

CNR
Centre for Narrative Research, UEL

Narrative Workshop VI
Visual Narratives
Tuesday October 21, 10.00 – 5.30
King's College, Cambridge

The Centre for Narrative Research is organizing its sixth one-day workshop, this time focussing on visual narratives. The workshop is primarily geared to post-graduate students working in narrative research, but is also open to interested others at any stage in their career.

The day-long event will focus on presentations from four researchers working with narrative and visual images. Each researcher will 'walk through' some data with us, explaining how it was gathered and analysed. The four presenters will be: **Alan Radley** (Loughborough University), who will be discussing the use of still photography to elicit life experiences in the contexts of hospitalisation and homelessness; **Susan Bell** (Bowdoin College), who will be examining documentary film and still photographic accounts of the lives of women affected by the drug DES; **Valerie Walkerdine** (Cardiff University), who will be exploring the analysis and use of video diaries and **Caroline Bainbridge and Candy Yates** (University of East London) who will be demonstrating strategies for analysing cinematic narratives through the example of gendered narratives in the film *The Piano*. There will be considerable time allowed for the questions and comments of workshop participants, and for discussion. Our discussant will be **Wendy Luttrell** (Harvard University).

Those needing to stay overnight in Cambridge should visit the Cambridge Tourist Information website, which has a comprehensive listing of available accommodation: (<http://www.cambridge.gov.uk/leisure/accommodation/accommodation.html>) Those needing information on how to reach King's College should visit <http://www.mapquest.co.uk> for detailed instructions.

The workshop is limited to fifty participants. **The deadline for applications is September 26.** If there are remaining places after this date, applications may still be considered. The cost for the workshop is £65, and includes registration, morning coffee, light buffet lunch, and tea. There are also a small number of bursaried places available; please email Corinne Squire (c.squire@uel.ac.uk) for details. Applications must be accompanied by a cheque or money order, made payable to the University of East London.

If you require more information, please contact the Centre's Codirectors, Corinne Squire (C.Squire@uel.ac.uk), or Maria Tamboukou (M.Tamboukou@uel.ac.uk), or its chair, Molly Andrews (M.Andrews@uel.ac.uk).

Name _____

Institution _____

Mailing Address _____

Telephone _____

Email _____

Enclosed please find my cheque [] money order [] for £65, made payable to the University of East London.

Please send all application forms by September 26 to Linda Talbot, Centre for Narrative Research, School of Social Sciences, University of East London, Longbridge Rd., Dagenham RM8 2AS, marking your envelope 'CNR Workshop.'

ABSTRACTS

Alan Radley

Giving cameras to people: an example of photo narrative

This presentation will discuss the use of still photography as a way of eliciting information about people's life situations. The use of photography is particularly appropriate where the physical setting is important to the problem under study. In this session I will present images from two studies – one conducted on a hospital ward, the other with homeless people in London – to show what might be learned from asking people to take and then talk about photographs of their world. The implications of using the visual medium rather than just a discursive one will be addressed.

Alan Radley is Professor of Social Psychology at Loughborough University. For some time he has been interested in questions of 'illness narratives', and more recently in the visual representation of illness experience. His approach to these questions is informed more by the philosophy of art than by constructionist theory or discursive psychology. Among his recent publications (to give a flavour of this approach) is a chapter, 'Flirting', in *Discourse, the Body and Identity* (Justine Coupland and Richard Gwyn, Eds.)

Susan Bell

Becoming Mothers: Analyzing Film and Photographic Narratives by DES Daughters

By now, there is a vibrant social science literature about interview narratives, the usefulness of narrative inquiry, and ways narratives are produced and can be interpreted in research interviews. Narrative scholars are venturing beyond interviews and texts as sources of data. This workshop interprets narratives of pregnancy and mothering in an autobiographical documentary film and a collection of photographic portraits about the experiences of DES daughters in the U.S. DES, prescribed to prevent miscarriage from the 1940s to the 1970s, was initially viewed as a "wonder drug" but proved to be ineffective in preventing miscarriage. One in one thousand DES daughters – women exposed prenatally to DES – can expect to develop vaginal or cervical cancer. Ironically, DES daughters are also more likely to suffer infertility, miscarriage, premature birth, and stillbirth than women not exposed to DES. For DES daughters, pregnancy and mothering frequently do not conform to the experience scripted by popular expectations of motherhood. During the workshop I will work through two segments of the film, "A Healthy Baby Girl," by Judith Helfand, and several portraits from *DES Stories*, by Margaret Lee Braun, photographs by Nancy M. Stuart. How do these images matter? What are the benefits to a social science understanding of pregnancy and mothering for DES daughters by taking visual narratives seriously? More generally, what can (and can't) images do for narrative?

Susan E. Bell is A. Myrick Freeman Professor of Social Sciences in the Department of Sociology and Anthropology at Bowdoin College. Her work on women's health, narrative, and the development of medical technology has appeared in *Social Science and Medicine*, *Qualitative Sociology*, *Narrative Inquiry*, *Health*, *Feminist Studies*, and *Women's Studies International Forum*. A long-time feminist health advocate, she is senior author of "Birth Control" in *The New Our Bodies, Ourselves* (1984, 1992) and *Our*

Bodies, Ourselves for the New Century (1998). She is currently writing a book about the experiences of DES daughters.

Valerie Walkerdine
Video diaries as data and as television

The project 'Transition to Womanhood in 1990s Britain,' with which I was involved, worked with a group of young women to make video diaries as well as using a standard interview format. We had hoped that this would 'empower' young women to tell their own story, but this view was hopelessly naive. Additionally, we worked with a production company and Channel 4, who used extracts of diaries for a series called 'Girls, girls, girls' in 1997. This raised many issues about the transformation of the diaries into popular television. In this session, I will discuss both the diaries and the TV series, showing extracts of both in order to raise some theoretical and practical issues involved in the production of video diaries as narratives.

Valerie Walkerdine is Professor and head of psychology in the School of Social Sciences, Cardiff University. The project she is discussing was undertaken with Helen Lucey and June Melody. She and Maria Pini are presently collaborating on a book about the video diary data.

Caroline Bainbridge & Candida Yates
Beginning at the End: Narrative Structure in *The Piano* (Jane Campion, NZ, 1993)

This 40 minute session will present two separate approaches to Jane Campion's acclaimed film, *The Piano*. Caroline Bainbridge will draw on the feminist philosopher Luce Irigaray to argue that the film marks out a distinct narrative space for 'the feminine', which might be understood as that which is traditionally repressed, buried and disavowed in language and culture. By reading against the grain of the narrative structure, this perspective will argue for the textual political importance of narrative structure and the role of the spectator in formulating meaning.

In contrast, Candida Yates will focus on questions of masculinity and affect, tracing the construction of masculine jealousies through the film's narrative. This paper argues that *The Piano*'s narrative opens up new spaces to imagine the plurality of masculinities and the different kind of jealousies that may exist. This plurality disrupts the binary divisions of gender and sexual difference associated with hegemonic masculinity and illustrates the concept of masculinity as *difference* rather than sameness. *The Piano* thus provides alternative, feminist narrative strategies for representing masculine jealousies to mass cinema audiences.

Caroline Bainbridge is a Senior Lecturer in Psychosocial Studies at the University of East London. She is the author of a forthcoming book entitled *A Feminine Cinematics: Luce Irigaray, women and film* (Editions Rodopi (Amsterdam & New York), 2004). Her latest project takes as its focus the work of the Danish film-maker,

Lars von Trier. A book based on this work will be forthcoming from Wallflower Press late next year.

Candida Yates is a Senior Lecturer in Psychosocial Studies at the University of East London. She teaches and researches in the field of cultural and psychoanalytic studies and has published in the field. She is currently completing her Doctoral thesis on Masculine Jealousies and Popular Cinema.