

# Rehana Zaman

## Speaking Nearby

### List of Citations

#### 4a Selection of books and texts on shelves:

##### **Nancy N Chen, *Speaking Nearby: A conversation with Trinh T. Minh-Ha*, 1992**

Born in Vietnam, Trinh T. Minh-ha is a filmmaker, writer and composer. In the essay *Trinh T. Minh-Ha* discusses her approach to filmmaking as a speaking nearby, "in other words, a speaking that does not objectify, does not point to an object as if it is distant from the speaking subject or absent from the speaking place. A speaking that reflects on itself and can come very close to a subject without, however, seizing or claiming it. A speaking in brief, whose closures are only moments of transition opening up to other possible moments of transition — these are forms of indirectness well understood by anyone in tune with poetic language. Every element constructed in a film refers to the world around it, while having at the same time a life of its own. And this life is precisely what is lacking when one uses word, image, or sound just as an instrument of thought. To say therefore that one prefers not to speak about but rather to speak nearby, is a great challenge. Because actually, this is not just a technique or a statement to be made verbally. It is an attitude in life, a way of positioning oneself in relation to the world. Thus, the challenge is to materialize it in all aspects of the film — verbally, musically, visually".

The exhibition title *Speaking Nearby* is a direct reference to Trinh T. Minh-ha's thinking.

##### **Hester Eisenstein, *Feminism Seduced, Paradigm*, Boulder press, 2009**

In a pioneering reinterpretation of the role of mainstream feminism, Eisenstein shows how the ruling elites of developed countries utilize women's labor and the ideas of women's liberation and empowerment to maintain their economic and political power, both at home and abroad. Her explorations range from the abolition of "welfare as we know it" and the ending of the family wage in the United States to the creation of export-processing zones in the global South that depend on women's "nimble fingers"; and from the championing of microcredit as a path to women's empowerment in the global South to the claim of women's presumed liberation in the West as an ideological weapon in the war on terrorism. Eisenstein challenges activists and intellectuals to recognize that international feminism is at a fateful crossroads, and argues that it is crucial for feminists to throw in their lot with the progressive forces that are seeking alternatives to globalized corporate capitalism.

Hester Eisenstein's teaching and research focus on gender and globalization, women and work, and the sociology of gender.

##### **Jan Etienne, *Learning in Womanist ways: Narratives of first-generation African Caribbean Women*, UCL Press, London, 2016**

*Learning in Womanist Ways* explores the benefits of lifelong learning for black Caribbean women who came to Britain in the 1950s and 1960s. The book features interviews of these women about their experiences of formal and informal learning, uniquely set out as dramatic scenes that reveal the women's authentic voices as they are in their communities. This insightful account challenges the notion that being black, female and older means deteriorating health, poverty and isolation. Presenting a different and positive reality, the book combines contemporary narrative study with black feminist epistemology, exploring the social and cultural identities brought to learning.

##### **Theresa Hak Kyung Cha, *Dictee*, University of California Press, California, 2001 (1982)**

*Dictee* is the best-known work of Korean American artist Theresa Hak Kyung Cha. A classic work of autobiography that transcends the self, *Dictee* is the story of several women: the Korean revolutionary Yu Guan Soon, Joan of Arc, Demeter and Persephone, Cha's mother Hyung Soon Huo (a Korean born in Manchuria to first-generation Korean exiles), and Cha herself. The elements that unite these women are suffering and the transcendence of suffering. The book is divided into nine parts structured around the Greek Muses. Cha deploys a variety of texts, documents, images, and forms of address and inquiry to explore issues of dislocation and the fragmentation of memory. The result is a work of power, complexity, and enduring beauty.

**Cherrie Moraga and Gloria Anzaldua, *The Bridge Called My Back: Writings by Radical Women of Colour*, State University of New York Press, 2015 (1981)**

Originally released in 1981, *This Bridge Called My Back* is a testimony to women of colour feminism as it emerged in the last quarter of the twentieth century. Through personal essays, criticism, interviews, testimonials, poetry, and visual art, the collection explores, as coeditor Cherrie Moraga writes, “the complex confluence of identities—race, class, gender, and sexuality—systemic to women of color oppression and liberation.”

This reissued edition contains an extensive new introduction by Moraga, along with a previously unpublished statement by Gloria Anzaldúa. The new edition also includes visual artists whose work was produced during the same period as *Bridge*, including Betye Saar, Ana Mendieta, and Yolanda López, as well as current contributor biographies. *Bridge* continues to reflect an evolving definition of feminism, one that can effectively adapt to, and help inform an understanding of the changing economic and social conditions of women of color in the United States and throughout the world.

**Joan Morgan, *Why We Get Off: Moving Towards a Black Feminist Politics of Pleasure*, essay, 2015**

Joan Morgan is a feminist author, regarded internationally as an expert on the topics of hip-hop and gender. A pioneering hip-hop journalist, Morgan coined the term “hip-hop feminism” in 1999, when she published the groundbreaking book, *When Chickenheads Come Home to Roost*. Her book has been used in college coursework across the US.

**Peter Mörtenböck and Helge Mooshammer (eds.), *INFORMAL MARKET WORLDS - Atlas - The Architecture of Economic Pressure*, NAI010, Rotterdam, 2015**

The gravities of the world are shifting. Supposed peripheries are moving centre stage, challenging not only the hegemony of the former West but the very system on which the established global order has been operating. Informal activities are at the core of this transformation, extending the reach of emergent economies into ever new areas. Once understood as a marginal phenomenon, they are rapidly becoming the key focus of future prospects. Currently, the conflict rages about the integration of these emerging markets into competing politico-economic power constellations. But informality is not just an economic issue. Informal markets are also places of intense social interaction, fostering cultures of different values and alternate relations. Here, not only monetary values circulate but questions of resource sustainability, cooperative decision making, and social cohesion come into play – issues that are gaining critical importance in times of crisis.

The essays in the reader debate the scope of informality for generating economic, social and political change. From discussing the conceptual challenges behind the development of a new political economy based on the philosophical, legal, and social architecture of ‘other markets’ to exploring how changing global relations are already initiating new forms of urban practice, these analyses provide a thorough understanding of what is at stake in the new geography of *Informal Market Worlds*. With contributions by Teddy Cruz, Keith Hart, Jiang Jun, Lawrence Liang, MAP Office, Vyjayanthi Rao, Ananya Roy, Saskia Sassen, AbdouMalik Simone, Gayatri Chakravorty Spivak, Ignacio Valero, Matias Viegner, and others. The accompanying atlas brings together more than 80 case studies on the spatial and visual culture of informal markets from around the world.

**Adrienne Rich, *Women and Honor: Notes on Lying*, Onlywomen Press, 1979**

In this 1975 speech-turned-essay Adrienne Rich (May 16, 1929–March 27, 2012) wrote about what is at stake when we lie. In the text, Rich turns to women’s particular responsibility to one another in matters of truth: “Women have been driven mad, “gaslighted,” for centuries by the refutation of our experience and our instincts in a culture which validates only male experience. The truth of our bodies and our minds has been mystified to us. We therefore have a primary obligation to each other: not to undermine each other’s sense of reality for the sake of expediency; not to gaslight each other. Women have often felt insane when cleaving to the truth of our experience. Our future depends on the sanity of each of us, and we have a profound stake, beyond the personal, in the project of describing our reality as candidly and fully as we can to each other... When a woman tells the truth she is creating the possibility for more truth around her.”

**Amrit Wilson, *Finding A Voice: Asian Women in Britain*, Virago, Berkshire, 1988 (1978)**

First published in 1978, this text is a study of Asian women in Britain. The book looks at attitudes to love

and marriage, family relationships and friendships, as well as recounting experiences of racism in housing and education and at the hands of the law. Amrit Wilson is a writer and activist on issues of race and gender in Britain and South Asian politics. She is a founder member of South Asia Solidarity Group and the Freedom Without Fear Platform, and board member of Imkaan, a Black, South Asian and minority ethnic women's organisation dedicated to combating violence against women in Britain. She was a founder member of Awaz and an active member of the Organisation for Women of Asian and African Descent (OWAAD).

**George Yancy, Whiteness as Ambush and the Transformative Power of Vigilance, from Black Bodies, White Gazes: The Continuing Significance of Race, 2016**

Yancy's book understands Black embodiment within the context of white hegemony within the context of a racist, anti-Black world, examining themes such as double consciousness, invisibility, and corporeal malediction that capture the lived reality of Black bodies under tremendous existential duress. He demonstrates that the Black body is a historically lived text on which whites have inscribed their projections which speak equally forcefully to whites' own self-conceptions.

4b- k Works around the room (not on shelves):

**4b Zeinabu Irene Davis, Cycles, 17 mins, BW, 16mm/DVD, 1989, courtesy of Women Make Movies.**

Rasheeda Allen is waiting for her period, a state of anticipation familiar to all women. Drawing on Caribbean folklore, this exuberant experimental drama uses animation and live action to discover a film language unique to African American women. The multilayered soundtrack combines a chorus of women's voices with the music of Africa and the diaspora-including Miriam Makeba, acappella singers from Haiti and trumpetiste Clara Bryant.

Zeinabu Irene Davis is an independent filmmaker and full Professor of Communication at University of California, San Diego. A veteran of independent film and video, Davis has produced numerous award-winning works since receiving her master of fine arts in film and video production from UCLA in 1989. Her vision is passionately focused on the depiction of African American women - their hopes, dreams, past and future.

**4c Lubaina Himid et al, Some of Us Are Brave, exhibition press release photocopy, 1986. Selected by Samia Malik of the Women of Colour Index Reading Group from the Women of Colour Index, Women's Art Library, Goldsmiths**

Some of Us Are Brave All of Us Are Strong was an exhibition at the Black-Art Gallery, London, 13 February - 15 March 1986. It included works by Jo Addo, Brenda Agard, Simone Alexander, Sonia Boyce, Lubaina Himid, Amanda Holiday, Clare Joseph, Eve-I Kadeena, Mowbray Odonkor, Marlene Smith, Maud Sulter and Audrey West.

**4d Rita Keegan, Do You Remember? framed print, 1991 and 4e Rita Keegan, Remember me, framed print, 1991**

Rita Keegan is a Black British-American lecturer, activist and multimedia artist. She was a founding member of the artists' collectives Brixton Art Gallery in 1982, and later Women's Work and Black Women in View. She went on to co-curate Mirror Reflecting Darkly, Brixton Art Gallery's first exhibition by the Black Women Artists collective. From 1985 Keegan was a staff member at the Women Artists Slide Library (WASL), where she established and managed the Women Artists of Colour Index.

**4f Nina Edge, postcard, Edge to MAKE dated 18.11.1998, selected by Michelle Williams Gamaker of the Women of Colour Index Reading Group from the Women of Colour Index, Women's Art Library, Goldsmiths and 4g Nina Edge, Untitled Slide - three ceramics, date unknown. Selected by Michelle Williams Gamaker of the Women of Colour Index Reading Group from the Women of Colour Index, Women's Art Library, Goldsmiths**

Nina Edge trained as a ceramicist in Cardiff and became known for subversive use of craft processes in shows with Black British artists in the 1980s. Using lowly techniques such as slip trailing, batik, and shisha embroidery she challenged ideas around identity and gender, exposing hierarchies and anomalies in the curation, and funding of cultural projects. Her interest in the status of people, materials and production methods lead to a series of artworks made from international currency, sugar, gold, keys, disposable nappies, and seeds. Her work is designed to be understood by viewers who have no art education, as well

as those who do. Initially known for scaled up drawing, subversive ceramics and radical textiles she expanded into public art and performance.

#### 4h **Leeds Animation Workshop, Give Us a Smile, film, 13 minutes, 1983.**

Give Us a Smile shows the effect of the harassment women live with every day, ranging from 'street humour' and media stereotyping to actual physical violence. Using quotations from real cases, it also shows how women who report rapes or assaults are often subject to further harassment by the police and legal system. This film was made by women who lived in Leeds during the 1970s and early 80s, when a series of murderous sexual attacks by the so-called Yorkshire Ripper led to a virtual "curfew on women". In response, the many women's groups already active in the area decided it was time to put their own point of view. All the words spoken by male voices in the film were taken from life, either through written reports, or from personal experience. In addition to these verbal quotations, the film contains visual quotations in the form of photographic references and drawings from magazines. These are rendered in black and white, and subverted in the course of the film. This is not a depressing story about bad experiences and vulnerable victims, but an upbeat and often humorous challenge to question what is often taken for granted.

Leeds Animation Workshop is a not-for-profit, cooperative company, which produces and distributes animated films and films on social and educational issues. The organisation began in 1976 as a group of women friends who came together to make a film about the need for pre-school childcare. After completing WHO NEEDS NURSERIES? - WE DO! the group was formally established in 1978 as Leeds Animation Workshop. Throughout its history the Workshop has been run by women. The Workshop specialises in making complex or sensitive issues more accessible to audiences, and at times offering an alternative point of view.

#### 4i **Gail Lewis, Pass Me the Mic, extract from Radio Ballad, sound piece, 20 mins, 2015**

Gail Lewis is a sociologist who specialises in psychosocial studies of race and gender. She was a long standing member of Brixton Black Women's Group and a co-founder of the Organisation for Women of African and Asian Descent (OWAAD). She has worked on the European Journal of Women's Studies and Feminist Review and recently trained as a psychodynamic psychotherapist.

#### 4j **X Marks the Spot, Human Endeavour: a creative finding aid for the Women of Colour Index, book, Women's art Library, University of Goldsmiths, London, 2015**

Human Endeavour is an archival resource that introduces audiences to the Women of Colour Index and provides a stepping stone for further engagement with the collection. It was produced by X Marks the Spot, an art and archival research group. The Women of Colour Index (WOCI) is an archival collection of artist files and material held at the Women's Art Library. XMTS spent a year exploring and engaging with the collection, culminating in this publication.

#### 4k **Leeds Animation Workshop, Risky Business, film, 15 minutes, 1980.**

A union safety representative, Carol, is the main character in this animated film which will be of interest to anyone concerned with health and safety at work. Reggie the Robot is Carol's assistant. Programmed with the Health and Safety at Work Regulations, he advises her as best he can, but he doesn't know all the answers. The hazards faced by Carol and her workmates include many common factory and office problems - lifting, noise, chemicals, machinery - and a dust monster which stifles its victims. Made with financial assistance from: the Arts Council of Great Britain, Yorkshire Arts Association, the Gulbenkian Foundation and the British Safety Council