

**Performing Feminist Motherhood:
Outlaw Mothers in Music, Media, Arts and Cultural Expression**
May 16, 2008 - New York City, NY
NOLA STUDIOS, 250 W.54th St. (Between Broadway and 8th)

8:30-9:15 **REGISTRATION AND WELCOME**

9:15am-11:15am **REPRESENTING MOTHERHOOD AND THE VISUAL ARTS**
PANEL A

(STUDIO C: 11th FLOOR)

CHAIR – Rachel Epp Buller (Artist; Scholar)

**Photographing the Future: The Convergence of Victorian Photographs and a 1976 Photographic Book
Reveal Mother Daughter Relationships**

Denise Ferris (The Australian National University)

Sally Mann and the Maternal Fetish

Berkeley Kaite (McGill University)

The Kindness of Human Milk: Jess Dobkin's *Lactation Station Breast Milk Bar*

Charles Reeve (Ontario College of Art and Design)

The Evolution of a Mother's Artwork, and What to do after the Babies Have Left Home

Myrel Chernick (Artist)

**PERFORMANCE
WORKSHOP A**

(STUDIO 1: 10th FLOOR)

CHAIR - Rosie Rosenzweig (Brandeis University)

MotherWriting II: Healing the Wounds

Rosie Rosenzweig (Brandeis University)

Improvising and Re-visioning Mother-Child Encounters

Regina Edmonds (Assumption College)

Leaving Galilee: A Multi-Vocal Performance of a Black Mother's Northern Migration

Evette Hornsby-Minor (Scholar; Performance Artist)

**MOTHERHOOD AS SOCIAL/CULTURAL ACTIVISM AND CRITICISM
PANEL B**

(STUDIO 2: 10th FLOOR)

CHAIR- Paula Caplan (Harvard University)

Rocking the Public Schools: How a Community of Mothers Take Back Their Neighborhood School

Tanya Anton (Writer)

The Maternal Is Political: Sharing Our Stories

Shari MacDonald Strong (Editor, *Literary Mama*; Writer)

Helaine Olen (Writer; Author)

Presence, Paradox, and Process: Principles of the Feminine

Alana Ruben Free (Writer, Editor of *The Mom Egg*)

Raising our Kids to be Peace Activists

Laura Finley (Western Michigan University)

**FILM SCREENINGS AND DISCUSSION
WORKSHOP B**

(STUDIO B: 11th FLOOR)

CHAIR- Kathleen Cummins

Latched

Jessica Numminen (Filmmaker)

“Martyred Mom Cracks her Shackles!”

Elena TaJo (Psychologist; Filmmaker)

The Seduction of Mary Day: An Historical Representation of a Resisting Maternal Figure

Kathleen Cummins (York University)

11:15am-11:30am

BREAK

11:30am-1:30pm

**MOTHERHOOD AND VISUAL ARTISTS
PANEL C**

(STUDIO B: 11th FLOOR)

CHAIR – Kathleen Cummins (York University)

Expressing the End: A Visual Breastfeeding Chronicle

Rachel Epp Buller (Artist; Scholar)

The Maternal Figure in Almodóvar's Filmography

Maria R. Matz (University of Massachusetts, Lowell)

Carole Salmon (University of Massachusetts, Lowell)

Becoming: Engaging in Cultural Dialogues for Authentic Transformative Motherhood

Amanda Emsley (Simon Fraser University)

Spoilt Milk: Ambivalence and the Language of Casein

Denise Ferris (Australian National University)

**REPRESENTING MOTHERHOOD
PANEL D**

(STUDIO C: 11th FLOOR)

CHAIR- Beth O'Connor

Mothers On- and Offline

Lisa Chiu (Writer)

**"You have to take it and own it": Teenage Mothers' Self-Representation as Cultural Activism
in Yo' Mama Magazine**

Beth O'Connor (York University)

**Human versus Image – Mother and Child: Constructing Gender in Public Space by Means of Nonverbal
Communication of Manikins**

Tom Bieling (Design Research Lab, Deutsche Telekom Laboratories. Berlin/Germany)

**THE SOCIOLOGY OF MOTHERHOOD
PANEL E**

(STUDIO 1: 10th FLOOR)

CHAIR- Andrea O'Reilly (York University)

Scapegoating? The Making of the Teenage Mother

Sandra May (Memorial University of Newfoundland)

Polluting Mama: Ecofeminism and the Maternal Body

Heidi Hutner (SUNY Stony Brook)

Mothering and Disability: Producing New Paradigms of Normal

Ona Gritz (Writer; Author)

**I'm gonna show you that I'm good and I can do the work, but you're gonna get this whole package deal":
The Maternal Wall and Strategies of Resistance in Academe**

Andrea O'Reilly (York University)

**ACTIVISM
WORKSHOP C**

(STUDIO 2: 10th FLOOR)

CHAIR - Laura Finley (Western Michigan University)

Mommy Loudest: The Art of Self Promotion

Judy Davids (Author; Guitarist)

Having a Child without Losing Yourself?

Amy Richards (Author; Co-Founder, Third Wave Foundation)

Nurturing our Children, Nurturing our Art

Alana Ruben Free (Writer, Editor of *The Mom Egg*)

Feminist Skip-Hop: Out in the Playgrounds, Out in the Streets

Jane Gavin-Hebert (St. Mary's University)

Holly Taylor (St. Mary's University)

1:30pm-2:30pm

LUNCH (on your own)

2:30pm-4:30pm

**EXPERIENCING MOTHERHOOD
PANEL F**

(STUDIO B: 11th FLOOR)

CHAIR – Denise Ferris (The Australian National University)

Living with and Transforming Loss for Mothers who Experience the Loss of a Baby

Christine Jonas-Simpson (York University)

Ann Bayly-Bruneel (Registered Art Psychotherapist)

Eileen McMahon (Advanced Practice Nurse)

Maternal Ambivalence: Motherhood and Authenticity

Joan Garvan (Australian National University)

Mother and Teenaged Daughter in Light and Shadow

Jodi Vandenberg-Daves (University of Wisconsin-La Crosse)

The Poetics of Pregnancy

Jesse Lee Curran (SUNY Stony Brook)

**CREATIVE WORK
WORKSHOP D**

(STUDIO C: 11th FLOOR)

CHAIR- Paula Caplan (Harvard University)

Bikini Monster and the '79 Chevy: The Cacophonous Chronicles of One Nefarious Punk Mutha

Erin Finley (University of Toronto)

Mourning Memory: A Testimony of a Fragmented Body

Tamara Toledo (Visual Artist; Curator)

Thank you Grandma D: An Artist Experiences Adoption and Motherhood

Mary Weidner (Carnegie Mellon University)

What's Love Got To Do With It? Telling a Mother's Story In Poetry

Nan Byrne (Feminist Poet)

**MOTHERHOOD AND POPULAR CULTURE
PANEL G**

(STUDIO 1: 10th FLOOR)

CHAIR – Charles Reeve (Ontario College of Art and Design)

'The Bump is Back': Celebrity Moms, Entertainment Journalism, and the "Media Mother Police"

Elizabeth Podnieks (Ryerson University)

Mothering, Postfeminism, and Gilmore Girls

Ritch Calvin (SUNY Stony Brook)

From the Personal to the Political: Towards a New Reading/Writing of Maternal Narrative

Andrea O'Reilly (York University)

From Supermom to Alpha Mom: How Feminist Notions of Choice and Control are Being Re-worked to Support a New Form of Intensive Mothering

Lynn O'Brien Hallstein (Boston University)

**READINGS
WORKSHOP E**

(STUDIO 2: 10th FLOOR)

CHAIR- Arielle Greenberg

Writing Motherhood: Poetry and National Disaster

Nicole Cooley (CUNY, Queen's College)

Home/Birth: A Lyric Essay

Arielle Greenberg (Columbia College)

Rachel Zucker (Poet; Scholar)

Essay for Elsa

Leah Souffrant (CUNY, New York)

4:30pm-4:45pm

BREAK

4:45pm-6:30pm

**CREATIVE WORK ON MOTHERING AND IDENTITY
WORKSHOP F**

(STUDIO B: 11th FLOOR)

CHAIR- Regina Edmonds (Assumption College)

To Write, To Heal: A Mother's Journey

Ruth Panofsky (Ryerson University)

Who's Your Daddy? Evolving Definitions of Motherhood in "Lotus Land"

Barbara Smith (Educator)

Gen Creighton (University of British Columbia)

Extraordinary Ordinary: Motherhood in the Face of Outdated Ideology and Unrealistic Stereotypes

Lynn Christine Kuechle (Minnesota State University Mankato)

**WRITING MOTHERHOOD
PANEL H**

(STUDIO 1: 10th FLOOR)

CHAIR- Marguerite Maria Rivas

(Re)Writing Motherhood: Bad Mother Chronicles and the Mama Zine Movement

Raye Tibbitts (Writer; Instructor)

Morag Gunn: Canadian Literature's Original "Portrait of an Artist as a Pregnant Skivy"

Nicole Berard (University of Saskatchewan)

Riding the Rails: Motherhood, Creativity and Academia

Marguerite Maria Rivas (Borough of Manhattan Community College)

**CREATIVE WORK
WORKSHOP G**

(STUDIO 2: 10th FLOOR)

CHAIR - Rosie Rosenzweig (Brandeis University)

Myths and Ms: A Feminist Play Reading with Audience Feedback

Rosie Rosenzweig (Brandeis University)

Freud's Mother Speaks Out

Paula Caplan (Harvard University)

**PERFORMING MOTHERHOOD
PANEL I**

(STUDIO C: 11th FLOOR)

CHAIR- Joanne Minaker (MacEwan College)

Performing Feminist Motherhood: Am I a Mother Outlaw?

Joanne Minaker (MacEwan College)

Performing Motherhood: The Drama of Motherhood (What Hallmark Left Out)

Nurit Eini-Pindyck (Brandeis University)

Mamafesto: The Agonies and Ecstasies of Performing Mother in the Academy

Deanna Shoemaker (Monmouth University)

Mamapalooza/ARM: Presenter Abstracts

Rocking the Public Schools: How a Community of Mothers Take Back Their Neighborhood School

Tanya Anton

Education isn't a sexy topic. It isn't as devastating as war, or as immediate as an economic recession or as hotly contested as the presidential candidates.

But it does affect the future of *our* children.

In Los Angeles, in one of the wealthiest states in the nation if not the world, our public schools are ranked near the bottom of the country. As mothers, we will not tolerate it nor will we stand idly by and do nothing, waiting for some shift in district power to fix our broken system.

My essay will tell how motherhood birthed not only our children, but the growth of a renewed sense of community awareness and civic responsibility, and a vision to collectively invest in and revitalize our failing public schools.

In particular, I will show how one team of mothers gathered together with the school's principal to work to bring the neighborhood back to the "low-performing" neighborhood school. This is the story of a growing team of mothers swarming the wound, nurturing and repairing it, demanding and initiating change through extensive outreach, shared ideas, endless fundraising, campus beautification, community building, perception shifting, and by funding an innovative educational approach supported by professional mentoring.

Some view this wave of parent activism as an underground revolution that can be seen bubbling up in schools all across Los Angeles, and perhaps around the country.

As we transform our selves, our families, and the way we parent, so too will our schools transform by the very bodies and energy and spirit of those who inhabit it.

Morag Gunn: Canadian Literature's Original "Portrait of an Artist as a Pregnant Skivy"

Nicole Berard

Morag Gunn, of Margaret Laurence's *The Diviners*, is one of the most researched figures in Canadian women's literature. Literary critics and theorists have written about Morag's function as mother and Morag's function as writer but few have written about Morag as mother and writer, about Laurence's portrayal of the writing mother snatching time to write while her child sleeps with one eye to the cradle and one eye to the manuscript.

Morag's writing begins as a substitute for her desired child, her first novel a literary surrogate for literal procreation, but she does not abandon her creativity with the birth of her daughter. Instead, she is compelled to continue writing out of both economic necessity and personal fulfillment. It is during her pregnancy that Morag realizes she can actually support herself and her child through her writing; almost simultaneously, she becomes both mother and professional author. Written in the 1970s, but looking back to periods throughout Morag's entire life, *The Diviners* presents a complex picture of both the single mother's position and the artist's position within Canada throughout the 1950s, 1960s and 1970s. Morag's drive to write is closely linked to both her desire to mother and her role as mother and these two aspects of her life are inextricably linked. The complex-interconnection of Morag's identity as a writer and her identity as a mother as well as her struggle to succeed as writing mother is a nuanced, authentic portrayal of one creative woman's experience in mid-20th century Canada.

Human versus Image – Mother and Child: Constructing Gender in public space by means of nonverbal communication of manikins

Tom Bieling

In this investigation we shall explore the social impact and the correlation between human and artificial gender construction. Illustrated by the example of body language and nonverbal communication of manikins it opens up an in-depth insight into the social practice of constructing social (gender) roles on the one hand. It also tries to analyse the relevance of that topic for the designer's work and thought process on the other hand.

Exemplarily it will be presented an analysis of social role behaviour clichés demonstrated in shop-windows.

The argument of this exploration is based on the hypothesis that gender is a social construct– in real life as in shop-windows. The relation between human and manikin is reciprocal and mutually stimulating. What does that mean (not least to theoretical and practical work of a designer)? In this regard the exploration aims to identify

methods and practices in order to objectify. This means analogue properties of social/cultural and artificial/design-specific practice.

What's Love Got To Do With It? Telling a Mother's Story In Poetry

Nan Byrne

Women writers often connect to our past through our shared experiences with our mothers, and our observations about our mother's lives, and for daughters this means that we must navigate a complicated set of feelings. When we view our mother's lives we often see women who conformed to a restricted set of expectations and opportunities or we see women who rebelled against them. We see women who were different or not different enough. We see women who mothered on the front lines of families with little resources or we see women who squandered their own precious talents. For working class women exploring these characteristic but unrealistic dichotomies also comes with risk. For to examine the mother and daughter relationship through story or poetry with all the juicy guts hanging out frequently separates the experience from the way in which it was lived—and strategies of survival born of necessity become less a source of meaning than evidence of the destructiveness of certain economic realities on family life. This poetry reading includes two of my poems from *White Ink*, edited by Rishma Dunlop and a short presentation that explores the ambiguities of public representation and private realities for working class mothers.

Mothering, Postfeminism, and Gilmore Girls

Ritch Calvin

Over a period of seven seasons spanning 2000-2007, the *Gilmore Girls* television series ran on the WB (and then CW) network. The series centers upon three generations of women in the Gilmore family. Emily Gilmore, the eldest of the three women, represents the traditional mother figure in an upper-middle class family within a patriarchal family. Emily is the domestic diva who supports her husband through maintaining the home and hosting his business colleagues. Emily grooms her daughter, Lorelai, to follow in her footsteps, but Lorelai destroys those plans when she becomes pregnant at age sixteen. Instead of marrying her wealthy boyfriend, she leaves the comforts of her family life, determined to raise her daughter, also named Lorelai, on her own, without familial support, and as a friend rather than as an antagonist. Writer, producer, and director Amy Sherman-Palladino contends that she set out to represent two kinds of women who are not often found within contemporary culture: a mother and daughter who are close friends and companions, and a young woman who is motivated by her academic studies and career choice and not by casual sex. As the series follows young Lorelai's (also known as Rory) development from high school to working as a journalist following the Obama campaign, it becomes clear that, despite occasional second wave feminist moments, the series narrative operates within a postfeminist ideology. So, as Sherman-Palladino attempts to work against the grain in her choice of protagonists, she simultaneously operates within the cultural dominant of a postfeminist consciousness.

Freud's Mother Speaks Out

Paula Caplan

Despite decades of our culture's immersion in the often misogynist and mother-blaming theory of Sigmund Freud, his mother was a fascinating woman who has not had her chance to speak. Paula J. Caplan's play, *CALL ME CRAZY*, was produced Off-Off-Broadway to rave reviews and includes a monologue by Freud's mother, Amalia. At this conference, after providing some context about mother-blame and who decides who is normal, Paula will perform the monologue, which is amusing, poignant, and ultimately frightening.

The Evolution of a Mother's Artwork, and What to do after the Babies Have Left Home

Myrel Chernick

I will be speaking about my own work, the history of my involvement in depicting aspects of maternal ambivalence while raising my children, and the big question that exists for me and other mothers of young adults, what do we do now? Do we continue to reflect on the past, do we continue to work with ideas of

motherhood using other people's children, or is it an organic flow from one chapter of one's life to the next. It is possible to return to the art world of New York the way some women re-enter the work force? I will show slides and discuss my work of the last fifteen years.

Mothers On- and Offline

Lisa Chiu

In the article "Mothers On- and Offline," Lisa Chiu explores the way mothers develop relationships and communicate with each other using emerging technologies, including message boards, instant messaging, blogs and social networking applications. Chiu describes her own experience as a writer and first-time mother-to-be who stumbles upon a pregnancy Web site and becomes an active member in its online community. Chiu learns the finer points of online etiquette and develops relationships with mothers all over the world she has never met "IRL" (in real life). Crossing race, age and socioeconomic boundaries, the women share intimate details about their lives and their feelings about impending motherhood. After their babies are born, they continue to share their experiences with each other, offering support to each other in their motherhood journey. Chiu's article examines the way women bond with each other, with a high-speed Internet connection providing the crucial link.

Writing Motherhood: Poetry and National Disaster

Nicole Cooley

My proposed presentation is a short poetry reading. I will be reading several poems from my manuscripts in progress, *Milk Dress*, and *Breach*. My experience of mothering is inextricably tied to disaster, to my experience of living in New York during 9/11 with a baby, and my experience, as a mother of two, in 2005, of Hurricane Katrina, and its aftermath. I am from New Orleans, and my parents are survivors of the storm. In my poems, I have written about this experience of mothering during times of national tragedy and grief, and experience which as both changed my mothering and my writing. In both cases, the structures I had set in place to order my personal and professional life collapsed. A new vista opened: for the first time I began to write poems about my own experiences and about the political and social world. The experience of having a child became significant material for my own poems, but it could not be explored without an acknowledgement of the larger landscape. And I return to the words of American poet Muriel Rukeyser, who was a mother and who bore witness to so much horror in the world around her: "What three things can never be done?/ Forget. Keep Silent. Stand alone" ("The Book of the Dead").

The Seduction of Mary Day: An Historical Representation of a Resisting Maternal Figure

Kathleen Cummins

The Seduction of Mary Day is an historical drama that has been broadcast in various countries and screened in various international festivals over the years. In *The Seduction of Mary Day*, a young widow uses her maternal reproductive body to subvert a patriarchal inheritance law in 1853. *Globe and Mail* TV critic, John Doyle, described the film as a "lovingly made feminist parable." The film has screened in festivals throughout Canada and parts of the world. It has been broadcast in Canada, US, Finland and the Caribbean.

The Poetics of Pregnancy

Jesse Lee Curran

In *The Eros of Everyday Life*, Susan Griffin suggests that the experience of birth in Western discourse has largely been "unutterable," and contends that "as riveted as Western philosophy has been upon the questioning of being, there are still no words to describe the knowledge that comes with this astonishing experience." In arguing that our vocabularies, grammars, and genres are all shaped by a masculine consciousness, Griffin locates a distinct difficulty concerning how women writers are able to express and represent pregnancy and birth. Following Griffin, and framed by the theoretical writings of Julia Kristeva, this project will seek to explore how contemporary women writers *write* the experience of pregnancy and birth. Questions to be considered include: Are there particular genres that promote the sense of shared subjectivity, or of the subject-in-process, as articulated by Kristeva? How does lyric subjectivity reconcile itself with the maternal body? And

finally, how does the spaciousness and sense of abandon offered by the journal (as perhaps best created in Carole Maso's beautiful book, *A Room Lit By Roses: A Journal of Pregnancy and Birth*) allow writers to mediate the challenges presented by the masculine narratives and discourses concerning this "unutterable" experience that brings us all here?

Mommy Loudest: The Art of Self Promotion

Judy Davids

At age 42 I made a career decision most girls make in high school. Even though I never played an instrument in my life, I decided I wanted to be a rock star. Two years later my all-mom rock band, The Mydols, appeared in a 3-page spread in People magazine. How did we do it? Who was our publicist? The answer is me. Mark Twain said "All you need is ignorance and confidence; then success is sure." I suppose I am living proof, for what I lacked in musical ability I made up for with chutzpah. Before The Mydols learned their first song, the band had a website and t-shirts. We invested time networking with other bands for gigs and flirted with the media like school girls. Quickly we were the talk of the town. The national media followed—and then a book deal.

Improvising and Re-visioning Mother-Child Encounters

Regina Edmonds

This workshop will involve participants in the creative improvisation of typical problematic encounters that mothers face in raising their children. Beginning with warm-up exercises on improvisation, the workshop will turn to enacting frequently occurring interchanges that arise between mothers and children. We will address struggles mothers have contending with the paradoxical demands of the role, including letting go and holding on, exerting authority within a context of empathy, and affirming constancy in the face of continual change. We also will explore how insights derived from the new literature on feminist mothering engender more liberating ways of thinking about our responsibilities as mothers. Improvisation, by its very nature, is a playful, creative, and enjoyable way to experiment with new ways of interacting. It asks us to "pretend" and to bring our powers of imagination to everyday situations. It also asks us to examine ourselves and other actors - in this case, our children - with humor and an eye for possibility. If our work together goes well, participants will leave the workshop with strategies for re-visioning mothering in ways that transform their interchanges with children, bringing greater satisfaction for everyone involved.

Performing Motherhood: The Drama of Motherhood (What Hallmark Left Out)

Nurit Eini-Pindyck

This presentation demonstrates the transformative potential of personal narratives and the ways in which women experience and resist multiple forms of oppression in their daily lives by drawing on performance art. The presentation will use a video projector to demonstrate the ways in which feminist mothers negotiate conflicting identities. The goal of the presentation is to empower women by bringing to central stage mothers' voices and the hidden complexity of mothering.

I will show and discuss a medley of video clips mainly composed of various performances I have been producing during recent Mother's Day celebrations at the Women's Studies Research Center at Brandeis University. The medley will enable the audience to experience (through laughter and tears) the dramatization of social science research and autobiographical narrative, and to make connections between themes. It will highlight such issues as the status of the feminist movement (a dance performed by three generations of women); a disabled mother's perspective on mothering; a mother-daughter dialogue in a family with a mentally ill sibling; a mother-daughter dialogue following the death of the father from AIDS; an account by lesbian mothers who face gender issues in pop culture; the experience of birth as portrayed in a research paper; the experiences of working mothers; an artist who faces religious patriarchy following the death of her mother, and draws on her artistic work as a tool to renegotiate her identity as a feminist woman; and more.

Becoming: Engaging in Cultural Dialogues For Authentic Transformative Motherhood

Amanda Emsley

We have been born in a critical moment in feminist history where we cannot afford to silence our voices. I have found my voice in painting. In the collection *Becoming: Engaging in Cultural Dialogues For Authentic Transformative Motherhood*, I explore, facilitate, and participate in positive cultural dialogues around child bearing, breastfeeding, and motherhood. I embody an authoritative voice that deconstructs oppressive conceptions of the latter, reconstructing them with the wellbeing of women and the families they create as the nexus.

Becoming: Engaging in Cultural Dialogues For Authentic Transformative Motherhood, focuses on, but is not limited to women's experiences of the social phenomena of childbearing within patriarchal and medicalized institutions; the implications of midwifery and women-centred reproductive healthcare; normalising breastfeeding; what it means to be in the service of another in an individualistic culture; the transformative power of motherhood; the intelligence of the female body; identity, ego, and motherhood; motherhood and its intersections with productivity, capitalism, and feminisms; lesbian mothering and other intentional conceptions; hermeneutics and cultural narratives about childbearing, breastfeeding, women's creative energy, and motherhood; and practising dialogue as and for social change.

Expressing the End: A Visual Breastfeeding Chronicle

Rachel Epp Buller

My recent prints focus on themes of feminist motherhood, based in large part on the past six years of staying at home and raising small children while struggling to maintain some semblance of a professional identity as an artist and an art historian. A significant body of my work explores facets of the nursing relationship. While breastfeeding has again become more commonplace in our culture, following years of industry-fueled formula-feeding dominance, there are still countless instances in which mother's milk becomes a source of controversy. Although my prints commemorate a personal nursing relationship with my children, I also view them as reference points to the larger lactivist movement.

My current print series, *The Food Landscape*, visually narrates the end of my breastfeeding journey. Based on a food log that documented everything my youngest child ate, from the time she started solids at 9 months until the time she weaned at 17 months, the silkscreens employ her foods as the actual inks to chart her gradually changing nutritional intake. The prints function variously as an aesthetic record, a critical inquiry, an illumination of domestic roles, and a symbolic beginning as well as an ending. My conference paper will examine these issues while simultaneously presenting *The Food Landscape* in a larger context of mother-related contemporary art.

Spoilt Milk: Ambivalence and the Language of Casein

Denise Ferris

My prints are made from milk and poison. Articulating the maternal, these photographs come into existence because of this chemical coexistence. These casein or milk prints are white or beige and, while the milk appears visible, the poison is hidden, suspended in the emulsion, which is made from blending the two substances. Exposed to sunlight, the emulsion forms a hardened colloid, each substance trapped inside the other, inseparable. The toxin in the emulsion precludes the work being ingested, although a milky odour emanates from the print's hardened surface.

The light colour evokes a purity of purpose and, in fact, a pigment added to the emulsion provides the white effect. The emulsion is not naturally white. The milk promotes notions of essential sustenance, and the emotional comfort of babies and young children.

I developed the formal language of casein to make milk prints conveying duality and ambiguity, loss and maternal pleasure, assertion and transgression, ambivalence and resistance. Through some prints I reveal maternal pleasure, veiling that pleasure in seeing, and controlling what others may see, with the pigments held in the milk's suspension.

The toxin and the milk metaphorically suggested the emotional conflicts of mothering. Interrogating the emotional geography of mothering, these works pictured the unacknowledged burden of care as well as mothering's emotive permanence. The casein process, milk printing, is a photographic process using a non-silver emulsion to make photographic prints in sunlight.

Photographing the Future: the convergence of Victorian photographs and a 1976 photographic book reveal mother daughter relationships

Denise Ferris

I will consider the maternal photographs produced by two fine art photographers under distant and disparate, social and cultural conditions. Showing their apparent difference, I explain how these photographic oeuvres actually exhibit remarkably similar intentions and communicate analogous meanings.

From 1859 to 1864, Countess Clementina Hawarden, from her home studio, produced 770 photographs of her adolescent daughters. Originally bound into family albums, selected photographs were exhibited in salon competition. A century later Starr Ockenga photographed mothers and daughters, her subjects naked, as she bluntly exposed inherent sexuality and suggested the promise of a young girl's developing agency. These photographs were published as a book, *Mirror After Mirror*.

We may expand our perception of the gentility in Hawarden's Victorian photographs to include the possibility of a subversive activity. When we consider Hawarden's play-acting daughters, inscrutable and opaque, in the light of Ockenga's audacious 'liberated' photographs, it is conceivable Hawarden's enterprise was just as daring. Ockenga's portraits are brash but Hawarden's liminal spaces are no less remarkable considered in their own time.

Ockenga suggests emerging agency, comparable to Hawarden's obsession to display nascent womanhood. Ockenga's photographs were an audacious 1970's women's liberation confrontation, attempting to normalise the display of the female body as 'natural', foregrounding female sexuality. In a similar way, Hawarden's adolescent daughters are also being showcased, to the tolerable limit, or perhaps beyond, of Victorian prevalent customs.

While they appear wildly different, looking at these works together provides an opportunity for new interpretations, whose readings are situated outside the evident subjects of the photographic portraits, and which brightly illuminate the mother daughter relationship.

Bikini Monster and the '79 Chevy: The cacophonous chronicles of one nefarious punk mutha

Erin Finley

I am interested in the archetypal feminist anti-hero, from her earliest appearance in the Talmud as the baby-devouring Lilith to her recent incarnations as Courtney Love and Britney Spears, pop culture's most monstrous mothers. In my artwork, notions of grotesque maternity mix with motifs from white-trash subcultures, inhabiting a realm that is perverse and punk. The images are large-scale, often climbing the rafters at 20 feet, and they are narrative in structure, meant to be read—albeit disjointedly—as one epic tale. At the centre of the painted story is a platinum-haired punk siren named Nadia Nefariously, my mother.

The legend of Nadia Nefariously is set in the 1970s. This body of work consists of 30 paintings, one performance, and one short film. The paintings, which are really more like mixed-media artworks, are tattered and torn—in an 'antique punk' kind of way—with lyrics, love letters, and indecipherable musings appended to their surfaces. Faux fur, glitter, and sequins are also added to the images, making the late Nadia Nefariously seem

three-dimensional and real. This series began several years ago during my Master of Fine Art degree, during which my mother suddenly died; the creation of this work has been cathartic and surreal for me. My mother was also an artist, and we shared a complicated relationship.

In an effort to create an archetypal female that would be universally familiar for viewers, Nadia Nefariously is also an amalgam of recognizable femme fatale monsters belonging to North American visual culture. With poses and costumes borrowed from the likes of

Sarah Bernhardt, Joan Crawford, and Madonna, my painted heroine is a complex matriarchal maven, both intimidating and alluring at once. The character is an obscure punk singer (who helmed a band called The Clit Eastwoods), her fusion of punk animality with female passion ranking her among the first punk feminists.

Raising our Kids to be Peace Activists

Laura Finley

For too long, U.S. residents have sold short their children, subscribing to a very limited understanding of their developmental capabilities. We often fail to address critical issues with our kids, arguing they are too young to handle the material. Many times, adults themselves are unprepared to discuss current issues and critical concepts with their own children. The reality is that children of a very young age can and do develop important moral and philosophical guidelines for their behavior. Many times, they develop these by default, since no one offered them guidance in the process. A better question for parents is not whether young children can learn to be activists for social change, but how to guide this development in positive ways. This interactive session will emphasize strategies that parents can use to engage children of all ages in activism designed to make the world a more just, humane, and peaceful place. Specific examples will highlight positive forms of conflict resolution, creative exploration, and environmental activism. Further, it will provide attendees tools and strategies for countering those who claim we are "indoctrinating" our kids.

Maternal ambivalence: motherhood and authenticity

Joan Garvan

I will present a ten to fifteen minute DVD presentation suggesting that mother love can not be free from ambivalence, or conflicting emotions; this is a myth sold to us via a persistent and indomitable ideology of the 'good mother'. Women, as mothers, need to feel free of ideological constraints to explore and articulate their feelings about, and with, their children (at appropriate ages and stages). The presentation will track this theme through my experience of infancy reconstructed after the birth of my own children. It will bring together relevant psycho-analytic materials arguing that a failure to account for maternal subjectivity objectifies the mother rather than explain the interdependent dynamics that take place between mother and child. Cultural practices, and beliefs, lay the basis for self understanding, and authentic relationships, and in particular critical relationships between mothers and their off-spring.

Feminist Skip-Hop: Out In the Playgrounds, Out In the Streets

Jane Gavin-Hebert and Holly Taylor

In this workshop we will discuss what it means to be child-friendly in feminist organizing, and explore why it is so important to genuinely engage with children, and have meaningful activities which substantiate their knowledge by giving agency and facilitating learning/unlearning, listening to their ideas and consciousness-raising.

This may be accomplished using a multi-faceted approach; skipping, chanting, writing, clapping, zine-making and other participatory activities. We will be talking about the importance of connecting with younger activists/children and being accessible and meeting each other in inspiring ways. We will talk about celebrating and bridging communities and why it is important for men to participate in childcare and activities and should not be treated heroically for stepping up.

We will look at creating feminist and queer memories through storytelling and language. We will distribute our Feminist Skip Hop zine, and discuss queer and feminist children's rhymes and rewriting children's narratives/experiences/identities. By creating feminist and queer spaces, we are effectively disrupting patriarchy as an institution. We are using voice and body in a subversive way in the public domain, and challenging spaces and places of oppression: streets which are dominated by cars and laws, and are public and male, and parks where women are sexually assaulted and discouraged from after dark, as well as institutions like schools. It can also be a celebration of reclaiming those spaces with your voice and body and community. We will explore endeavors such as Radical Cheerleading and events such as "Hooping against Harper". Among forms of communication considered will be zines, books, our bodies, performing, acting feminisms and doing feminisms among others. In doing so, we will learn about the benefits of spontaneity and engaging with communities in creative ways, and how we can enrich and educate our children with meaningful, positive experiences that are open and inclusive for everyone.

Home/Birth: A Lyric Essay

Arielle Greenberg and Rachel Zucker

“I feel both the desire to appear normal and the desire to feel like a total hippie freak radical,” write Arielle Greenberg about her decision to homebirth in the manuscript-in-progress, *Home/Birth: A Lyric Essay*, written with friend and fellow poet Rachel Zucker. Rachel responds, “Your birth made me a feminist.” *Home/Birth* documents an underrepresented population in American culture, the homebirthing community and the direct-entry midwives, doulas and others who serve it, through a collaborative, collaged, book-length prose poem. The book is a hybrid of found and original texts: oral histories, memoirs, anecdotes, research, shopping lists, bumper sticker slogans, and other materials that loop throughout the piece. Its aim is to encourage consideration of homebirth as a safe, viable, and potentially empowering option for mothers, and to question the mainstream view of birth as a medicalized procedure. The book grew organically out of our experiences as writers, friends and mothers: our work together for the last several years on the forthcoming feminist essay anthology, *Women Poets on Mentorship: Efforts and Affections* (Iowa, 2008), Rachel’s role as doula at Arielle’s first homebirth and decision to have a homebirth herself with her own third child, and the political activism both of us have pursued on behalf of homebirth midwifery since. We will undertake a joint reading which would highlight the gynocentric, collaborative nature of the project and which could open up to a general and organic discussion of homebirth, lyric essay writing, and female artistic collaboration.

Mothing and Disability: Producing New Paradigms of Normal

Ona Gritz

Author Ona Gritz will read her essay *Because I’m Not Dead* from the forthcoming anthology, *The Maternal is Political: Women Writers at the Intersection of Motherhood and Social Change*, (Seal Press, May 2008). This essay focuses on her experiences as a mother with a disability. Gritz, who has mild cerebral palsy, begins her piece when as the mother of a toddler she’s mistaken for the child’s nanny. Quick to downplay her cerebral palsy, she only reticently questions whether the assumption has to do with disability. In the next scene her son, now in preschool, admits to teasing an overweight classmate. In talking to him about valuing others for their difference, she hesitantly reveals her own childhood experiences of being teased about her awkward walk. She later alludes to a sense that there are further lessons that disability has to offer to both her and her son. They come the year her son is eight years old when Gritz enters into a relationship with a blind man. Unlike her subtle mobility impairment, blindness cannot easily be deemphasized. The three find that accessibility issues affect the simplest outings and that prejudice toward the blind is rampant. Through these experiences Gritz comes to the realization that by deflecting the significance of her disability she’s been unfair to herself while sending the wrong message to her son. She moves forward to embrace this aspect of herself and her partner and to use her writing to educate others on the value of disabled lives.

Leaving Galilee: a multi-vocal performance of a Black Mothers northern migration

Evette Hornsby-Minor

Not so very long ago, some Black folks in Mississippi believed if they could just get North, they could find meaningful work, decent homes, good schools for their children, and a new found sense of freedom. They looked to the North the way their enslaved ancestors did, believing that the North was just like the prophetic promised land foretold in ancient times, the land toward which Moses led the newly freed Jews during biblical times. My father left Mississippi in the early 1950s with an older sister because my grandmother feared for his life. Although my mother knew my father before he left Mississippi---there are different stories about how their relationship developed---it wasn’t until 1959 that my mother boarded a Greyhound bus for New York City with her three babies, two in her arms and one unborn. She left her husband and a segregated South behind. I was born in 1960 in New York City at a time of social upheaval and racial unrest in America. This multimedia, multi-vocal performance explores the manifold stories of a mother who joined the great Black Northern Migration and its impact on her children.

Polluting Mama: Ecofeminism and the Maternal Body

Heidi Hutner

This paper will look at constructions and intersections of motherhood and polluted nature in a variety of literary, scientific, and cultural contexts. I will link the patriarchal oppression/corruption of nature with the oppression/corruption of the "mother body". My paper will explore this topic in Terry Tempest Williams' *Refuge*, Barbara Kingsolver's *Animal Dreams*, and Sandra Steingraber's *Having Faith*.

Living with and Transforming Loss for Mothers who Experience the Loss of a Baby

Christine Jonas-Simpson RN; PhD, Eileen McMahon RN; MN, ACNP, SANE

Ann Bayly BA, DVATI, RCAT

The significant and often silenced experience of *living with and transforming loss* for mothers who experience the loss of their baby was explored using an arts-based narrative research method informed by the human becoming theory. According to the World Health Organization (WHO), 4.5 million babies are born still each year worldwide and it is estimated that one baby in 100-200 pregnancies are born still in developed countries alone (International Stillbirth Alliance, 2003). Nine mothers, whose babies were born still, responded to the study's Internet research Website and voluntarily shared their stories and creative works to describe their experiences and meanings of living with and transforming loss. This study, presented through an interactive exhibit of stories and creative works, acknowledges mothers' experiences and provides an opportunity for public and professional awareness around the experience of infant loss. It is hoped that the unnecessary suffering that comes from misunderstanding the impact of a mother's loss may be diminished by enhancing *our collective* awareness and sensitivity when responding to infant loss. The mothers' stories and creative works expressed through poetry, photographs and research-inspired paintings by artist Ann Bayly are vehicles that may also support other women in finding ways to live with their unique and similar experiences of loss. Mothers who engage with the exhibit will be invited to share their own stories in a journal provided and contribute further to this exhibit as well.

Sally Mann and the Maternal Fetish

Berkeley Kaite

Sally Mann's photographs of her nude children have ignited controversy and opprobrium. In an essay on the "maternalization" of photography (October 76, Spring 1996), Carol Armstrong notes the "obsession," "fascination" and "allure" of the photographing of childish bodies. All these quoted words are often used in discussions of the fetish and fetish relations. This is interesting as the fetish object is assumed to be the domain, if not prerogative, of men and masculinity. But we might ask, what about women? If, as Freud noted, the fetish is a story masquerading as an object, we could look at the maternal photographs of Sally Mann (Immediate Family), and wonder about the stories embedded there. If the fetish presupposes compromise in the face of loss and absence, a substitution for imaginary plenitude, and the photograph does as well, we'd want to ask whether Mann's artistic photos of her nude children - "the wet beds, insect bites, nap times, their aspirations toward adulthood" - move into the realm of the maternal fetish. That is, the photos' own utopian qualities mimic maternal space, itself one of obsession, fascination and allure of the childish body. Armstrong argues the photograph is "under the sway of the Mother," that is, subject to its own self-referentiality and not the abstract laws of Art. The fetish also adheres to its own laws: e.g., its memories are partial, it is both there and not there simultaneously, it recalls the unsayable (is nostalgic) and pushes the narrative forward (is utopic). I look at Mann's photos not as instances of maternal betrayal (as the perversion of some childhood innocence) but as investigations into maternal space characterized by nostalgia and utopia - movement, that is, between loss and recuperation, generation and regeneration

Extraordinary Ordinary: Motherhood in the Face of Outdated Ideology and Unrealistic Stereotypes

Lynn Kuechle

This is a performance based project that dispels the outdated ideology and unrealistic stereotypes faced by modern day mothers. The project is an inspection of motherhood through a feminist lens which examines my personal journey into motherhood through auto/ethnography as well as the stories of other mothers. Through interviews with five women, my own story of motherhood, and the writing of mother scholars, I developed a script which was performed in a public venue as a reading. The reading depicted three mothers in different points in their motherhood journey, myself as the narrator weaving in my story and connecting the concepts

with academic writing about motherhood. It was my goal that people who heard the stories of mothers in a public venue would be inspired to think critically about their motherhood experience or the experience of a mother in their life. Perhaps through the commonalities and differences we can all appreciate our own experience as well as the experience of others and might be motivated to tell our stories in a new way.

The Maternal Is Political: Sharing Our Stories

Shari MacDonald Strong and Helaine Olen

At a time when the vast majority of the population in the U.S. believe that the country is headed in the wrong direction, new hope and inspiration are found in the voices of mother-writers who are standing up and speaking out, doing their part to change the political trajectory in the West for the sake of children, women, and families around the globe. Reading from their essays from the upcoming anthology *The Maternal Is Political: Women Writers at the Intersection of Motherhood and Social Change* (Seal Press, June 2008), Shari MacDonald Strong ("Raising Small Boys in a Time of War") and Helaine Olen ("The Mean Moms") share their part in bringing new emphasis to the topic of politics within the contemporary genre of "mother lit." In "Raising Small Boys in a Time of War," MacDonald Strong explores her sadness about war, her anger at a country gone off course, and her fear of a future draft that could claim her sons; in "The Mean Moms," Olen offers an up-close look at the day-to-day implications of the so-called "Mommy Wars." Illustrating MacDonald Strong's assertion that "there is no more powerful political act than mothering," the two presenters emphasize the impact and importance of mothers sharing stories of political awakening and action, inspiring women in attendance to recognize and make the most of mothers' shared political power.

The maternal figure in Almodóvar's filmography

Maria R. Matz and Carole Salmon

In this paper we examine the evolution of the maternal figure within several of Pedro Almodóvar's films, such as *What have I done to deserve this?*, *High Heels*, *Kika*, *The Flower of my Secret*, *All about my mother*, *Talk to her*, and *To Return (Volver)*, comparing the maternal mosaic that they offer to the viewer.

Pedro Almodóvar's movies offer a variety of maternal images personalized by some very different characters that are all contributing to define the role of the mother. Almodóvar centres his narrative on women and their theatrical role as mothers. Motherhood is presented in a binary structure. On one hand, mothers are defined within the public sphere while interacting in more or less conventional social situations. On the other hand, they are pictured in the private sphere through the family setting as an attempt to capture the behaviour of women as dysfunctional mothers. By behaving in such a way, women, as mothers, deconstruct the archetypical ideas of motherhood (moral superiority, spiritual values, unconditional devotion to the children and submission to the father) by their unconventional, and, in some cases, outrageous actions. Additionally, theatricality is foregrounded when the male characters take on female personae that connect them to life-giving interest—to procreation. While fatherhood is important, motherhood permeates his films.

Our study shows that, through the systematic humoristic deconstruction of the maternal stereotype, Almodóvar succeeds in identifying the incongruence that the maternal figure creates. As Contemporary Spanish society evolves faster than the role of mothers in the western society, Almodóvar aims to reveal this growing discrepancy under the magnifying lens of his camera.

Scapegoating? The Making of the Teenage Mother

Sandra May

Has our culture's preoccupation with teenage pregnancy served to shift attention away from larger social issues of poverty and public policy? If so, how and why? Through an autobiographical account of teenage motherhood, and a feminist critical analysis of representations of teenage mothers this paper explores such questions. While the experiences of teenage mothers vary widely in terms of age, marital status, class, and race, the common experience for most is the stigma attached to being "one of the most pressing social problems of our time." We are to Bill Clinton furthermore "a crisis of the spirit." Research however shows that declining rates of teen pregnancy are inconsistent with the moral panic we profess as a culture.

This paper argues that much of the public's alarm has been manufactured and encouraged by both left and right leaning interests for socio-political purposes. I explore their agendas, the various public campaigns waged

against teen pregnancy, and some of the consequences felt by teen mothers and their children. While reflections on my own experiences as a young mother inform much of my analysis, I also draw heavily on academic works, government policy, and media/cultural representations of teenage mothers. Interestingly, recent popular television shows and movies such as *The Gilmore Girls*, *One Tree Hill* and *Juno* have presented us with less traditional narratives of what it means to be a teenage mother. By exploring a multitude of sources, this paper presents an analysis of the cultural construction of teenage mothers along with a personal reflection on what this may mean for teen mothers themselves.

Performing Feminist Motherhood: Am I a Mother Outlaw?

Joanne C. Minaker

"I am always here for you, no matter what," I recently assured my 4 year old son. He replied, *"not when you are at a conference."* *"I want Mama home – not working!"* exclaims my two year old to his father on a night I teach late. My sons' words struck a chord that resonates with me intellectually, emotionally and – in an embodied sense – physically. The patriarchal institution of motherhood, *patriarchal motherhood*, is a dominant ideological force serving to define, regulate, and judge mothers. As a feminist, academic, and mother I am not immune from the pervasive discursive and practical sting of the good mother/bad mother dichotomy. How am I to respond when my son so clearly articulates his concern with my working: *"I don't want you to be a professor. I just want you to be my Mommy!"*?

Mothering itself is neither liberating nor oppressive. Rather, motherhood is a site of power relations whereby women negotiate their own maternal practices and carve out unique maternal identities within a particular relational, cultural, and political context. Despite all this (or perhaps because of it) I experience my children's comments simultaneously on an intellectual and emotional level. It hurts. I find myself stuck in the gap between patriarchal motherhood and empowered mothering; betwixt and between the proverbial rock (what I don't want to do and be as a mom) and a hard place (the feminist mother I aspire to be). I recognize my intensive mothering practices while engaged in a full-time, demanding career – all the while proclaiming that I am a feminist who defines "Mom" outside dominant paradigms!

In this presentation I will interrogate (pose questions about, provide some thoughts, feelings, anxieties over) the inexorable links between my personal experiences of, and reflections on, mothering, on the one hand, and my scholarly writing (on motherhood and other areas), teaching and feminism, on the other. I examine questions of voice, experience, relationships, knowledge claims, contradiction, and choice. I explore how my journey into motherhood has altered, shifted, affirmed, and in other ways influenced how I perform feminism and practice mothering.

Latched

Jessica Numminen

"You could not imagine how fast my brother and his friends cleared out of the room when I started breast feeding. Even the hockey game that was not enough to keep them from running the other direction." -

Breastfeeding Mom

Latched is a short documentary that explores issues faced by new mothers when they choose to breastfeed their children. Using a playful tone, this film investigates breastfeeding from their eyes, as well as from that of a lactation specialist.

Despite the advances that Canadian society has taken to ensure the rights of women to breastfeed, this documentary illustrates some of the misconceptions and stigmas that still surround this important practice. Speaking to a wide variety of subjects the filmmaker shows us the world of a lactation specialist, who argues the importance of the bond experienced by both mother and child. She does this in addition to debunking the most prevalent myths surrounding this practice. *Latched* used dramatic elements to illustrate the absurd nature of these myths.

Latched will inspire the viewer to question their own beliefs about this practice, as well as inspire new mothers to take the breastfeeding challenge.

From Supermom to Alpha Mom: How Feminist Notions of Choice and Control are Being Re-worked to Support a New Form of Intensive Mothering

Mamapalooza/ARM May 8, 2008, page 18

Lynn O'Brien Hallstein

I explore the complex inter-connections among feminism, choice, and intensive mothering by analyzing how the contemporary understanding that motherhood is now a “choice”—a public policy right—is deeply tied to and embedded in the various labels—supermom, soccer mom, the mommy wars, and the now-current alpha mom—that have developed within the intensive ideology as a result of white second wave feminisms. Based on my analysis, I argue that the mom labels work to systematically dismantle both the rhetoric of choice and contemporary feminism of any real political power and re-inscribe the public-private split by widening the rhetorical space that exists between the professional/public and family/private spheres, while simultaneously and dangerously appearing to support both women and a post-second wave feminist or liberated mothering. I conclude by suggesting that the labels play a key role in maintaining a maternal wall—barriers to success based on motherhood—that penalize women once they become mothers.

“You have to take it and own it”: Teenage Mothers' Self-Representation as Cultural Activism in *Yo' Mama Magazine*

Beth O'Connor

Dominant discourse on mothering has constructed teenage mothers as a social problem, relegated them to the margins, and rarely afforded them the opportunity to speak for themselves. However, as bell hooks reminds us, women can use this position in the margins to create an alternative discursive space, to move from object to subject in order to speak in a ‘liberated voice’ (*Talking Back: Thinking Feminist, Thinking Black*, 1989). This paper examines *Yo' Mama*, a Toronto quarterly magazine written by and for teenage mothers, in order to look at the ways in which teenage mothers represent themselves in their own discursive space, and to compare this self-representation to mainstream mothering magazines such as *Today's Parent*. Drawing from a combination of interviews, content analysis, comparative study, and herstorical research, this paper finds that in *Yo' Mama* magazine, the writers consciously reconstruct the identity of ‘teenage mother’ as an empowered, positive subject by using their narratives to build a sense of community and belonging, by speaking directly to their audience about issues that matter to them, and by both countering and moving beyond negative mainstream discourse about teenage mothering. Even the act of publishing *Yo' Mama* becomes one of empowered resistance and cultural activism, especially in light of mainstream media that attempts to obliterate even the very existence of teenage mothers. Ultimately, by using their marginalized position to re-centre the voice of teenage mothers in *Yo' Mama*, these young women continue a longstanding herstorical tradition in coming to find their own liberated voice.

I'm gonna show you that I'm good and I can do the work, but you're gonna get this whole package deal": The Maternal Wall and Strategies of Resistance in Academe

Andrea O'Reilly

The pay gap between mothers and non mothers under thirty-five years is now larger than the wage gap between young men and women (Crittenden, 94). And while the “glass ceiling” and the “sticky floor” are still to be found in the corporate structure, it is the maternal wall, most scholars argue, that impede and hinder most women's progress in the workplace today. Joan William defines the maternal wall “as bias and stereotyping that affect mothers in particular as opposed to women in general” (2005, 97) and it manifests itself in both obvious and subtle ways to include negative competence assumptions (once mothers, women are regarded as less committed to their careers), negative prescriptive stereotyping—both benevolent and hostile—(as mothers, it is assumed that women are or should be more feminine and maternal, and be devoted to family and if they are not, they are viewed as too masculine) and attribution bias (the assumption that if mothers are away from, or late to work it is because of their children), (2005, 97). The aim of this paper is to introduce the strategies used by mothers as they encounter the maternal wall in academe, particularly in relation to its stereotypes and expectations noted above. What I have observed in my interviews with 40 plus mother academics from across Canada and the United States is that these strategies may be classified by way of three distinct tactics, what I have termed the bypass, the breach and the slip: mothers either find away around the wall, usually by scaling back their career ambitions and “choosing” an academic post with a more permeable maternal wall structure (i.e. the mommy track), bust through it by exceptional performance (this is usually made possible by good mentoring, egalitarian partnerships, availability of high quality childcare, workplace policies such as good

maternity leave provisions, refusing the cultural script of ‘good’ mothering or the sheer determination of the mother) or sneaking through the wall as if under the cover of darkness by way of good fortune or winning at the game. A fourth consequence of hitting the maternal wall, is, of course, the blindside, whereby mothers are forced to leave academe. All four outcomes -the bypass, breach, slip and blindside- alone or in combination were found in the forty narratives

From the Personal to the Political: Towards a New Reading/Writing of Maternal Narrative

Andrea O’Reilly

Since the publication of Adrienne Rich’s *Of Woman Born* and, a few years later, of Sara Ruddick’s “Maternal Thinking,” new ways of understanding who a mother is, along with wider notions of mothering, have arisen. The starting point of this scholarship is that not only is mothering seen as historically determined, it is, at the same time, seen as subject to both the discontinuities which form the discourse of history—the differences and practices within different cultures—as well as the cultural construction of the concepts of infancy and childhood. Despite these inspired—and inspiring—intellectual approaches, much of contemporary autobiographical discourses on motherhood limit their exploration of maternity to a “motherhood as experience” perspective. In such, there is a growing tendency to narrate the maternal experience from a standpoint pervaded by a (returning) biologism that rests exclusively on an intimate and ideal/ized perception of mothering and the maternal bond. The aim of my current work on maternal narrative is to consider and call for an explicitly maternal or, more pointedly, a matrifocal perspective that foregrounds the everyday historically and culturally determined experiences of mothering and the intellectual basis of mothering, while resisting claims of a universal, essential, sentimental, normative maternity. In this paper I will introduce another way to read/write the maternal narrative Drawing upon the writings of Sara Ruddick, I argue that the experience of mothering must be understood as an intellectual, self-reflexive, and philosophical practice, while the institution of motherhood, building upon Adrienne Rich’s work, must be viewed as a social and political institution.

To Write, to Heal: A Mother’s Journey

Ruth Panofsky, Ryerson University

I will present a creative submission that melds written and aural media and probes the subject of mothering, disability, and healing. At the age of four, my son Bram (now age fifteen), was diagnosed with Tourette Syndrome. Tourette Syndrome is a chronic illness for which there is no cure. It is characterized by motor and vocal tics, sometimes accompanied by obsessive compulsive disorder, and learning disabilities. The severity of Tourette Syndrome ranges widely across individuals and the course of the illness is unpredictable. When it is severe, individuals often are ostracized and alienated from family and peers.

Bram’s diagnosis of Tourette Syndrome was a crisis point in my life as a mother. In my struggle to come to terms with my son’s illness, which frightened and shocked me at first, I turned to poetry. Poetry offered me solace in the face of an implacable disease that gripped my son and terrified me. Through poetry, I could metaphorically arrest my son’s descent into Tourette. Writing helped me come to terms with his illness and facilitated my own healing journey toward acceptance.

In 2001, after many years of learning about Tourette Syndrome and finally accepting Bram’s illness, I published my first book of poems. *Lifeline* included a number of poems about my son and Tourette, which he had read and sanctioned in advance of publication. Soon after the publication of my book of poems, I heard a radio program that aired on the Canadian Broadcast Corporation; it included a slur that stereotyped and insulted individuals with Tourette Syndrome. Enraged by the slur – delivered so casually over national radio – I wrote to the producers of the CBC to express my displeasure. Their response to my letter was to invite me and Bram to produce our own radio program about Tourette Syndrome. The result was a thirteen-minute radio show that incorporates my poems and our narrative commentary about living with Tourette.

The work will begin with an expository narrative that frames and contextualizes the radio piece I produced with my son, Bram. It will introduce listeners to (i) me and my son, (ii) the characteristics of Tourette Syndrome, and (iii) the rationale for our radio program. The narrative component will be followed by the radio piece itself, which I own on compact disc and will play for the audience. It is my hope that listeners will be moved to compassion and a new understanding of mothering and disability, and recognize that creativity can nurture a healing resilience. This piece should fit into a number of categories cited in your call for submissions, including

mother writer: writing mothering; motherhood and creativity; creativity and healing; motherhood, art and creativity; performing motherhood; mothering and disability: producing new paradigms of normal.

“The Bump is Back”: Celebrity Moms, Entertainment Journalism, and the “Media Mother Police”

Elizabeth Podnieks

Julie Tharp and Susan MacCallum-Whitcomb, editors of *This Giving Birth*, affirm: “Now that the baby boom generation has come of age in America, mothers are suddenly back in *Vogue*—and in *Time*, *The New Yorker*, and *The Wall Street Journal* too. Indeed, mothers are suddenly everywhere and their influence is everywhere felt. Pollsters and policy-makers count them; manufacturers cater to them; and corporations work to accommodate them. Ever since a pregnant Demi Moore exploded the beauty myth by posing nude for a magazine cover and Madonna cast off her boy-toy image to sing the praises of maternity, popular culture has also begun to embrace dear old mom” (1). This embrace has been felt most profoundly in entertainment journalism. Print and electronic magazines like *People*, *US*, and *Star*, along with websites such as celebritybabies.com, babyrazzi.com, celebrity.babyblog.com, PerezHilton.com, and Defamer.com, provide readers with weekly, daily, and even hourly updates about celebrity mothers and children. Headlines announce breaking news: “Angelina Pregnant? The Bump is Back and She’s Taking Prenatal Vitamins”; “Brit’s Baby Fractures Skull! New Child Welfare Investigation!” In the twenty-first century, famous moms and tots are under unprecedented “surveillance” by the “media mother police.” While Susan Douglas and Meredith Michaels use this term (130) to describe a force of child-care experts that watches over, instructs, and passes judgment on mothers in the media, through the media, I expand the phrase to include the paparazzi and reporters (and the tabloid industries they serve) who photograph, headline, and dissect the maternal bodies and mothering practices of celebrities.

Douglas and Michaels’ *The Mommy Myth* examines mothering through the lens of the “new momism,” “a set of ideals, norms, and practices, most frequently and powerfully represented in the media, that seem on the surface to celebrate motherhood, but which in reality promulgate standards of perfection that are beyond your reach”(5). In a related sense, Molly Ladd-Taylor and Lauri Umansky’s “*Bad” Mothers: The Politics of Blame in Twentieth-Century America* argues that within the last few decades mothers have increasingly “been deemed substandard” and blamed for “everything, pure and simple” (2). In this paper, I draw on motherhood scholarship as it intersects with the scholarship from the fields of popular and celebrity cultures (i.e., by Browne, Cashmore, Holmes and Redmond, Marshall, Schickel) in order to investigate the ways that entertainment journalism polices celebrity mothers and charges them with being envied or despised. Reni Celeste asserts, in “Screen Idols: The Tragedy of Falling Stars,” that “glamour and disaster are the two major commodities of a media culture” (33). Through a reading of how Angelina Jolie (“Momgelina”) and Britney Spears (“Unfitney”)—arguably the two most overexposed media moms—are represented in entertainment journalism, I will show that “glamour and disaster are the two major” constructs of celebrity mothers as well. In so doing, I will consider to what extent celebrities are complicit with the media, and what the obsessions of readers with celebrity mothers and children suggest about mothering roles and practices in contemporary society.

The Kindness of Human Milk: Jess Dobkin’s *Lactation Station Breast Milk Bar*

Charles Reeve

Eighteen months ago, I hosted Jess Dobkin's *Lactation Station Breast Milk Bar* in the gallery that I run at the Ontario College of Art & Design (OCAD). Curated by Paul Couillard into a performance series investigating the senses, *Lactation Station* transformed OCAD’s white cube into an unusual combination of day care center, groovy lounge and media spectacle. The glowing bar that Dobkin placed at the back of the room pulled these diverse strands together, and provided the “station” from which she dispensed modest samples (since it was a tasting) of breast milk donated by six women.

Our ambivalence toward breast milk stems, Dobkin observes, from how our perception of it shifts: “A substance that nourishes us in our infancy... becomes a curiosity in adulthood.” By producing *Lactation Station*, Dobkin hoped to explore whether, and why, we are curious and to suggest that, in this context, our curiosity is neither right nor wrong. “If people do want to taste the milk, great. But why?” she wonders. “And if you don’t want to taste it, why not?”

Lactation Station offered an opportunity to inspect this ambivalence and explore the conflicting expectations around breastfeeding, as well as the shifting meanings that attached to it across differences in time and place—as is suggested by such historians of the breast as Marilyn Yalom and Kathryn Galitz. My discussion will take up this opportunity, working outward from an analysis of *Lactation Station* and the responses it provoked to consider the shifting associations that breast milk attracts today.

Having a child without losing yourself?

Amy Richards

For most mothers today, the most pressing concern isn't choosing between work *and* family, but finding some way to reconcile our seemingly conflicting ambitions. Most of us want to work or need an income, and we crave an identity as more than "mom" or "dad." We also want and need to be there for doctor's appointments and soccer games, to help with homework, for music class, or for bath time. Emotionally, there are conflicts that complicate these "choices." Most women need time away from our kids, and we need time with our kids. But still the looming question for most is: How can we have all this and feel less compromised?

In this workshop, Amy Richards will share her own example of how this has been possible and how that connection to self is a crucial component of feminist activism. Younger mothers are poised to answer this question because they grew up in an era when motherhood was a choice, not a must. Today, mothers are able to make their own lives an expression of and contribution to the political beliefs. It's not enough to believe that women should be able to choose to have a midwife, What is being done to ensure that other's have that option, too ? Or yes, doulas can be life-saving, but how can we make sure that they are an affordable option for everyone? It matters both that options exist and that women feel empowered enough to act upon that full range. Come and learn how necessary and easy it is to practice our politics.

Riding the Rails: Motherhood, Creativity, and Academia

Marguerite Maria Rivas

I will undertake a reading/performance of creative non-fiction and poetry. Motherhood informs my poetry: neo-natal death, miscarriage and loss; childrearing while completing my education to the doctoral level; caring for my dying mother; surviving domestic abuse, bankruptcy and divorce; single parenting while working in academia. Through all of this, I continue to write and to publish poetry and to experiment performing improvisational verse with my band, Elektromótif while mothering. My spoken word presentation/reading/performance, weaves poetry with personal narrative to articulate pivotal points in these myriad experiences of mothering/daughtering.

The title of the poetry/narrative performance piece "Riding the Rails" is metaphor for the writing and performing life as a mother, a resilient mother, who has reared two rebel daughters through grave trials to small triumphs that in their aggregate, keep us on track. The poetry/narrative performance will show that as mothers, sturdy mothers, we all, at turns, chug along slowly then ride the express train, white-knuckle it on the runaway train, weary-blues it on the subterranean track, and ultimately, through our creative expression, board the freedom train. I've been uncoupled and derailed, but never have I crashed.

Myths and Ms: A Feminist Play Reading with Audience Feedback

Rosie Rosenzweig

This play has been in process for years. Written with an intergenerational feminist perspective, it is the story of a spirit seeking the auspicious moment for rebirth and is played out through four generations of women.

The Cast of Characters includes:

- * **Yetta**, an artistic middle-aged wife, mother, and recent student of Kabbalah and Buddhist texts;
- * **Libby**, Yetta's daughter, an abortion counselor forever drawn to politically correct but destructive relationships with men;
- * **Tamar**, Yetta's granddaughter who is an art student with radical artistic sensibilities;
- * **Chayya**, the spirit of Yetta's immigrant mother whose unrequited yearning to sing causes her to seek reincarnation;

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- * **Jack**, Yetta's politically obsessed husband whose narcissism is called into question;

* **Hussar**, Libby's young Arab-Israeli lover whose artistic needs are misunderstood by Libby; and
* **Josh**, Tamar's boyfriend who will always be her rock reliable support through questionable conceptions. This play's unconventional approach about conception and abortion questions the free will and choice of motherhood. The soul has a vote concerning its new mother and who helps its spiritual mission toward fulfillment. Theological issues of free will and determination will drive the discovery of a new approach to life and its meaning. Audiences with spiritual and feminist interests, will be attracted to this play where characters with politically correct blinders block emerging spiritual issues important to the 21st century. Very few plays have stretched to address so many layers of familial, spiritual, and political existence.

MotherWriting II : Healing the Wounds

by Rosie Rosenzweig

This a continuation of the Toronto Writing Workshop

Here's your chance to express your gripes and your gratitude, whatever your case. Participants will be led through a series of exercises to bring out that unfinished business. Begin and/or continue that inner transformative process of understanding and closure that creativity can enhance. Depending on circumstances availability, a poetry slam format will be held. No prior writing experience is necessary.

Nurturing our Children, Nurturing our Art

Alana Ruben Free

Is making art anything like conception, gestation, and delivering a child into the world? Is raising a child anything like nurturing a novel, a painting, or a documentary? Is there any comparison between these two processes? Do male artists approximate the experience of childbirth and mothering through their art? An open discussion for mother-artists to share on the similarities and differences, and how their artistic pursuits affect positively and negatively their experience as mothers

Presence, Paradox, and Process: Principles of the Feminine

Alana Ruben Free

With pregnancy, women become sacred containers for new life in a society that offers women few sacred containers for their most profound initiation: childbirth. As women become mothers, they experience the life/death paradox within their bodies and lives. As mothers, women are called upon to radiate presence and guide their children's process in a society geared toward performance and position. Drawing on Marion Woodman's writing on Paradox, Presence and Process we will discuss the impact on women's psychological health when called upon to embrace these counter-cultural values while raising their children.

Mamafesto: The Agonies and Ecstasies of Performing Mother in the Academy

Deanna Shoemaker, Ph.D.

This solo autobiographical performance is designed to educate academic audiences about the often-invisible labor of mothers in the academy and in the home and mothers' unique struggles in what has traditionally been a masculinist tenure process. As a feminist scholar/artist specializing in the interdisciplinary field of performance studies, I am striving to use political performance art not only as an aesthetic presentation of research but also as a critical process of investigation of self in relationship to institutional forms of power. Ultimately, this performance is intended to facilitate dialogue and envision positive social change for mothers and other caregivers more generally.

My performance explores the unique struggles experienced by mothers seeking tenure in the academy. The "mommy track" stereotype and the lack of comprehensive family-friendly policies in both higher education and in U.S. federal policies work against women in numerous ways. I draw data from my own daily experiences of mothering my five-year old son, research documenting the numbers of qualified women who are choosing to forgo tenure track positions and the lower numbers of mothers who successfully receive tenure, studies that reveal the appalling lack of affordable quality childcare in the U.S., and research on the dearth of material support for families in spite of "family values" rhetoric that typically idealizes the role of Mother.

Stylistically, the performance includes personal narratives, gestural “dances” of domestic labor, slapstick comedy, music, voice-over, and multi-media representations of relevant research.

Who’s your daddy? Evolving definitions of motherhood in ‘Lotus Land’

Barbara Smith and Gen Creighton

Motherhood is never simple but imagine the collective confusion that erupts when you put together a mother of 50 with two daughters from one marriage, two from another relationship and her new female partner who wants to have baby. I know, sounds like a tabloid. Or is it a series of tableaux? Take a romp with us as we explore, through story telling and visual media our personal story, liberal Canadian laws, and actual cultural practice. In a story well past its due date we will answer some of the difficult and intellectually stimulating questions we have encountered on our journey: Is a donor a daddy? When there’s no daddy and two parents who’s “The Mama? I thought you were a lesbian, how can you be pregnant? If you don’t actually have to have sex with a man do you deserve to have a baby?”

Join us as we penetrate deeply into our family life, a fertile ground for an exploration of changing definitions of family that challenge ‘traditional’ configurations.

Mama, could you help me with my family tree assignment for school? Honey, they don’t make paper that big.

Essay for Elsa

Leah Souffrant

My recent work represents a broadening and a narrowing: giving my work over to one topic to explore it in as many directions as possible, while focusing my poetic lens on this one topic. In poems dedicated to an exploration of the subject of motherhood, the collection includes fragments, poems, vignettes, and images, all working through this topic and the blur of personae. I am interested in life-writing, and am investigating the ways poems are as much about poet/self as they are about a fictive I and an other/You.

“Martyred Mom Cracks her Shackles!”

Elena TaJo

“Martyred Mom Cracks Her Shackles!”, a 34 minute video, tells the story of a devoted mother’s tortured journey from martyrdom and guilt to freedom and possibility. Psychologist and video-maker Elena TaJo talks to mothers, dives into family history, and seeks therapeutic advice. When at last she uncovers the paradox of self-sacrifice, she finds a complicated freedom. An amalgam of performance art and documentary, *“Martyred Mom Cracks her Shackles!”* challenges the notion of self-sacrifice as a heroic act and invites mothers to take back their lives.

When the film first opened as a longer version in Nyack, New York in 2006, the audience was enthusiastic and invigorated to change change change.

But it was not to be so easy. Even those bold enough to challenge long-held ideas of self-sacrifice found the execution to be nearly impossible. Who will help with the homework, stay home on a snow day, attend the parent/teacher meeting? How do we handle the guilt? How do we handle the judgment of other mothers? Many conversations followed and “Crack your Shackles Klatches” were born.

Let’s have a big Klatch! To break free of the legacy of martyrdom, we need conversation and lots of support. To see a trailer and read some gritty details, please visit <http://martyredmoms.com/>

(Re)Writing Motherhood: Bad Mother Chronicles and the Mama Zine Movement

Raye Tibbitts

My presentation will look at the history of mama zine publishing, and how such handmade publications enter into discourse with mainstream parenting magazines. I locate the production of handwritten, hand-drawn zines in the tradition of other historical handcrafts, so that zines become much more than narratives; they act as a contemporary link to such woman-centered endeavors as quilting, knitting, and cross-stitch. I will discuss the development of my own zine, *Bad Mother Chronicles*, which was inspired by other underground mama zines such as *Hausfrau*, *Fertile Ground*, *Zuzu* and the *Baby Catcher*, and *Miranda*. I have published *Bad Mother Chronicles* quarterly since 2006 and it was recently picked up as a blog for the website *Raising Maine*. My intention is to publish material that pulls away the gag on what mothers are allowed to say about their

experience of mothering both in mainstream media and in the zine sub-culture. Thus, I explore how the words "bad" and "mother" press our most carefully guarded fears about being good enough at arguably, the most important job we have. Publishing poetry, essays, and art work that present a frank and unflinching look at a range of mothering experiences and responses, BMC has enjoyed a strong subscriber base, support from independent bookstores, and increasing reader interest.

Mourning Memory: A testimony of a Fragmented Body

Tamara Toledo

I will present *Mourning Memory*, a body of paintings that address emotional and physical states of disability of both mother and daughter as well as establish connections between a political history and the psychological realms of an inherited trauma established by both physical illness and exile.

Mourning Memory portrays the traumatic experience of witnessing my mother's stroke and subsequent brain injury. My mother is now disabled, she has lost her vision, short term memory, coordination and motor skills casting a deep impact on my relationship with her and understandings of motherhood. Coming to terms with illness has also meant engaging and dealing with the complexities of my childhood upbringing, which entailed years of political activism and sacrifice as the daughter of Chilean political refugees. In my work, I have attempted to link and compare a past history of political violence and trauma with a present state of physical and psychological illness.

I paint ambiguous environments, disturbing repetitions, and disconnected wounded female bodies. I am empowered through the use of the politicized body, which becomes a vehicle to address and validate experience, history and memory. The body also becomes only one, of both mother and daughter as the roles reverse and interchange. Subtle amorphous, visceral and uncanny elements in the paintings vaguely refer to a blind amnesiac interpretation of a past. Scars, texture, drips, fragments, and the potency of red reference the suffering caused by torture, loss and exile. The events, places, and individuals left floating in fragmented discursive spaces encapsulate the scattered nature of experiencing illness and trauma.

Mother and Teenaged Daughter in Light and Shadow

Jodi Vandenberg-Daves

Part of a larger memoir project, this piece explores the swinging back and forth of mothers' experiences as daughters grow, and as mother and daughter keep losing and finding each other, moving from oneness to separateness to something else again, serving as each other's objects, and subjects, judges and friends. Mothers bear the burden of knowing, daughters the burden of going forth into the world.

The focus of the story is my shifting relationship to my teenaged daughter, my eldest, at ages 14 and 15. Further back lie the same echoing themes with my own mother. I try to show that the performance of socially prescribed maternity must be set aside for the art and beauty of mother-daughter relationships to come into being. Our teenage daughters, our "other selves," even if we pretend otherwise, demand that we continually re-create ourselves as people. Just as they did when they were babies, our daughters grow more quickly than we can keep up. But keep up we must. We have to continue to see them with new eyes. For me, writing, thinking, reflecting, and connecting past to present in my own creativity allows me to see the mother-daughter relationship through the artist's eye. And in art, much more so than in adherence to narrow and inadequate cultural roles and rules, we see what is real and true and possible.

Thank you Grandma D: An Artist Experiences Adoption and Motherhood

Mary Weidner

A presentation of my work, examining motherhood from three distinct yet overlapping themes: *Motherhood through Adoption, Family Gatherings* and *Mother, Grandmother and Child*. Images are drawn from autobiographical experiences, as well as myths, icons, beliefs and rituals spanning time from the prehistoric to the present. Certain pieces are described below, please visit my website to view

<http://artscool.cfa.cmu.edu/~weidner/bio.html>

The *Motherhood through Adoption* series are multiple panel paintings. *Gestation Document* traces the desire to start a family, through the vicissitudes of infertility, followed by success in arriving at the goal, through adoption. The panels in *Legacy* form the adoptive family triangle of children, birthparents and adoptive parents, and suggest the special nature/nurture complexity. *Memory and Metamorphosis* probes hidden experiences of mothers who place their children for adoption.

Mothers organize the *Family Gatherings* that bring together scattered families of contemporary experience.

These paintings record "celebrations," sometimes refuted by mood, gestures, colors or facial expressions.

Christmas Dinner reveals family members' quirks and idiosyncrasies. *The Last Birthday* shows an older man, ashen in pallor surrounded by his adult daughter, and grandchildren. *Nuclear Family Vacation* speaks through the ambiguity inherent to both the image and its title.

Mother, Grandmother and Child installations capture likenesses from my family yet retain universal meaning.

In *The First Child*, a mother holds her newborn. On the rocking chair rests sheet music, referring to conservatory training the mother has put aside.

In *Kindred Spirits*, two grandmothers hold a baby, yet the ghost of a twin sister hovers nearby. Finally, in *But Not Forgotten* a mother's early death suggests she is remembered by adult children, but never known by grandchildren.

Mamapalooza/ARM: Presenter Biographies

Tanya Anton, author of *Westside Guide to Public Elementary Schools*, has written for *Brain, Child Magazine*, *HipMama* and other online sites. She co-hosted “Martinis, Magnets & More” w/ humorist Sandra Tsing Loh & *Three Martini Playdate* author Christie Mellor, and speaks regularly to stressed-out parents about to enter the school system. Tanya lives in Mar Vista, CA with her husband and daughter, and writes when she should be sleeping.

Ann Bayly-Bruneel, BA, DVATI, RCAT, OATR is a Registered Art Psychotherapist. Ann has worked in both community and hospital settings to assist women and families express and transform the experience of perinatal loss. She is currently employed in a mental health agency and has her own private practice.

Nicole Berard is a Ph.D. candidate in the Department of English at the University of Saskatchewan researching the changing image of pregnancy in Canadian women’s literature throughout the 20th century. She does not yet have any children, but plans on having a large family upon the completion of her doctorate.

Tom Bieling studied Design in Cologne (Germany) and Curitiba (Brasil). During his previous professional education as a Digital Media Designer he intensified a research-oriented approach concerning cultural practices by and through design, especially by means of exploring parameters as (body-) language, signs and social dynamics. He currently focuses on design-relevant coherence of methodology and didactics as well as perception of pictures, behaviour of reading and information concerning systems of digital communication and display technologies. He lives in Berlin, Germany as a designer and design research scientist at the Design Research Lab of Deutsche Telekom Laboratories. He is also a founding member of the DRNetwork (Design Research Network). In Spring 2008 his book *Gender Puppets* will be published.

Nan Byrne is a well known feminist poet, the author of three books, and has won awards for her screenplays. Her work has appeared in numerous literary magazines and anthologies including *New Orleans Review*, *Seattle Review*, *Other Voices International*, *Canadian Woman Studies*, and *Borderlands*. She is an associate producer for M2 pictures and is currently working on a series of documentaries about 21st Century Hate.

Ritch Calvin is a full-time Lecturer in Women's Studies at SUNY Stony Brook. He served for several years as the Associate Editor of FEMSPEC, a journal of feminist speculation and speculative literature. He currently serves as the Media Reviews Editor of the SFRA Review. He has an edited volume of essays on Gilmore Girls forthcoming from McFarland Press.

Paula J. Caplan, Ph.D., is a clinical and research psychologist, Lecturer at Harvard in the program on Women, Gender, and Sexuality, and Nonresident Fellow at Harvard's DuBois Institute. She is the author of *Don't Blame Mother: Mending the Mother-Daughter Relationship*, and numerous award-winning plays, including *CALL ME CRAZY*. She is also an actor and director.

Myrel Chernick has been a practicing artist in New York City for thirty years. She has shown her work nationally and internationally, has lectured widely and has curated an exhibition called *Maternal Metaphors*, that includes the work of 15 international artists and has been presented twice. She is currently editing a book with Jennie Klein called *The M Word: Real Mothers in Contemporary Art*.

Lisa Chiu is a Canadian-born Taiwanese American writer who lives in Cleveland, Ohio with her husband and two sons. She has a master’s degree in journalism from The Ohio State University. Her work has appeared in *People Magazine*, the *San Jose Mercury News* and other publications.

Nicole Cooley grew up in New Orleans, Louisiana. Her first book of poetry, *Resurrection*, won the 1995 Walt Whitman Award and was published by LSU Press in 1996. Her second book of poetry, *The Afflicted Girls*, about the Salem witch trials of 1692, came out with LSU Press in April 2004 and was chosen as one of the best

poetry books of the year by *Library Journal*. She also published a novel *Judy Garland, Ginger Love*, with Regan Books/Harper Collins (1998). She has received a Discovery/*The Nation* Award, a National Endowment for the Arts Grant and the Emily Dickinson Award from the Poetry Society of America. Her poems have appeared in *The Nation*, *Poetry*, *Missouri Review*, *Pleides*, and *Mississippi Review*, among other magazines. She is an associate professor of English and Creative Writing at Queens College—City University of New York where she directs the new MFA program in creative writing and literary translation.

Kathleen Cummins, B.A., M.F.A., is a filmmaker, media arts educator (Sheridan College, York University) and PhD Candidate in Women's Studies. Kathleen's films have been screened and broadcast internationally (Canada, U.S. Finland, the Caribbean), and have received funding from Telefilm, Harold Greenberg Fund, OAC and the NFB. Kathleen has two daughters.

Jesse Lee Curran is a Literature PhD candidate at SUNY Stony Brook, specializing in American literature, genre studies and ecological criticism. This April, Jesse will present a paper at the Northeast MLA on notions of lyric subjectivity and Native American poetics. In addition, Jesse has recently published poems in *The Aureorean* and *The Long Island Quarterly*.

Judy Davids is the lead guitarist of the Mydols—one of the first all-mom rock bands in the United States—and the author of *Rock Star Mommy* (Citadel Press). Davids' memoir is a rallying cry for mothers to embrace creativity and pursue their dreams. She lives in suburban Detroit with her husband and two sons.

Regina Edmonds is a clinical psychologist and an Associate Professor of Psychology at Assumption College, Worcester, MA. Currently, she also coordinates Assumption's Women's Studies Program. Her research focuses on discovering the qualities that characterize successful mother-daughter relationships and on the ways to enhance more effective communication patterns within families.

Nurit Eini-Pindyck, MFA, MA is an artist who is a resident scholar at the Women's Studies Research Center at Brandeis University. She creates participatory events and interactive art installations. Recently she has been presenting her stage adaptation of women's writing about mothering, and her own piece entitled *Performing Motherhood?*

Amanda Emsley- Painting is one of the rhythms to my life. I awake moved by images and ideas that stimulate me by day, and lull me to sleep by night. Painting is how I reflect, heal, transform, understand, and embody my voice. My work as a mother, feminist academic, breastfeeding counsellor, breastfeeding advocate, and doula strongly inform my artistic process.

Rachel Epp Buller is a feminist-mother-artist-art historian-scholar who has returned to making prints (after a decade away) as a way to alternately chronicle, celebrate, legitimate, and survive staying at home with three small children. Her recent scholarship examines the maternal body in contemporary art.

Denise Ferris lectures in Photomedia at the School of Art, the Australian National University. An art practitioner, Dr Ferris has innovatively used a light sensitive milk emulsion, a mixture of casein and poison to make photographs visualising maternal ambivalence. In the thesis *Spoilt Milk: Photography, Recollection and Constructing the Maternal*, Ferris discussed representations of the maternal relationship and the social anxieties generated by the child photograph in public. Ferris' work is in public collections in Australia including the National Gallery and National Library of Australia as well as overseas institutions.

Erin Finley has been called the "Iron Maiden of painting." Focusing on themes of trash-glamour, femme-fatale iconography, punk music, and pornography, the artist paints directly on garish materials, from bridal satin to neon spandex. Previous bodies of work include: a Lolita-esque version of Alice in Wonderland; an interpretation of Othello as a

wrestlemania opera (on black velvet); and the ongoing Legend of Nadia Nefariously series, featuring Finley's proxy, a character based on the artist's late mother. Finley's drawings and paintings have been exhibited in Manhattan, Brooklyn, Chicago, Toronto, and Calgary, with upcoming shows in Vancouver and Montreal. She has also published and presented academic research on these themes through conferences in both the United States and Canada. Finley has a Master of Fine Arts degree from the University of Calgary and currently teaches fine-art studio courses at the University of Toronto.

Dr. Laura Finley is adjunct faculty in the Women's Studies program and Director of the Center for Living and Teaching Peace, which provides training and consultation on topics relevant to creating and sustaining a more peaceful world. She holds a Ph.D. in Sociology from Western Michigan University, as well as two degrees in Education. Dr. Finley has presented at numerous national and international conferences and is the author or co-author of five books and many journal articles and book chapters.

Joan Garvan is a PhD candidate at the Australian National University. Joan was a mature aged student. She completed a Master of Arts in Women's Studies and Human Geography aged 42, and became pregnant for the first time in the same year. Now the two children are 12 and 14 and she is in the third year of a PhD study titled: *Navigating motherhood: agency and contradictions of maternal subjectivity within families*. Her paper is drawn from work in progress. The topic and the experience of mothering has become all consuming while endeavouring to absorb and include dimensions like music, art, walking, friends and fun.

Jane Gavin-Hebert is a MA Candidate in Women's Studies at Saint Mary's University researching feminist pedagogy in anarchist organizing. Experience working with homeless youth in community and art centers in Toronto. TA in the Gender and Women's Studies and Music Department at Dalhousie University. Queer feminist mother of a rebel grrl.

Arielle Greenberg's poetry collections are *My Kafka Century* (Action Books, 2005) and *Given* (2002); **Rachel Zucker's** are *The Bad Wife Handbook* (Wesleyan, 2007), *The Last Clear Narrative* (2005) and *Eating in the Underworld* (2002). Arielle is an assistant professor at Columbia College Chicago and Rachel served as Poet-in-Residence at Fordham University. Arielle founded the Poet-moms listserv that spawned *Not For Mothers Only* (Fence, 2006), a poetry anthology. Both have written on poetry, feminism and mothering, including Rachel's stint as blogger on the Poetry Foundation website and her inclusion in *About What Was Lost: Twenty Writers on Miscarriage, Healing, and Hope* (Plume, 2006).

Ona Gritz's essays appear in *It's a Boy: Women Writers on Raising Sons* and *The Maternal Is Political*. Her popular column in *Literary Mama* focuses on her experiences as a mother with a disability. A prize-winning poet, she's also authored two children's books. In 2007, she received two Pushcart nominations.

Dr. Evette Hornsby-Minor is a scholar and performance artist who grew up in between two geographically and culturally polar opposites, New York City and Mississippi. She received her BS in 1992 in Africana Studies from San Diego State University. She received her Masters of Science degree from San Diego State University in 1997 in Counseling.

Heidi Hutner is Associate Professor of English at SUNY Stony Brook. Her books include *Colonial Women* (Oxford UP, 1997) and *Rereading Aphra Behn: History, Theory, and Criticism* (Virginia, 1993). In addition, Heidi has written numerous articles on women authors of the eighteenth century, and a recent article on ecofeminism and mothering. Her current book project examines constructions of motherhood, ecofeminism, and cancer in contemporary literature and film.

Christine Jonas-Simpson is an Assistant Professor, Faculty of Health, School of Nursing at York University and an Adjunct Researcher with the Women's College Research Institute in Toronto Canada. Her arts-based

program of women's health research is grounded in the human sciences and is most broadly defined as *Living with and Transforming Loss*.

Berkeley Kaite is Associate Professor of Cultural Studies, Dept. of English, McGill University; author of *Pornography and Difference* (Indiana 1995); completing a manuscript on the "cultural biography" of Jacqueline Kennedy Onassis; on-going interest in visual imagery.

Lynn Kuechle obtained her masters degree after being home with her two children who are now in 1st and 4th grades. She lives in Mankato and teaches at Minnesota State University Mankato. Her performance is a blend of academic writing, real life stories, heartache, and laughter, all aspects of being a mom.

Shari MacDonald Strong is a senior editor and columnist at *Literary Mama* and editor of *The Maternal Is Political*. **Helaine Olen** is the co-author of *Office Mate*; her work has appeared in the *New York Times*, the *Los Angeles Times*, the *Wall Street Journal*, Salon.com, and the *Washington Post*.

Maria R. Matz obtained a B.A. in anthropology from the Universidad Complutense de Madrid (1993) and a Master's in History at Texas Tech University (1998) with a thesis titled "Spanish Indian Policy in the Internal Provinces, 1765-1786". Maria earned a Ph. D. in Spanish from Texas Tech University (2002), with a specialization in Latin American Theatre and Film. She is co-author of six encyclopaedia articles and has presented at several national and international conferences. She is currently an assistant professor of Latin American Studies and Culture in the department of Cultural Studies at UMass Lowell.

At age fourteen, **Sandra May** became a single mother to her lovely daughter Allison. After leaving school at sixteen and spending ten years on social assistance Sandra enrolled at Mount Saint Vincent University where she recently completed her B.A. in Women's Studies. Sandra is currently working on a Master's in Women's Studies at Memorial University of Newfoundland.

Eileen McMahon, RN; MN, ACNP, PNC(c), SANE is an Advanced Practice Nurse in the Gynaecology Program at Sunnybrook Health Sciences Centre, as well as a Sexual Assault Nurse Examiner (SANE) at Women's College Hospital. Eileen works closely with families who have experienced perinatal loss and has a special interest in best practices in all areas of gynaecology.

Expectant mother of two boys, **Dr. Joanne Minaker** is a faculty member of the Sociology Department at MacEwan College in Edmonton, Alberta. With a PhD in socio-legal studies she specializes in criminalized girls and women, issues of social (in) justice, and regulating motherhood. Her current project emerged out of a course called "Contesting Motherhood: Deviance and Social Control." This research involves investigating the various ways in which mothers negotiate their roles and responsibilities in and outside of the family. Among her recent published works is an article called "Husband Abuse? Equality with a Vengeance" in the Canadian Journal of Criminology and Criminal Justice and a co-authored book that takes a critical perspective on Canadian youth justice, namely, "Youth, Crime and Society: Issues of Power and Justice" (with Pearson Education Canada).

Jessica Numminen holds a Bachelor of Arts in Political Science, Sociology and Dialogue from Simon Fraser University. When she is not saving lives as a lifeguard, or dancing to reggae, she can be found dreaming of her next documentary. *Latched* is her first film, which she hopes to develop into a three part series that looks broadly at contemporary issues facing mothers.

D. Lynn O'Brien Hallstein is an assistant professor of rhetoric, College of General Studies, at Boston University and the mother of two boys ages 10 and 6 1/2.

Beth O'Connor is an MA student in Women's Studies at York University. After working as a social worker with teenage mothers at Jessie's Centre in Toronto, Beth decided to return to school to conduct feminist research on how social welfare policies contribute to the social and moral regulation of teenage motherhood.

Andrea O'Reilly, PhD, is Associate Professor in the School of Women's Studies at York University, (Atkinson Faculty) where she teaches a course on motherhood. She is co-editor/editor of twelve books including *Mother Outlaws: Theories and Practices of Empowered Mothering* (Women's Press, 2004), *Maternal Theory: The Essential Readings* (Demeter Press, 2007), and *Feminist Mothering* (forthcoming, SUNY 2008). O'Reilly is author of *Toni Morrison and Motherhood: A Politics of the Heart* (SUNY, 2004), and *Rocking the Cradle: Thoughts on Motherhood, Feminism, and the Possibility of Empowered Mothering* (Demeter Press, 2006). She is currently editing the first-ever Encyclopedia of Mothering; the three volume (700 entries) encyclopedia will be published by Sage Press, (2010). O'Reilly is founder and director of *The Association for Research on Mothering*, (ARM). Founded in 1998, ARM is the first feminist research association on the topic of mothering-motherhood and has more than 500 members worldwide. As well, Dr. O'Reilly is founder and editor-in-chief of the *Journal of the Association for Research on Mothering*, the first, and still only, scholarly journal on motherhood. Both ARM and its journal are recognized worldwide as the leading research centre/journal on Motherhood. In 2005 she launched Demeter Press, the first feminist press on motherhood Dr. O'Reilly has presented her research at more than 50 conferences in over a dozen countries and was a keynote speaker at the *National Women's Studies Conference* in 2006; likewise, she has given numerous talks at universities across North America and Europe has been interviewed widely on the topic of motherhood. In 1998 she was the recipient of the University wide "Teacher of the Year" award at York University, and in 2007 she was granted the Dean's award for "Outstanding Research." Her current research includes a SSHRCC funded study on "Being a Mother in the Academe" and a SSHRCC funded project on Mother Centres and Empowerment Programming for Young Mothers. O'Reilly and her common-law spouse of twenty-five years are the parents of a twenty-three year old son and two daughters, ages eighteen and twenty-one.

O'Reilly is currently completing two edited books: *Motherhood at the 21st Century: Policy, Experience, Identity, Agency* (under review with Columbia University Press); and *Maternal Thinking: A 20th Anniversary Retrospective* (under contract with Demeter Press) as well as a third monograph, *Troubling Maternity: Resistant Motherhoods in Contemporary Women's Fiction*.

Over the last nine years O'Reilly has received thirteen *Social Science Humanities Research Council of Canada* grants including ten SSHRCC conference grants, one (three year) SSHRCC journal grant, and two (three year) SSHRCC standard grants. Her current research projects include a three year SSHRCC funded research project on "Being a Mother in the Academe" and a York Knowledge Mobilization research project on Young Motherhood.

Demeter Press has published four books and has another ten planned or in production. In 1991 O'Reilly designed Canada's first university course on Motherhood. Lastly, she is founder and director of "Mother Outlaws," a feminist mother group, which is now established in cities around the world.

Ruth Panofsky is Associate Professor of English at Ryerson University where she specializes in Canadian Literature and Culture. She is the author of two books of poems, *Lifeline* (Guernica Editions, 2001) and *Laike and Nahum: A Poem in Two Voices* (Inanna, 2007). She is also the author of several scholarly books, most recently *The Force of Vocation: The Literary Career of Adele Wiseman* (University of Manitoba Press, 2006). Panofsky is Book Review Editor of the *Journal of the Association for Research on Mothering*.

Liz Podnieks is an Associate Professor in the Department of English and the Joint Ryerson/York Graduate Program in Communication and Culture. Her teaching and research interests include life writing, mothering, modernism, and popular /celebrity culture. She is the author of *Daily Modernism: The Literary Diaries of Virginia Woolf, Antonia White, Elizabeth Smart, and Anaïs Nin* (McGill-Queen's University Press, 2000). She is the co-editor of *Hayford Hall: Hangovers, Erotics, and Modernist Aesthetics* (Southern Illinois University Press, 2005). She is the sole editor of a special issue of *a/b: Auto/Biography Studies*, entitled "Private Life, Public Text: Women's Diary Literature" (Summer 2002), and will be guest editing another special issue of the journal, on the topic of "New Directions in Biography" (Fall 2008). Podnieks has recently submitted to the

Wilfrid Laurier University Press the manuscript *Textual Mothers, Maternal Texts: Motherhood in Twentieth- and Twenty-First-Century Women's Literatures*, a collection of scholarly essays co-edited with Dr. Andrea O'Reilly (York University). She is also preparing the sole-edited collection entitled *Mediated Moms: Mothering in Popular Culture*, for which she is writing a chapter on representations of celebrity mothers in entertainment magazines.

Charles Reeve is the curator of the Professional Gallery at the Ontario College of Art & Design, where he is also assistant professor in the faculties of art and liberal studies. He has curated solo shows with Rirkrit Tiravanija and Karim Rashid and published widely on modern and contemporary art.

Amy Richards is the author of *Opting In: Having a Child without Losing Yourself*. She became a leading voice for young feminist issues after co-founding the Third Wave Foundation. Amy is also the co-author of *Manifesta: Young Women, Feminism, and the Future* and *Grassroots: A Field Guide for Feminist Activism*

Dr. Marguerite Maria Rivas, poet and English Professor, specializes in teaching creative writing and Latina/o literature. She has won grants and awards for her writing, including The Marg Chandler Award from A Room of Her Own Foundation. Published in numerous journals such as *The America's Review*, *Earth's Daughters*, and *Plainsongs*, she performs improvisational poetry with her band, Elektromótif, in NYC.

Rosie Rosenzweig, a Resident Scholar in Brandeis University's Women's Studies, a published liturgical poet, book reviewer, essayist, and author of *A Jewish Mother in Shangri-la (Shambhala)*, an intergenerational memoir about meeting her son's Buddhist teachers, has been studying the Jewish Buddhist mysticism for decades with leading figures in the field.

Alana Ruben Free is a writer, performer, producer, and editor. After receiving a business degree at the University of Western Ontario, where she was nominated for a Rhodes Scholarship, she attained a masters degree in Jewish history. Alana's one-woman show, "Beginner At Life," has gained a growing audience and the attention of critics. Alana is the founding and current co-editor of *The Mom Egg*, the literary periodical of Mamapalooza. She recently attended and presented her original research and writing at the ARM conference in Toronto in 2007.

Carole Salmon achieved her Maîtrise de Lettres Modernes from Université de la Sorbonne Nouvelle Paris-III (1995) with a thesis on the French-Canadian writer Antonine Maillet and her Ph.D. in French Studies from Louisiana State University (2007) with a specialization in Cajun French sociolinguistics. She is the co-author of six published articles and she presented to a dozen of national and international conferences. She is currently an assistant professor of French Studies and Culture in the department of Cultural Studies at UMass Lowell.

Deanna Shoemaker is a performer, director, and professor of Communication and Performance Studies at Monmouth University. Her research/teaching interests include feminist performance practices, women's performance art and social justice, representations of gender, sexuality and race in popular culture, and performance ethnography as an embodied study of culture.

After bonding over martinis and anti-conservative rants, **Barbara Smith** and **Gen Creighton** became locked in domestic bliss in Vancouver, Canada. Barbara teaches in a prison and Gen is a PhD student at the University of British Columbia. They are co-parents to four daughters and expect a fifth child in July.

Leah Souffrant is currently a Fellow in Poetry for the New York Foundation for the Arts and a Ph.D. student at the Graduate Center of the City University of New York, where she serves on the Women's Studies Advisory Committee and is a founding Co-Chair of the department's Poetics program. Souffrant earned an MFA in Creative Writing from the Bennington Writing Seminars and an AB in Russian Literature from Vassar College.

Her poetry has appeared in journals including Poet Lore, the Burnside Review, Mudfish, and Memorious. She has served as co-editor of the literary journal Four Corners and teaches at Baruch College, CUNY.

Elena TaJo (PhD) is a psychologist filmmaker whose mission is to trigger shifts in perspective through art and conversation. “*Martyred Mom Cracks Her Shackles!*” arose out of deep frustration over the seeming impossibility of reconciling motherhood and self-fulfillment. Elena has a private psychology practice in downtown New York City, and lives nearby with her family.

Holly Taylor: MA Candidate in Women and Gender Studies at Saint Mary’s University researching popular representations of women in media. Community activist with experience organizing and presenting at feminist conferences. Coordinator of the Women’s Centre at Saint Mary’s University. Queer feminist mother of a rebel boi.

Raye Tibbitts is a freelance writer and English instructor at several Maine community colleges. *Bad Mother Chronicles* was her third semester project at the University of Southern Maine's Stonecoast M.F.A. program. She graduated in January 2007. A lifelong resident of Maine, Raye is the married mother of three sons.

Tamara Toledo is a Chilean born Canadian visual artist, curator and educator living and working in Toronto. Toledo is a 1998 graduate of the Ontario College of Art and Design in Drawing and Painting and holds a MFA from York University, 2005. Toledo is co-founder of the Latin American Canadian Art Projects. Projects include: the Victor Jara Lane Project, the Solidaridad Museum Project, the Salvador Allende Arts Festival for Peace, and a Latin American Heritage Month. As a visual artist, Tamara has exhibited her work in several public and private galleries in Toronto and abroad, including itinerant solo exhibits in Chile. She is recipient of several grants and awards in recognition for her artistic merit. Upcoming shows include a group exhibit and artist talk at the Guan Shanyue Art Museum in Shenzhen, China. Tamara is currently recipient of the Canada Council for the Arts for the Culturally Diverse Curators for Residencies in the Visual Arts program, in residence at A Space Gallery until November 2008.

Jodi Vandenberg-Daves is Professor of Women’s Studies at the University of Wisconsin-La Crosse. Her research has appeared in *Journal of the Association for Research on Mothering*, *Mother Matters: Motherhood as Discourse and Practice*, *The Journal of American History*, *Women’s Studies Quarterly*, *International Labor and Working-Class History*, and *History of Education*. She is currently working on a memoir about ambition, academia, and motherhood in Generation X.

Mary Weidner, a painter and Professor of Art at Carnegie Mellon University in Pittsburgh, PA, has exhibited throughout the United States and abroad. Her intense, layered images examine the complex dynamics of society's most fundamental unit, the family. She is the mother of twin sons who were adopted at birth.