



Gender & Representation II

Friday, 19 October 2018 || 9:00 - 17:00 || Trondheim, Norway

The Department of Interdisciplinary Studies of Culture (KULT) in collaboration with the NTNU GenderHub at the Norwegian University of Science and Technology (NTNU) are proud to announce an upcoming conference for PhD students and postdoctoral scholars within the Humanities. The conference will be held at NTNU's Dragvoll campus. Refer to the schedule below for more information.

Keynote speaker: Marianne Blidon (Université Paris 1 Panthéon-Sorbonne, France)

Guest speaker: Libe García Zarranz (Associate Professor, NTNU)

Gender is an ever-present concept across the humanities, playing a crucial role in unravelling and understanding identity construction, socio-political inequality, technological development, cultural representations, and many other phenomena. However, the division of departments within the academic institution often impedes opportunities for connecting, networking and collaborating with others in developing a broader examination of gender. We therefore offer a one-day conference wherein PhD and postdoc scholars who focus on gender can convene to present and explore research projects from across the humanities.





<i>Time</i>	<i>Location</i>	<i>Event</i>
10:15 – 10:30	Dragvoll D4 Auditorium Building 5, level 3	Introductory speech Siri Sørensen (Associate Professor; Head of Centre for Gender Studies, NTNU)
10:30 – 11:30		Panel 1: Performance and Film Elisabeth Kriebler (University of Salzburg) Transgressive Female Subjectivity in The Diary of a Teenage Girl: Tracing Minnie Goetze's Performance from Page to Screen Ingrid Holtar (NTNU) Feminist fictions in <i>Hustruer</i> (Anja Breien, 1975), <i>Åpenbaringen</i> (Vibeke Løkkeberg, 1977) and <i>Formynderne</i> (Nicole Macé, 1978)
11:30 – 12:00		Guest speaker Libe García Zarranz (Associate Professor, NTNU) Staying with the Trouble: Feminist Ethics and Affect in Canadian Trans Fictions
13:00 – 14:30	Dragvoll D6 Auditorium Building 5, level 3	Panel 2: Literature Cecilie Takle (UiO) Honor Codes, Gender and Violence in Fantasy Literature Yasemin Hacıoglu (UiO) “I ask my Heart whether I ought not to Struggle with its Rebellious Beatings”: Representing the Teenage Girl's Journal Writing in Late Eighteenth-Century Novels. Heidi Karlsen (UiO) The stage as an intersection across discursive and non-discursive gender practices in Norway in the second half of the nineteenth century
14:30 – 15:15		Keynote Marianne Blidon (Paris 1-Panthéon Sorbonne University) Representations, a battlefield for gender studies
15:15 – 15:30		Coffee break (provided on site)
15:30 – 17:00		Panel 3: History, Family and Law Marianne Moen (UiO) ...But were they really people? Line Grønstad (UiO) Male name change: Changing masculinities Devran Gulel (University of Portsmouth) Law Making and the Feminist Movement in Turkey: A Critical Appraisal of De-Europeanisation from 1998 to 2018
17:00 – 18:00		Panel 4: Technology and Information Ane Møller Gabrielsen (NTNU) “To Curate is to Care”: The Gendered Caretakers of Computational Biology Martin Anfinsen (NTNU) Green and gendered? Cultural perspectives on the road towards electric mobility
18:00 – 18:15		Closing remarks



Abstracts & Bios

Marianne Blidon

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Representations, a battlefield for gender studies

The starting point of my presentation is the three dimensions of the term representation namely: the action of making present and sensitive a phenomenon before someone's eyes or mind, the representation in the sense of a kind of production that can serve as proof and the fact of making sensitive something by image, film or performance. These three dimensions allow us to explore some of the political and epistemological issues that gender studies face in a context of technology transformation and a troubled political and social context (neoliberal reforms of universities, rise of populisms, division and failure of social movements...). Using examples from current events and history, I will question the status of representations and the strategic use we can make of them.

Le point de départ de ma présentation est trois des dimensions du terme représentation à savoir l'action de rendre présent et sensible un phénomène devant les yeux ou à l'esprit de quelqu'un, la représentation au sens de production pouvant servir de preuve et le fait de rendre sensible par l'image, le film ou des performances. Ces trois dimensions permettent d'explorer quelles que uns des enjeux politiques et épistémologiques auxquelles les études de genre font face dans un contexte politique et social troublés (réformes néolibérales des université, montée des populismes, division et l'échec des mouvements sociaux...). A partir d'exemples pris dans l'actualité et l'histoire, j'interrogerai le statut des représentations et l'utilisation stratégique que nous pouvons en faire.

Marianne Blidon is a feminist geographer, working on gender and sexualities. She is Associate Professor at Paris 1-Panthéon Sorbonne University. She is a member of IGU Gender and geography commission. She has published several issues on gender geography in French journals such as *L'Espace Politique*, *Les Annales de la géographie urbaine* and *Echogéo*, and english like the mapping of countries contribution in *Gender, Place and Culture*. She created and lead with Violaine Sebillotte the Certificat of gender Studies at Paris 1-Pantheon Sorbonne University.



Libe García Zarranz

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Staying with the Trouble: Response-able Ethics in Canadian Trans Fictions

In “Sowing Worlds” (2013), feminist science studies theorist Donna J. Haraway characterizes our current epoch as one of urgency; a messy time that demands that we “[s]tay with the trouble!” (117). In order to do so, we need to put ethics at the centre of critical enquiry when we unlearn prescribed worlds and listen to untold stories. As I claim in this presentation, the ethical demand to stay with the trouble saturates the work of Cassils, a Montreal-born LA-based gender non-conforming trans masculine visual artist, and Kai Cheng Thom, a Chinese Canadian trans woman-identified poet, performance artist, and social worker. In different but related ways, Cassils’ and Thom’s visual and written fictions are populated by queer and trans communities whose survival largely depends on the ability to respond to violence. This unsustainable mode of life is, in this case, ordinary, so these populations cannot afford to look away but must stay in the present and remain immersed in troubled waters. This process, I argue, demands response-able (Barad 2012) modes of ethical intervention that would destabilize terror in this age of indifference and disposability (Thom 2016).

Keywords: transgender, ethics, response-ability, poetics, multimedia art

Dr. Libe García Zarranz is an Associate Professor in Literature in English in the Department of Teacher Education at the Norwegian University of Science and Technology (NTNU). She is also Research Affiliate for the Canadian Literature Centre at the University of Alberta (Canada), Scholar in The Pierre Elliott Trudeau Foundation, and member of the international research project “Bodies in Transit 2: Difference and Indifference”. Dr. García Zarranz is the author of *TransCanadian Feminist Fictions: New Cross-Border Ethics* (McGill-Queen’s UP, 2017). She has also published and edited special issues on Canadian and American literature, feminist, queer, and trans studies, affect, transnationalism and film. Her new project, *Sustainable Trans/national Literacies: Ethics, Emotions, Pedagogy*, has been funded by the Faculty of Social and Educational Sciences at NTNU.

Barad, Karen. “On Touching—The Inhuman That Therefore I Am.” *differences* 23.3 (2012): 206-23.

Haraway, Donna J. “Sowing Worlds: A Seed Bag for Terraforming with Earth Others.” *Beyond the Cyborg: Adventures with Donna Haraway*. Eds. Margret Grebowicz and Helen Merrick. New York: Columbia UP, 2013. 137-46.

Thom, Kai Cheng. “8 Steps Toward Building Indispensability (Instead of Disposability) Culture.” *Everyday Feminism* (27 Nov. 2016). 10 February 2018. Web
<<https://everydayfeminism.com/2016/11/indispensability-vs-disposability-culture/>>



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Transgressive Female Subjectivity in The Diary of a Teenage Girl: Tracing Minnie Goetze's Performance from Page to Screen

Phoebe Gloeckner's graphic narrative *The Diary of a Teenage Girl* (2002) puts a uniquely subversive spin on the conventional coming-of-age narrative. The illustrated diary, partly based on the author's actual teenage diary, features the story of 15-year-old Minnie Goetze (Gloeckner's alter ego) who reflects on the challenges of growing up and her secret affair with her mother's 35-year-old boyfriend. Minnie's account illustrates individual subject formation, gender performance and female sexual desire outside the laws of mainstream representation. Thus Gloeckner artistically engages with her individual experiences to diversify the public portrayal of female identities beyond stereotypical models of femininity. In the process of negotiating her autobiographical self she creatively orchestrates comics' multimodal tensions and fragmented format to sketch Minnie's transgressive female subjectivity.

In 2015 *The Diary of a Teenage Girl* was adapted for the movie screen by Marielle Heller, who had already staged the graphic narrative as an Off-Broadway play in 2010 (and starred as protagonist). Both productions received critical acclaim for their refreshingly honest representation of female adolescence. Through these adaptations Gloeckner's autobiographical subjectivity proliferated across a variety of media and claimed cultural space for a more diverse representation of teenage girls.

In my talk I am comparing Gloeckner's representational strategies to Heller's movie adaptation. By tracing Minnie's character from page to screen I aim to investigate the transmedial potential of her graphic subjectivity. Paying special attention to comics' structural framework and placing a focus on narrative as well as formal aesthetic features I hope to expand the academic discourse around Gloeckner's work that has predominantly focused on the graphic source text. Moreover, a cross-medial comparison will illustrate the transgressive quality of her autobiographical subjectivity as subversive gender performance that also breaches media boundaries.

Keywords: multimodal narrative, gender performance, sexual desire, transgressive femininity, identity construction

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Elisabeth Kriebler is a PhD student at the department of American studies at the University of Salzburg. She has received her Bachelor's degree in English and American Studies from the University of Graz and holds a Master's degree in "English Studies and the Creative Industries" from the University of Salzburg. Her PhD project focuses on the representation of women's autobiographical subjectivities in the adaptation of graphic narratives. Elisabeth's research interests include Gender and Women's studies, Comic and Media studies as well as Narratology.



Ingrid S. Holtar

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Feminist fictions in *Hustruer* (Anja Breien, 1975), *Åpenbaringen* (Vibeke Løkkeberg, 1977) and *Formynderne* (Nicole Macé, 1978)

In this presentation, I wish to share part of my ongoing research on women filmmakers and feminist film in the 1970s and 1980s in Norway through a discussion of the three films *Hustruer/Wives* (1975) by Anja Breien, *Åpenbaringen/The Revelation* (1977) by Vibeke Løkkeberg, and *Formynderne/The Guardians* (1978) by Nicole Macé.

Although highly different in tone, style, and story, these three films are all striking feminist projects that explore questions of personal freedom and constraint through explorations of female characters that either try to break with or find themselves caught within their ascribed gender roles. In a film historical perspective, the films are connected to the distinct (re)appearance of women directors in the 1970s, and are positioned as among the foremost examples of the 'kvinnefilm' (women's films or women's pictures) in Norway. A contested concept in western feminist film theory and criticism, 'women's films' initially articulated the possibility of an alternative cinema made by, for and about women. The central idea was that women's access to key roles in film production would open up the possibility of new representations of women, challenging both in content and form the often distorted, idealized or simplified images of women that contemporary feminist film criticism and theory was exposing in mainstream cinema.

By taking the discussion of women's films as a starting point, I aim to explore the representation of women in the three films by Breien, Løkkeberg and Macé, and pay particular attention to questions of sexuality, female bonding and motherhood. While the usefulness of the category of women's films should be questioned, my contention is that the films nevertheless contribute new and innovative images to the silver screen both in terms of their employment of cinematic strategies and in their interest in portraying women's experiences and everyday lives.

Keywords: Norwegian women's cinema; 1970s feminist film; Anja Breien; Vibeke Løkkeberg; Nicole Macé

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Ingrid S. Holtar graduated with an M.A. in Film Studies from Columbia University in 2015. She is currently a PhD Candidate at the Department of Art and Media Studies at NTNU.



Cecilie Takle

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Honor Codes, Gender and Violence in Fantasy Literature

How does a person gain honor? What does it take to lose honor? Members of the same honor group abide by the same honor codes, and these codes vary from culture to culture, and from group to group. In some cultures, taking a life when required of the code gives individuals or clans honor, while other honor groups condemn all taking of lives, regardless of the reason. There is, in other words, a link between honor, violence and morality, which I want to explore. A tendency in contemporary, fantastic literature is that female characters seem to be motivated by internal honor codes (personal integrity, self-respect, absence of shame), while the male characters answer to traditionally masculine honor codes where physical strength, battle skills and ruthlessness is a source of glory, respect, pride and reputation, which motivate their actions. The characters' view on violence often plays an important part in their personal development through the series.

I want to investigate how the characters of *The Shamer* series by the Danish author Lene Kaaberbøl and the series *The Raven Rings* by the Norwegian author Siri Pettersen regard and use violence, and how their moral values are received by their cultural societies within the respective literary universes.¹ The two heroines of the respective series have magical powers that are non-violent. The heroines' male sidekicks in these two series prefer violent battles, and this often leads to interesting ethical discussions and conflicts between the characters about honor and morality. My project will be to investigate how the main characters' view on violence is presented in the books, to describe the different honor codes of the male- and the female characters, and to place these series and characters into a larger context of honor theory, gender studies and fantasy theory.

Keywords: Honor, fantasy literature, violence, gender & power

Cecilie Takle is a Ph.D. student at the Department of Linguistics and Scandinavian Studies at the University of Oslo, and her project is called «Honor Codes in Scandinavian Fantastic Literature». She plans to submit her dissertation in July 2019.

¹ It is not, then, a question of researching the receptions of the books and the ways they actually affect their readers, but rather a study of the norms for violence and non-violence within the books themselves.



Yasemin Hacıoglu

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“I ask my Heart whether I ought not to Struggle with its Rebellious Beatings”: Representing the Teenage Girl’s Journal Writing in Late Eighteenth-Century Novels.

Charlotte Smith’s novel *Celestina*, 1791 and Amelia Opie’s *Madeline*, 1822, describe how the heroines write journals when they are in new and challenging situations. The authors insert several of the characters’ works into the plot of the novel. Critics have tended to view these insertions as being irrelevant to the heroines’ development. This paper takes a different approach, focusing on how the novels participate in the widespread eighteenth-century concern about the supposedly corrupting influence of popular fiction over young women. Eighteenth-century reviews of the novels were by established male literary figures; as a result, critics then and now have not focused on the responses of a large likely readership: teenage girls. My focus will be on how Smith and Opie use the novels to argue that participating in literary culture helped young women. Specifically, I will show how the insertions within the novels explore how teenage girls could write their way through the dilemmas they faced. Using a cognitive theory approach to creative writing, especially extended mind, I will demonstrate how the novels deliberately imitate the writing composition processes that girls and young women learned in the eighteenth century. In doing so, the fictional characters’ writings showed how one could use reading and writing fiction as a tool for organising thoughts and emotions. This paper is part of a wider discussion of teenage girls’ popular fictions up to the present day, which still focus on heroines’ journeys through new environments, and are often critically over-looked. I seek to find a way of critically defining how these genres give their young female readers agency to think actively through dilemmas, rather than merely influencing their thoughts.

Keywords: Girlhood; agency; heroines; historical texts; creative writing

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Yasemin Hacıoglu is a second-year PhD student in literature at the University of Oslo, researching women’s poetry within eighteenth-century novels. She is part of the “Literature, Cognition and Emotions” research group in the department.



Heidi Karlsen

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The *stage* as an intersection across discursive and non-discursive gender practices in Norway in the second half of the nineteenth century

This presentation discusses women's "place" in society through the concepts of performativity and dispositif. I will briefly present the Norwegian feminist Aasta Hansteen's series of articles² in the newspaper *Dagbladet* in 1870 where she defends John Stuart Mill's ideas in his work *On Women's Subjection* (1869). Based on my interpretation of Hansteen's way of proceeding, I will argue that she can be considered a precursor for the concept of gender performativity. Hansteen envisions the life-world as a stage, where men and women's co-acting will reinvest the very concepts of "man" and "woman". The stage in this sense might in my opinion work as a nexus for approaching the gender field in the period in a broader perspective; or its dispositifs, as this concept is developed by Deleuze and Guattari (as how desire is captured and invested in social relations), and by Foucault (as complex connections across both discursive and non-discursive practices).

In my Ph.D project I study gender discourses in relation to the debate in Norway regarding women's «place» in society, during the approximately 60 years up until women's suffrage in 1913. My project is part of the research project «Data-mining the Digital Bookshelf», based at the University of Oslo. Through collaboration with the Norwegian National Library, data-mining techniques are used in order to retrieve data from the digital source, Bokhylla [The Digital Bookshelf].

The Digital Bookshelf includes a vast amount of text published in Norway, text of a great variety of genres, and thus offers unique access to our cultural heritage. Data retrieved from the Digital Bookshelf will also be used to discuss the questions in this presentation.

Keywords: Gender discourses, Performativity, Dispositif, Digital Humanities

I have been a Ph.D candidate since February 2017 at the University of Oslo at the Department for Linguistics and Scandinavian Studies. I have a master in French literature and hovedfag (Cand.Philol) in philosophy. My phd is in literature with a digital approach.

² Hansteen, A. (1870) Kvindernes mening om 'Kvindernes Underkuelse'. *Dagbladet*. 13.07, 06.08, 12.08.



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...But were they really people?

This paper seeks to explore perceptions of gender in the past, whereby stereotypical modern western male social roles are considered the norm, leaving anyone who does not fall into the narrow category of male, able-bodied and relatively high status neglected and overlooked in a considerable amount of current scholarship.

These themes are explored through the Norwegian Viking Age, and perceptions of how gender was manifested, and how it shaped social order in this period. Questions such as ownership of land, often assumed a male prerogative is explored through critical questioning of the material laid to ground for this, which can also be seen to support female ownership. The recent controversy regarding the discovery of a female weapons burial at Birka in Sweden is also discussed, both in terms of what the discovery in itself may mean for gender roles in the Viking Age, but also in terms of the degree of interest and debate it sparked in the archaeological community. The assignment of modern values on the past is examined, through questioning accepted theories such as the assumption that sexual exploitation of women was a commonplace occurrence in the Viking Age, and that there was a habitual preference for selective female infanticide. All of these threads are referred to in the title to this paper, which references the feeling one can get that women in the past are shadows and extras, rather than real people.

Further, the transference of modern value judgements is questioned regarding whether or not there is a tendency to assume that past societies were *less progressive* than the modern West, and whether or not this is a belief that is implicitly kept alive through a misunderstood belief in our own tolerance. I wish to question whether or not there is a degree of self-congratulation amongst modern scholars who arguably in part measure their liberal views by measuring themselves against an assumed conservative past.

Keywords: Viking Age, pre-modern gender, research bias, gender norms

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PhD candidate with primary research focus on gender roles and ideologies in the Viking Age. Currently in the final year of my project, at IAKH. Main academic interests include gender representation, non-binary understandings of gender and feminist influences.



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Male name change: Changing masculinities

Since last name choices in couples became legally gender equal in 1980, only a minority of around 6% of Norwegian men in heterosexual couples have taken the last name of their wife. When compared to the close to 80% of Norwegian women taking their husband's last name this points towards last name choices as an area with lack of gender equality. It also points towards name choices as an area where masculinities and femininities are practiced. It can be argued that the use of the male's last name as family name reflects the gender hierarchy in the family, at least the different status the names of females have in relation to the names of males. Since the late 1800s, the last name has symbolized who has been in charge in the family. As males are expected to have the same last name throughout life, the taking of their wife's name require some sort of explanation, both for themselves as well as for members of society in general.

I have collected stories about last name choices from around 160 men through qualitative questionnaires and interviews, 60 of which took the last names of their wife. In my presentation, I will discuss how male last name changers frame their actions, and present some possible consequences of these frames. My questions are: How do ideas of masculinity come to play in the men's stories in relation to names, nuclear family and kinship? And: May ideas of masculinities change as results of these stories and the framing of actions provided by male name changers?

Keywords: masculinity; last name changes; heterosexual couples

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I am a PhD candidate in Cultural Studies at the University of Bergen, currently on leave from my job as a curator at Norwegian Ethnological Research at Norsk Folkemuseum. I am interested in gender, norm, identity, tradition and practices we take for granted, and I like my coffee black.



Devran Gulel

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Law Making and the Feminist Movement in Turkey: A Critical Appraisal of De-Europeanisation from 1998 to 2018

Between the late 1990s and the early 2000s, Turkey had gone through a massive reform era which is called democratisation period in Europeanisation literature. However, policy practices and discourse of the AKP (Justice and Development Party) governments have been estranging from the EU especially since the late 2000s. In the literature, such changes are found to be in line with selective Europeanisation, de-Europeanisation and subsequently authoritarianism. This article focuses on women's rights and shrinking space for the feminist movement in such atmosphere. The main goal here is to assess how authoritarian transformation in Turkey has been affecting the capacity of the feminist movement to influence the law-making process. To realise its goal, this study first displays achievements and significance of the feminist movement from the 1980s to the mid-2000s from a law-making point of view then it focuses on AKP's governmental terms to assess how and in what ways the feminist movement has been, if at all, influential on law-making under the authoritarian ruling of Erdogan. In addition to document analysis of rules and regulations, 15 semi-structured interviews are also conducted with the leading activists in the feminist movement in order to gain insight on their experiences, on how such transformation in the country has been affecting the feminist movement and its influence capacity.

Keywords: Turkey, de-Europeanisation, women's rights, feminist movements, law-making

Devran Gulel holds bachelor's degree in European Union Studies from Bahcesehir University where she was fully funded by the Council of Higher Education of Turkey. Afterwards, she obtained MA Degree in European Studies from the University of Hamburg. She has also conducted research on welfare and gender policies as Jean Monnet Scholar of Turkey at the Department of Political Science at Lund University, Sweden. Currently she is a fully sponsored doctoral candidate at the Department of Law at the University of Portsmouth. She has also done volunteer work at various women's NGOs in Turkey, Germany and Sweden.



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“To Curate is to Care”: The Gendered Caretakers of Computational Biology

The increase in molecular data and the use of computers in biology has fueled the need for the digitalization of all types of biological information, including what has been published through traditional means as scientific papers. This information needs to be structured, translated and represented in specific manners; in other words, it needs to be *curated*.

Digital curation could be defined as “[t]he active management and enhancement of digital information assets for current and future use” (NRC 2015, 7), and the need for digital curation in biology has led to the emergence of the *biocurator*. Although biocuration requires Phd-level education in biology and involves making important decisions regarding biological knowledge interpretation and representation, biocurators are generally categorized as ‘service providers’ (Leonelli 2016) and have been termed “the unsung heroes of molecular biology” (Bateman 2010: 991). To curate literally means “to care for”, and as the majority of biocurators are women, the knowledge work of biocurators is easily viewed as care work, fitting well with an image of women as more caring than men.

In this paper, I suggest a different way of viewing care. According to philosopher and STS scholar Maria Puig de la Bellacasa, care “stands for a signifier of necessary yet mostly dismissed labours of everyday maintenance of life, an ethico-political commitment to neglected things, and the affective remaking of relationships with our objects” (Puig de la Bellacasa 2011, p 100). This is again based on a notion of care as “everything that we do to maintain, continue and repair ‘our world’ so that we can live in it as well as possible” (Tronto 1993, p 103, quoted in Puig de la Bellacasa 2011).

Puig de la Bellacasa suggests directing attention to the practices of care that are already taking place in sociotechnical assemblages and that are often devalued and/or rendered invisible. Based on observations and interview material, I will explore the everyday practices of biocurators and their contributions to construct and maintain digital biological knowledge resources. However, representing matters of care is not a matter of idealizing certain practices or people as more caring than others. Thus, I will direct my main focus towards how the image of the caring curator is produced and reproduced as a specific form of femininity, and to the effects for lived experience in the realm of computational biology.

Keywords: Biology, databases, gender, care

Ane Møller Gabrielsen has a PhD in Interdisciplinary Studies of Culture and is currently working as a postdoc at the Department of Philosophy and Religious Studies, NTNU. Her research interests span from popular culture to science and technology, with a particular focus on animal studies and feminist technoscience.

Bateman, Alex (2010): «Curators of the world unite: the International Society of Biocuration». *Bioinformatics* 26(8):991

Leonelli, Sabina (2016): *Data-centric Biology. A Philosophical Study*. Chicago: University of Chicago Press.

National Research Council (NRC): *Preparing the Workforce for Digital Curation*. Washington (DC): National Academies Press

Puig de la Bellacasa, Maria (2011): «Matters of care in technoscience: Assembling neglected things». *Social Studies of Science* 41(1) 85–106.



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Green and gendered? Cultural perspectives on the road towards electric mobility

When considering emission reduction pertaining to private transportation, electric vehicles (EVs) are currently positioned as a promising step on the road towards sustainable mobility. However, while the intersection of gender and automobility has been extensively explored academically, with cars commonly acknowledged as historically gendered artefacts, insights into the gendering of *electromobility* specifically, seems lacking.

In this paper, I argue that the emerging culture of electromobility both challenges and upholds previous mobility regimes, norms and practices, including the interlinkages of gender and automobility. Based on 30 in-depth, qualitative interviews, I investigate how the EV is practically, cognitively and symbolically domesticated into everyday life. Through this, I find EV users to be a complex, heterogeneous group of actors, characterised by a diverse range of practices, perceptions and preferences that calls for better representations and understandings. At the same time, some stable cultural patterns are observed, particularly pertaining to gender. Here, both claims of feminine environmentalism, and masculine technology fascination is regularly invoked when discussing the appeal of EV ownership. Through this, gender appears as a particularly salient and understudied factor in these domestication processes.

With Norway currently representing one of the few successful electric car markets in the world, I believe that this inquiry can provide early insight into the emerging culture of electromobility. Insight that should nuance user-representations, and prove useful for policymakers working to develop low carbon mobility transitions.

Keywords: Electric vehicles; science and technology studies; domestication theory; gender studies; transition studies

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I'm a PhD candidate with affiliation to CenSES (Centre for Sustainable Energy Studies) and the EU-project SHAPE ENERGY (Social Sciences and Humanities for Advancing Policy in European Energy). I'm currently researching sustainability transitions in general, and the transition towards sustainable mobility more specifically. Here I'm looking at the mainstreaming of electric vehicles and hybrids in Norway, and exploring if this might represent new cultures of mobility, new practices or new identities. Gender roles and stereotypes related to mobility and the consumption of energy is also central to my endeavours here.



Angelina Penner (co-organiser)

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I am a PhD Candidate at the Department for Interdisciplinary Studies of Culture at NTNU. I studied social anthropology and sociology at Heidelberg University, Germany (Bachelor of Arts) and Anthropology of Development at the University in Bergen, Norway (Master of Philosophy). My academic interests include (but are not limited to) critical Gender Studies, Development Studies, Integration and Migration Studies, Pacific Island Studies, Discourse Analysis, and Qualitative Research Methods.

france rose hartline (co-organiser)

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france holds a BA in Fine Arts (Sewanee - University of the South, US), a MPhil in Sociology (University of Cape Town, SA), a MFA in Art (NTNU) and is currently a PhD candidate in Gender Studies at NTNU. He is researching the impact of the July 2016 law reform that enables individuals in Norway to change their juridical gender without medical sterilisation or state assessment. Situated in the poststructuralist framework of queer identity theory, france's research examines how transpeople's personal experiences and social roles are shaped by the law reform. Special focus is given to the socio-legal framework that informs cultural understandings of gender. Through interviews with people who have changed their legal gender since the law reform, france seeks to demonstrate how subjectivities are materialised through gendered citizenship. Ultimately, he is exploring the link between legal identity and personal experiences, in order to better inform public and state discussions on what changes may be best for the Norwegian trans movement. Having begun in May 2016, he plans to complete his work by May 2019.