGINASERS:

### **Dr Mihaela Brebenel**

Mihaela is a Lecturer in Digital Media Culture, where she teaches on the Global Media Management MA programme and leads the Digital Cultures option module. Mihaela is a screen and film studies researcher and curator. Her AHRC-funded PhD research was carried in the Media and Communications department at Goldsmiths, University of London and focused on moving images, media and technology in recent history and contemporary Romanian critical art practice. She has an MA in Film and Screen Studies and a PGCert in Teaching and Learning in Higher Education, both from Goldsmiths, University of London. Prior to her current role, she was Visiting Lecturer in Screen Histories at University of Brighton and Associate Lecturer at Goldsmiths, University of London.

### **Dr Megen de Bruin-Molé**

Dr Megen de Bruin-Molé is a Teaching Fellow in Digital Media Practice at the University of Southampton, Winchester School of Art. She is a cultural studies scholar with a background in literary criticism, and an emphasis on popular fiction. Her AHSS school-funded PhD research, conducted at Cardiff University, focused on the ethics and aesthetics of mashup, using the theme of monsters and the monstrous to explore how and why the twenty-first century persistently appropriates historical fictions and figures. She also holds an MA in literature and culture, and a Research MA in literary studies, both from the University of Amsterdam. You can follow her (and her research) on her blog: [frankenfiction.com](http://frankenfiction.com). Megen is also an editor with the Critical Posthumanism Network's [Genealogy](#) project. She was previously the central editor and social media manager for the literary organisation [Poetry International](#), and a Project Assistant on the [Changing Attitudes in Public Discourse](#) project.

### **Dr Estrella Sendra Fernández**

Estrella is Teaching Fellow in Global Media Industries. She is also a documentary filmmaker, journalist and festival organiser who seeks to contribute to the de-Westernisation of Media and Cultural Studies. She has been developing a regional area of expertise in Senegal, with a PhD thesis on 'two-tier festivals' in the country. Her research interests include festival studies, global screen media, African cinema, audiovisual

representations of migration, youth and digital media. She is the author of 'Displacement and the Quest of Identity in Gomis's Cinema' (2018); and co-author of 'Fiftieth Anniversary of the First World Festival of Negro Arts: A Comparative Study of the Involvement of the Populations in the World Festival of Negro Arts in 1966 and 2010' (2018), among other publications. Before joining WSA, she was a Graduate Teaching Assistant in King's College London, in the Departments of Culture, Media and Creative Industries, and Film Studies. She has taught as a guest lecturer in a number of international higher education institutions, such as the School of Oriental and African Studies, University of London, where she completed her MA in Critical Media and Cultural Studies with Distinction in 2012, and her PhD in African Languages and Cultures, with full sponsorship from the Department, in 2018.

The symposium was hosted by the *Intersectionalities: politics – identities – cultures* (IPIC) research group and the *MA Global Media Management*.

### **ABOUT IPIC (*Intersectionalities: politics - identities - cultures*)**

*Intersectionalities: Politics - identities - cultures* is a research group that is concerned with issues of equality and diversity, power, technologies of resistance and control. We research the links between culture, politics and identity from a variety of disciplines and from an intersectional perspective. We start from the belief that diversity brings us together rather than dividing us. We look for new ways of speaking and working to enable voices to be heard.

### **ABOUT MA Global Media Management**

News, entertainment, and communication media are being transformed through the global development of the Internet, social networks, and mobile media. Through the **MA Global Media Management (GMM)** students develop a critical understanding of the technological, cultural and political implications of these changes, and the hands-on and practical skills to engage with and shape them. Supported by the teaching, research and professional expertise of internationally renowned academics and sector-leading professionals, students apply academic debates and industry perspectives to the investigation of media organisations, consumers and audiences, and digital innovation.

### **GMM – IPIC – Symposium Liaison: Dr Valentina Cardo**

Dr Valentina Cardo is Lecturer in Global Media Management and Associate Director of Doctoral Research at Winchester School of Art, University of Southampton. Valentina's teaching and research expertise are located within the broader field of political communication, journalism and gender politics. She has published her research on topics such as celebrity politics, e-government, gender and politics and popular culture and citizenship. She has taught on undergraduate and postgraduate courses on online media and

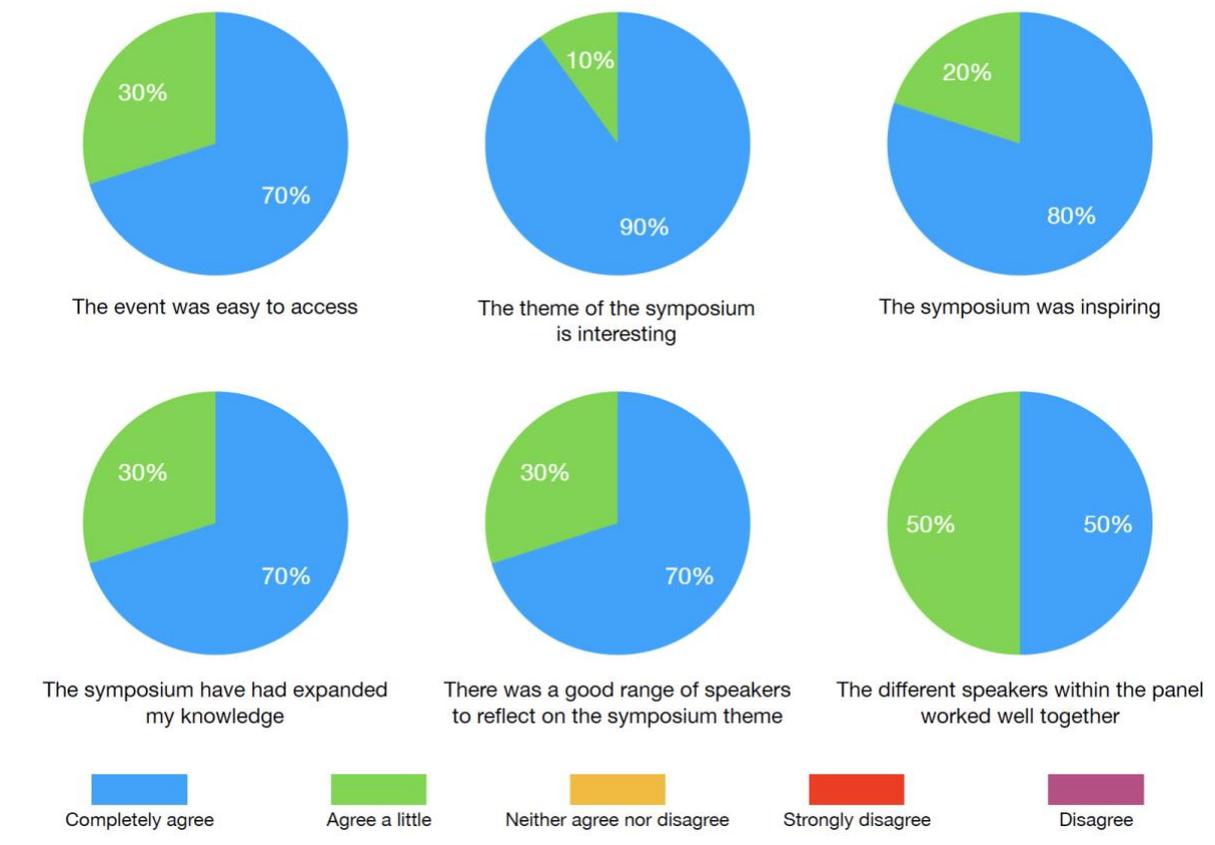
democracy; gender, politics and media; Journalism. She has also supervised a number of PhD students in these research areas.

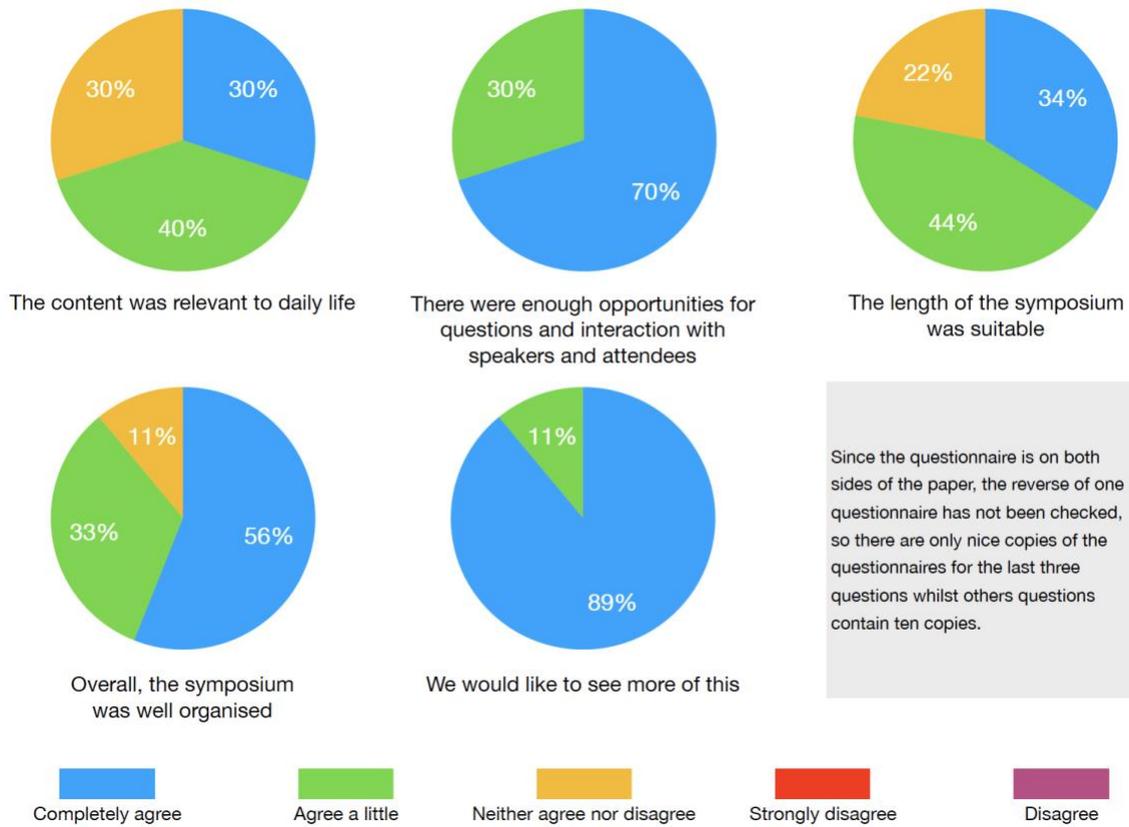
# AUDIENCES FEEDBACK AND PARTICIPATION

Over 60 people attended the symposium, including students of the MA Global Media Management, further students at University of Southampton, research and teaching staff at Winchester School of Art, University of Southampton and a few neighbouring institutions, including University of Winchester and University College London.

An [Eventbrite page](#) was created for online registration. A total of 42 people registered in advance.

Yue Xia, a postgraduate student in the MA Global Media Management at Winchester School of Art, designed and distributed Audience Feedback Forms, which led to the following findings:





Some of the comments highlighted the interest of the presentations, citing Dr Xine Yao and Dr August Davis' presentations as examples.





## AUDIENCES ENGAGEMENT WITH SOCIAL MEDIA DURING THE SYMPOSIUM #GenderTech19



The social media manager was Yaqiong Li, another postgraduate student in MA Global Media Management at Winchester School of Art, who was in charge of the Twitter Account, with assistance from her tutor, Megen de Bruin-Molé.

A hashtag was created, #GenderTech19, for the posts about the Symposium. As the images bellow show, this was very active throughout the day.

MA in Global Media Management at WSA (@WSAagmm) | Twitter

Home Moments Notifications Messages Search Twitter Tweet

# MA Global Media Management at Winchester School of Art, University of Southampton

Tweets 49 Following 17 Followers 13 Likes 62 Following

**MA in Global Media Management at WSA**  
@WSAagmm Follows you

MA in Global Media Management: strategic communications fit for a global media world @winchesterart. Formerly @WSAagmm. Co-Hosts of #GenderTech19 (5 June 2019).

Winchester, England  
wsagmm.wordpress.com  
Joined May 2019

Tweet to Message

7 Followers you know

28 Photos and videos

**Tweets** Tweets & replies Media

Retweeted

**MA in Global Media Management at WSA** @WSAagmm · May 21

We're very excited to co-host the #GenderTech19 symposium on Wednesday, 5th June at @winchesterart! Read more and register for free at the link: [wsagmm.wordpress.com/gmm-symposium/...](http://wsagmm.wordpress.com/gmm-symposium/)



**Technologies of Gender' Symposium**

Wednesday 5 June 2019  
10.30 am – 5.00 pm  
Lecture Theatre A

Speakers include:  
Dr August Jordan Davis  
Prof Elseltjn Kingma  
Isabel Lopez  
Paola Peyret Boeck  
Eda Sancakdar Onikinci  
Narmuula Romze  
Prof Manika Taylor  
Dr Tom Tatham  
Dr Christina 'Gine' Yap

**Who to follow** · Refresh · View all

- Followed by **Evan Hayes Gledhill** and others  
**Jon Garrad** @so\_its\_an...  
Follow
- Followed by **Dr Tom de Bruin** and others  
**SIIBS** @LinShefSIIBS  
Follow
- Followed by **Evan Hayes Gledhill** and others  
**Daniel Pietersen** @pieter...  
Follow

Find people you know

**Trends for you** · Change

- #FridayFeeling**  
Joan Passey is Tweeting about this
- Peterborough**  
Labour win Peterborough by-election by 663 votes ahead of Brexit Party
- #NationalFishAndChipDay**  
Louvain Rises is Tweeting about this
- Dr John**  
New Orleans musical legend Dr. John dies at age 77

**Dr Megen de Bruin-Molé** @MegenJM · Jun 5

All geared up for today's 'Technologies of Gender' symposium at @winchesterart (Lecture Theatre A)! There will be live tweeting from @wsagmm, and the event hashtag #GenderTech19. More info here: [wsagmm.wordpress.com/gmm-symposium/...](http://wsagmm.wordpress.com/gmm-symposium/)

The Intersectionalities: politics - identities - cultures research group and MA Global Media Management at Winchester School of Art host the multidisciplinary and cross-departmental

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Narmuula Romze

**'Technologies of Gender' Programme**

10.30-11.30 **Q&A Session**  
with activity  
Paola Peyret Boeck  
"Representation of Women in Television Series and their Promoting Big Sex and Core Body" (30 mins)  
Bingqing Qian  
"Social Media and Gender Discrimination in China"  
Wenke Zhang  
"Women, Sex and the City"  
Tom Camp (independent)  
Yvonne 'Yochel' King (independent)  
Stephanie Li (social media/independent)

11.30-12.30 **Two speakers**  
Narmuula Romze  
+ Q&A  
"Q&A Revolution" (20 mins)  
Dr Tom Tatham (20 mins)  
"Tomorrow: Listening Through a Digital Ear"  
20 mins Q&A

12.30-1.00 **Lunch**  
+ Q&A  
"We Look The Same: Techno Orientalist Queer Reproduction at the Turn of the Century"  
Dr August Jordan Davis (20 mins)  
"Women as Media: Challenging and Challenging in Feminist Visual Culture"  
20 mins Q&A

1.00-1.30 **Coffee break**  
University catering

1.30-5.00 **Three speakers**  
Professor Manika Taylor (20 mins)  
"Gendered Issues in Theoretical Science"  
+ Q&A  
Isabel Lopez (20 mins)  
"Gender and the Internet of Things"  
Prof Elseltjn Kingma (20 mins)  
"Bodies or Incubators? The Handmaid and Menopausics of Pregnancy"  
20 mins Q&A

5.00-5.30 **Drinks and**  
The Willow Tree

6 18

♥ Daniel Ashton and 3 others liked



**Dr Megen de Bruin-Molé** @MegenJM · Jun 5

At #GenderTech19, @yao\_christine delivering a fascinating, double-barrelled paper on dress/race as technology. Part 1 covered dress and the 'lady doctor' in the 19th century. Now we are addressing (retro)futuristic, techno-orientalism.

#posthumanism #victorianism #fashion



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Show this thread



**YuuuuuuuuuuuqinXiong** @milo\_xon · Jun 5

#GenderTech19



💬   ↻   ❤️   ✉️



MA in Global Media Management at WSA @WSAgmmm · Jun 6

Enjoying the lunchtime in Winchester.

#GenderTech19 @WSAgmm



Alessia Plutino

@APlutino

Follow

#Gendertech19 what a fascinating tale from Namvula Rennie. A tale from far away about her grandmother. In her story lies the stories of countless women who stood in the face of oppressions and trials but walked with determination. This is the point of “quiet revolutions”



11:43 AM - 5 Jun 2019

1 Retweet 3 Likes



♥ Leonie Tanczer liked



**IsaLopez** @IsaLNeira · Jun 5

Very excited to have been part of the **#gendertech19** symposium today at Winchester sharing our **@UCLSTEEaPP** **#GloT** research!



**HumanFactorsEng** @HFE\_UoS

An inspiring day at Technologies of Gender @winchesterart including #metooinchina & 'Leftover Women' in China, a simulation of Vivaldi as heard through a cochlear implant, the Futch scale for Doctors, how...



♥ Nicky Marsh and 1 other liked



**Joy Stixx** @JoyStixxx · Jun 5

Great day at the **#gendertech19** symposium; flawed women, #metooinchina, leftover women, SJP, Bechdel test, sex work, haunting storytelling, Vivaldi, Futch scale, Trump, Cyborgs, Judith Butler, ectoplasm, #GloT, abuse, handmaids & foetal containers [pic.twitter.com/Av45IXdx9D](https://pic.twitter.com/Av45IXdx9D)



During the symposium, the IPIC Research Group [Facebook page](#) initiated its activity with images about the presenters in the symposium.

**IPIC Research Group** added 15 new photos to the album **Technologies of Gender Symposium — with Namvula.**  
5 June at 16:18 · 🌐

A multidisciplinary and cross-departmental event hosted by IPIC and the MA Global Media Management

The Interactional politics - identities - culture research group and MA Global Media Management at Winchester School of Art host the multidisciplinary and cross-departmental

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Edis Sansakdar Onkinci  
Namvula Rennie  
Prof Marisa Taylor  
Dr Tom Tiliak  
Dr Catherine Yonal Yap

**Technologies of Gender Symposium**  
University of Southampton ipic 15 photos

# SYMPOSIUM BUDGET

Item	Cost	Notes
One industry speaker (Namvula Rennie) flat rate	£200	GMM (code #509439101)
Travel for Isabel Lopez	£48.90	GMM (code #509439101)
Travel for Xine Yao	£42.90	GMM (code #509439101)
Travel for Tom Tlalim	£36.35	GMM (code #509439101)
Travel for Marike Taylor	£0 (lives in Winchester)	
Lunch for 40 people (£5 a head, misc selection of sandwiches, drinks, and finger foods)	£224.55	iPIC (code #516734113)
Coffee + accompaniments for 40 people (£2 a head)	£80	iPIC (code #516734113)
Dinner for invited speakers at The Willow Tree (£25x4)	£51.50	iPIC (code #516734113)
<b>Total</b>	<b>£596.35 (+100 for dinner)</b> <b>£318.15 from GMM (£400 budgeted)</b> <b>£356.05 from iPIC (£350 budgeted)</b>	