

**GENDER & SEXUALITY CENTER**  
1 North College Street  
Northfield MN 55057  
<http://webapps/carleton/campus/edu/gsc>

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## A CALL FOR SUBMISSIONS TO OUR NEW **BODIES** PUBLICATION:

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### CONTACT INFORMATION AND EDITORIAL POLICY

The Gender and Sexuality Center publishes this newsletter monthly for the campus community and friends. Information in the newsletter is based on the best available information at the time of publication. Items in the newsletter are provided for informational purposes only, and do not necessarily represent the views of the Gender and Sexuality Center or its employees, nor do they represent the views of the students, staff, faculty, or administration of Carleton College.

Please submit articles, calendar entries, letters and news to the Gender and Sexuality Center or via e-mail to: [gees](mailto:gees). We reserve the right to edit for clarity and space.

Our bodies are sites of pleasure, pain, gender, sexuality, joy, shame, and celebration. Our new publication wants to navigate our relationships with our bodies. We want to explore subjects like body positivity, health and illness, fat acceptance, sex, ability, sexual violence, modification, and any other way society shapes the way we view bodies.

Submissions can include all forms of creative expression: poetry, personal narrative, photography, drawing, or any other way you express yourself are encouraged and sought! Submissions can remain anonymous but do not have to be. Look for a writing and brainstorming workshop in the first weeks of spring term!

Submit to [bodiespublication@gmail.com](mailto:bodiespublication@gmail.com) by April 9th.  
Contact [gees](mailto:gees) or [canarykb](mailto:canarykb) with questions

### Student Org Meetings:

Carleton In and Out (CIAO): Mondays, Sayles 252 8:30pm  
Gender Discussion Group: Tuesdays, contact [lstone](mailto:lstone) for location  
Sexuality and Gender Activism (SaGA): Wednesdays, GSC 8pm  
Collective for Women's Issues (CWI): Thursdays, WA (Berg House), 9:30pm  
Happy Bodies: Fridays, Willis 205, 5pm



**-GSC-**  
GENDER AND SEXUALITY CENTER  
BASEMENT SCOVILLE

### FEATURES

*MARCH 2009*

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VOLUME 9, ISSUE 3

# OUT OF THE BASEMENT



# ENGAGING WITH THE VAGINA MONOLOGUES

By Marlene Edelstein '11

As always, I left the performance of The Vagina Monologues full of admiration, love and respect for my friends and peers who put so much of themselves into making VDAY a success. I cannot think of a time when the power of community is clearer to me and when I feel prouder to be a part of one. Yet every year after the excitement of the event wanes, I am left with certain question about things I personally find problematic about The Vagina Monologues. I truly believe that the numerous benefits of the campaign here at Carleton and connections we form to the larger VDAY community outweigh any qualms I have. However, I think that it is a healthy and necessary process to critically examine this event that we love in order to make it better and more fulfilling in years to come. This year, an issue that came up for me was the inherent connection Eve Ensler makes in her play between being a woman and having a vagina. This concerns me because I believe it promotes an essentialist understanding of what it means to be a woman and can be exclusionary.

We at the GSC along with the other members of the production team have never claimed that The Vagina Monologues is unproblematic; in fact, we have attempted to create an open environment where constructive criticism is welcomed. I personally feel gratified when the work we do sparks thoughtful conversation and welcome anyone willing to engage in issues brought up by VDAY to help change the campaign in years to come. Yet I feel that much of the criticism I have been hearing on campus has been neither respectful nor particularly informed. I would hope that next time around, the Carleton community will take advantage of the variety of programs offered by the GSC throughout the year that address Sexual Violence. I appreciate the desire many have expressed for a venue where Carleton women (and men) share their stories, and direct those people to the Speak-Up held annually in the spring. My wish is that next year we will grow upon the unbelievable success of this VDAY, and continue to learn and develop as a community. I can't wait to be involved with The Vagina Monologues again (it is always a highlight of my term) and welcome anyone who feels inspired to join us.



As the case of Edgar Jerins shows, this juxtaposition is not always a comfortable one: In the midst of stimulating and productive discussions of men and masculinity, issues such as women's place in these men's stories and the ways in which sexuality informed the narratives that were told were marginalized beside the larger message of bringing men's non-stereotypical experiences into the forefront. Undeniably, to me, there needs to place where men can talk about their experiences, and Edgar Jerins' visit showed the incredible value of that project to men and the people in their lives. Nonetheless, there also needs to be venues in which men and other people approach hard questions about the ways that men can work every day to undo those systems that make talking their own experiences both atypical and necessary.

## ALPHABET SOUP:

## REPORTING BACK FROM MBLGBTACC

By Caitlin Wood '13 and Hilary Rosenheim '11

During 7<sup>th</sup> weekend, junior Hilary Rosenheim and freshman Caitlin Wood traveled to Madison, WI for MBLGTACC—the Midwest Bisexual Lesbian Gay Transgender Ally College Conference—affectionately called “Alphabet Soup” because of its lengthy acronym. The conference offered students from all over the Midwest an opportunity to engage in discussion through six workshops over the course of the weekend. The conference featured keynote speakers Kate Bornstein, a transgender author, playwright, and performance artist, and Loren Cameron, famous for his transgender photography.



The workshops were divided into optional “tracks”—Allyship; Disability Issues; Faith and Spirituality; Health and Wellness; Politics, Organizing, and Activism; Queer People of Color Issues; Dating and Relationships; Transgender Issues, and University Life—each of which represented specific issues within the LGBTQ community. The content of the workshops varied immensely, from relationship advice to the portrayal of queer people in the media to the history of drag. During the workshops, we were able to interact with students from all over the Midwest, from very different school environments, and those whose identities are underrepresented on the Carleton campus. It was refreshing to hear some different perspectives, some of which made us very grateful for Carleton's relatively liberal and open atmosphere.

One of the main concerns this conference brought to our attention was the lack of recognition of less common identities on our campus (transgender, intersex, and asexual issues, for example). We would like to try to be even more inclusive, especially in the Carleton queer community, of those who may feel underrepresented in Carleton discussions and events.

Overall, MBLGTACC was both fun and enlightening. We would encourage anyone who's interested to consider attending next year's conference! Can't wait that long for LGBTQ discussion and activism? Get involved in some of the Gender and Sexuality Center's weekly clubs, like SaGA and ClAO. Contact a GSCA for more information.

# SUFFERING MEN, DE-CENTERING MEN

By Sam Ritter '10

This past week, the artist Edgar Jerins came to campus. Originally from Nebraska, Jerins' recent work has been 5'x8' "narrative portraits" of men, many of whom are from Jerins' own family or close circle of friends. His work, he explained at a talk entitled "The Art of Masculinity," and the next day at Men Talking About Masculinities, looks to capture the image of men who are suffering in the context of their immediate surroundings. To achieve this, Edgar uses objects, body posing, and dramatic spacing to reconstruct a scene that is indicative of more than just a snapshot of the suffering men in his drawings.

Throughout the two days he was on campus, Edgar provided incredible insight into his work, divulging both the personal tragedies that formed the genesis of his drawings and the ways in which he feels that suffering and tragedy are universal. The men who he draws, he explains, are men that would never expect to find themselves as the subject of art; by portraying their stories, he enables the art-watching public to see the ways in which these men are, in his words, "just holding on." Furthermore, at Men Talking About Masculinities, Edgar's portraits jump-started a discussion of the ways that classical ideas about male body image play into his work—indeed, one of his goals is to reposition men's bodies, especially in regards to aging, and to portray their loss of their own body positivity as part of the narrative of their suffering.

As with many other aspects of a "men's movement," the idea that suffering men should be the subject of a two-day visit contains within it the tensions of bringing men into a way of critical consciousness that was originally brought about by people looking towards a more inclusive vision of humanity. In many ways, the conversations that Edgar brought to campus dovetail into larger issues of declining men's college enrollment, national fatherhood initiatives, and whether or not young men are being "left behind" in contemporary American culture. The positives about these discussions is that they get us thinking critically about men as people defined not solely by some sort of masculine ideal, but also by their positions vis-à-vis this ideal; patriarchy, after all, also denies men full access to their own humanity.

The problem, however, is that these discussions can bring men, and especially straight white men, back into the center of the conversation. As Emily Marchese writes in her article criticizing all-men's sexual violence prevention efforts, "it is eerie to read material about violence against women which women's opinions, experiences, and testimony are completely absent." For her and for many others, bringing men into the conversation without a proper framework leads to men imagining their initiatives as a sort of "reclamation" that seeks to "take back" manhood and masculinity from the hands of women.

How, then, can we recognize the full humanity of men without bring them back to their problematic place at the center of our discussions, where their access to institutional and social networks can give men's programming and initiatives a larger share of money, time, and social energy than other causes? Is there a way in which men's discussions, especially given the proven effectiveness of having them in an all-male space, can remain as part of a broader spectrum of activities and initiatives around sexual violence prevention and LGBTQA issues? Basically, how can we both address the aspect of patriarchy that denies men's full human-ness and simultaneously be true to the principles around which the feminist movement was first imagined?

# WHY JOIN QUEER PEERS?

By Laura Stone '10

I was hesitant to sign up for Queer Peers because I was afraid in the way I think a lot of people are in new situations – "What if my peer doesn't like me?" "What if I'm so awkward and can't think of anything to say?" "What if I don't 'look' gay enough?" "What if I look **too** gay?" With all of these fears lurking in the back of my mind, I filled out an application because I wanted a space to talk about being queer and my straight friends weren't exactly filling that void.

After the first few meetings, I was really happy with my choice. My peer was cool, helpful, supportive, and taught me how to go about asking someone out on a date. I needed the advice. So my two years having an older Carl as my peer were positive for me; it was great to have someone queer to meet up with a few times a month where we mostly talked about life, school, what I cared about, but I knew if I was having a conflict with someone (related to queer issues or not) I would be able to bring it up and get advice. Sometimes we went to Blue Mondays; sometimes we played Frisbee or went to a campus event together. Whatever we did, I saw it as a welcome break to the stress of Carleton academics. As our relationship grew, the hierarchical lines of mentor/mentee became blurred; I remember with pride the meeting when my peer told me I was "very wise" in my own way.

Because of my experience as a mentee, I was excited to be a mentor myself. Similar to my past relationship with the Queer Peers program, as a mentor I would talk with my mentee about a wide variety of subjects, from politics to general academics at Carleton, and occasionally issues relating to sexual orientation. Still, it was cool to feel like I had real information to give back to other queer Carls since I feel like I've learned a lot from Carls that have since graduated. Mostly, though, I enjoyed getting to know someone from a different social group, someone younger who had different opinions and views about Carleton and the world beyond, and I honestly learned quite a lot from my peer.

So, wherever you might be in or around the queer community, from a questioning senior to an ally to the queer community looking for advice and support, I recommend Queer Peers as a valuable and laid-back way to get your needs met!



If you have any questions about the Queer Peers program, email budnickb.. To sign up, fill out the questionnaire and email it to stonel. The questionnaire can be found [here](http://apps.carleton.edu/campus/gsc/students/qp/):  
<http://apps.carleton.edu/campus/gsc/students/qp/>  
In the upper right hand corner.

# WHICH L-WORD CHARACTER ARE YOU?

By Beth Budnick '11

Showtime announced back in September that lesbian TV wasn't gone off its screen forever. Although it had cancelled *The L Word*, that cult-status-worthy, soap-opera of beautiful, unrealistic, hot-as-could-be TV spectacle of queer women, it wasn't done with lesbians for good. Rather, Ilene Chaiken—*The L Word's* creator—announced that the L Word would have a spin-off: as a reality show. *The Real L Word: Los Angeles* is slated for “sometime in 2010,” which means that we should start hearing about it soon. Personally, I'm bracing for a trainwreck, but hey—we need something to watch besides simply staring at Tasha's smile over and over again. Except, why only Los Angeles? Get in on *The Real L Word* action, and step into that wacky, wild world and find out which character you most resemble for yourself:

**1. It's a Saturday night at midnight. Where are you?**

- A. Hanging out with friends at a Sayles dance, gossiping about who has hooked up with who and singing your heart out to Madonna.
- B. Back at your dorm with the girlfriend you've been seeing since freshman year, making some tea together and cuddling.
- C. Out in the Cities! PUN INTENDED, as you are the outest, hottest gay lady to hit the Twin Cities since... ever.
- D. Holed up in your single dorm, with the shades drawn shut, writing a Very Serious Story about your childhood angst, possibly involving a carnival.

**2. What's your favorite thing to do outside of class?**

- A. My awesome radio show on KRLX!
- B. Homework. Or thinking about class.
- C. Wait, you mean besides women?
- D. Think about myself. And write. About myself. Sometimes I cry, too.

**3. Where would you have the perfect date?**

- A. Blue Monday's.
- B. Boliou art gallery, followed by “wine-tasting” at the Cow.
- C. The Cave. Unless we could go to a skatepark. Both?
- D. Screw campus: we're going to the aquarium, preferably the manatee room.

# WHY CELEBRATE PRIDE?

By Kate Richey '10

As emotions go, pride is a pretty tricky one. We encourage each other to be proud of our accomplishments, but we frown on excessive pride. Pride can come from deep internal reflection or it can be considered one of the seven deadly sins. Pride is all about balance, overcoming insecurity and self-doubt without succumbing to vanity and narcissism.

So why found a month honoring and celebrating LGBTQA individuals based on this concept? Pride, in its essence, is an antidote to shame. Pride recognizes that despite any homophobic, sexist, racist, hateful messages we may receive, we need not feel ashamed of our sexual orientations or any other aspect of our identities. Pride reminds us that we should celebrate the diversity of our communities and strive to create environments of acceptance.

At Carleton, we celebrate pride in April as a way to structure intentional community time. Pride is about celebrating who we are, as individuals and as a campus, and enjoying each other's company. Pride is really about having fun and setting aside time to combat shame and to embrace our identities. Pride is for everyone, for those who identify as allies, for those who identify along the LGBTQ spectrum, and for those whose identities can't be perfectly defined by one of those letters. We invite you to join us for all our Pride events and to drop by the GSC and discuss what Pride means to you.

## PRIDE EVENTS

**Drag Show: April 9<sup>th</sup>** Performers from the Twin Cities will be coming down for our 3<sup>rd</sup> annual PRIDE drag show! Performance will speak in a panel prior to the performance. The show will be lots of fun and remember that tips are already appreciated!

**Julia Serano: April 13<sup>th</sup>** Julia Serano is a writer, trans activist, biologist and spoken word performer from Oakland, California. She will speak about her book *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*.

**Coyote Grace: April 14<sup>th</sup> -15<sup>th</sup>** Ingrid Elizabeth and Joe Stevens make up this folk duo from California. Along with exploring LGBT issues and telling the story of their relationship, their songs are fun, innovative and poignant. A must-see show for all lovers of folk and bluegrass! Ingrid and Joe will also be facilitating three workshops for Carleton students.

**Manual Muñoz: April 22<sup>nd</sup>** Manuel Muñoz is the author of two collections of short stories: *Zigzag* and *The Faith Healer of Olive Avenue*. He is a recipient of a 2008 Whiting Writers' Award and a 2009 PEN/O. Henry Award for his story "Tell Him About Brother John." He will speak on his work *The Faith Healer of Olive Avenue*.

**Pride Banquet: April 23<sup>rd</sup>** Join us for our annual PRIDE banquet, open to everyone! Sign up in the GSC.

# IN THE NEWS

By Sam Ritter '10

## Changes Pending to DADT?

The New York Times reports that the Navy and the Marine Corps have joined the Army and the Air Force in calling for a year-long review of the military's policy of "Don't Ask Don't Tell." Furthermore, the gay blog Queerty announced that the former marine and current president of the conservative watchdog group the Family Rights Council was recently asked not to come to an Air Force prayer luncheon because of his support of DADT.



## Pride House at the Vancouver Olympics

This winter's Olympics marked a first for queer Olympic athletes. In the Olympic Village in Vancouver, the Olympic organizers created a Pride House as a place as a "comfortable, inclusive hangout" for queer athletes and their friends and families.



## CBS and Its Super Bowl Ad Policy

There was controversy this year surrounding Super Bowl advertisements: Focus on the Family, a conservative lobbying and watchdog organization had an advertisement featuring quarterback Tim Tebow and his mother, Pam that was allowed to run, while the gay dating site mancrunch.com had their spot refused. CBS defended its action, saying that the ad did not "measure up to the Super Bowl" and they questioned whether or not mancrunch had the money to pay the \$2.5 million spot.

## International Efforts Aimed at Uganda Having Reverse Effects?

Recently, over 450,000 people around the world have written to their representatives calling on the Ugandan government to halt their new legislation that would make homosexuality a crime, punishable, in some cases, by death. However, explains Queerty, the entire bill is framed on the idea that homosexuality is a "Western problem" and that it is precisely outside influence on Uganda's sovereignty that the bill is (at some level) attempting to address. The signatures from non-Ugandans, therefore, may be actually galvanizing some legislatures into thinking that Western NGOs and Governments are trying to infringe on Uganda state sovereignty.

4. If you could be a drink, what would you be?
  - A. Ooh! A Shirley Temple!
  - B. Wine. Red. A nice bottle, too.
  - C. Mountain Dew.
  - D. Coffee. Black. Extra shot of self-pity.
  
5. What are some qualities of your ideal partner?
  - A. Athletic: I like either tennis stars or that freshly-kicked-out-of-the-army look.
  - B. Smart, good taste, enjoys the beautiful things in life... like me, I suppose...
  - C. Hot. And did you say ideal *partner*, singular?
  - D. Italian. Accents are good. Very good.

Key: (although if you've watched more than one episode this is probably no secret)



Mostly A's: You're Alice! You're fun, spunky, like to talk, and the social center of the show. Yay!



Mostly C's: You're Shane! Certified womanizer of *The L Word*, Shane is sure to charm anyone and everyone... and usually ends up doing that and more.



Mostly B's: You're Bette! You're an intense professional woman with high place in the art world who can rock a powersuit like no one's business.



Mostly D's: You're Jenny! You like to write! And you also have probably had the most interesting experiences on *The L Word*!

# HOPE RIDES :AN INTERVIEW WITH NICK

SINCLAIR

By Kate Richey '10

Nick Sinclair, a local artist, spoke with us about his upcoming show in Faribault, *The Vagina Monologues*, motorcycles, and HOPE Center.

Check out the show at Faribault Harley Davidson, 2704 West Airport Drive in Faribault between March 14 and 20 and the opening reception on Sunday March 14 from 6-9 PM (a great break from finals!). Nick says the idea for his show came when he discovered a connection between HOPE Center and motorcycles.

Why did you choose to collaborate with HOPE Center for this show?

**When I have an opportunity to help out with a charity or a cause I try to make it happen. For instance, I put on a car show and raised money for the local military families and I hosted a gallery event and collected toys for Toys for Tots... those sorts of things. After attending *The Vagina Monologues* I was inspired to do something. I thought trying to help raise some money for the HOPE Center would be a good thing to do. I also looked around and thought to myself that the people at *The Vagina Monologues* and HOPE probably had no interest or even care about motorcycles... I was wrong. I approached Machelle Kendrick who is the Public Relations Director at Faribault Harley-Davidson about the idea. Wouldn't you know it, she was on the board of HOPE and she rides. She then tells me a big contributor to HOPE is also one of Faribault HD's best clients. Well there we go, women who ride Harleys that also had a huge connection to the HOPE Center. So, we sat down with Erica Staab and laid out a plan.**

You got a chance to see *The Vagina Monologues* at Carleton; how did you respond to the show?

**I wasn't sure what to expect going into it. And honestly I'm a bit upset I did not win the vagina pillow (Although I don't think I put into the raffle, so my own fault really). I enjoyed the show. I found some of the stories to be funny (in a good way) and was surprised by a few. My response was inspiration. I felt compelled to do something and this art show is my way of helping.**

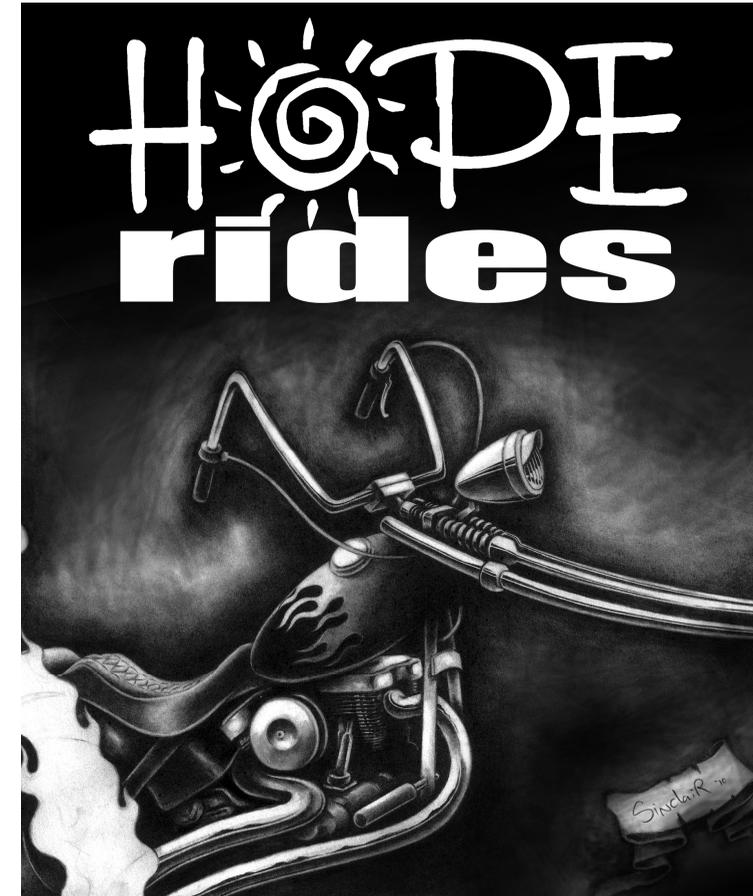
As a male concerned about sexual violence, can you comment on what you think men's roles should be in preventing sexual violence?

**Taking a stand. Speaking up against sexual violence and letting others know you are not ok with it. It is a tough thing to do sometimes, it takes courage to stand up against others. I think the easiest thing to do would be to live the example. When out with friends show women respect, and when friends get out of line set them straight.**

Tell me a little about your aesthetic. Where do you get your inspiration from?

**My aesthetic? mmm... lowbrow, blue collar. Some of my pencil work is dark, lots of shadows. My pen and ink has more of an illustration look. Ya know, even though I do art I don't think I'm that**

**artsy. I don't have great meaning behind my work, I just draw what I think looks cool and I try to execute it the best I can. That might not make sense to art majors and the "art world" but I guess they are not my base. The people I connect with are blue collar mechanics mostly, guys and girls who build hot rods in their garage and ride motorcycles. I get inspired by other lowbrow artists like Coop, The Pizz, Norwell and Weesner.**



By Nick Sinclair

If Carleton students can't make it to the show in Faribault, is there anywhere else they can see some of your work?

**Yup, online at [www.SinclairHotRods.com](http://www.SinclairHotRods.com).**

Nick stressed that hot rod/motorcycle culture and academia culture can share common goals and beliefs and he encourages lots of Carls to check out the show at Faribault Harley-Davidson to see that common interest celebrated. So go explore his website, grab some friends, and take a trip to Faribault in celebration of finishing finals!