

### **PLENARY PANEL THREE: Reading the Archives and Beyond**

1. Elizabeth Podnieks, Ryerson U [[lpodniek@ryerson.ca](mailto:lpodniek@ryerson.ca)]

“The keenest, most intimate analysis”: Profiling Female Stars of the Silent Screen in Photoplay Magazine

Born in the small rural community of Bailey’s Brook, Nova Scotia, Margaret Clothilde Macdonald RRC (1873-1948) became one of the most impressive medical practitioners in Canadian history. In her more than thirty-year career as a nurse, she served in the Spanish-American War, the Second Boer War, and World War I. Appointed Matron-in-Chief of the Canadian Nursing Service in April, 1914, she was the first woman to hold the rank of major in the British Empire. Her archives, which include scrapbooks and autobiographical writings, are housed at Saint Francis Xavier University in Nova Scotia. Macdonald’s papers are valuable documents recording her personal and professional insights and experiences as a groundbreaking nurse on the front-lines of battle; but they are also generational artefacts speaking to me outside the bounds of academia, for I know Major Macdonald more simply as my great-aunt Marnie.

Marnie’s elder niece, my aunt Dr. Mairi Macdonald, has recently appointed me the Literary Executor of Marnie’s estate. After more than two decades immersed in archives of authors like Virginia Woolf, Elizabeth Smart, Anaïs Nin, and Emily Holmes Coleman, I feel the time is right for me to turn my scholarly attention to this rich inherited trove, and am thus embarking on a new research venture entitled The Macdonald Family Archives Project. In my proposed paper for the “Lives Outside the Lines: Gender and Genre in the Americas Symposium in Honour of Marlene Kadar,” I will provide an overview of Marnie’s archives. I will then situate my project within the critical and theoretical frameworks showcased in Kadar and Helen M. Buss’s *Working in Women’s Archives: Researching Women’s Private Literature and Archival Documents* (2001). Drawing on the essays within this collection, I will reflect on my role as a scholar and great-niece who necessarily problematizes what contributor Carole Gerson calls the “archive as a neutral zone” (7).

"Majestosamente": carreira na enfermagem, serviço militar e arquivos da major Margaret Clothilde Macdonald

Nascida na pequena comunidade rural Bailey's Brook, na província Nova Scotia, Margaret Clothilde Macdonald (1873-1948), condecorada com a Real Cruz Vermelha, tornou-se uma das figuras mais brilhantes da história da medicina canadense. Em mais de 30 anos de carreira como enfermeira, ela serviu na Guerra Hispano-Americana, na Segunda Guerra dos Bôeres e na Primeira Guerra Mundial. Nomeada enfermeira-chefe do Canadian Nursing Service em abril de 1914, ela foi a primeira mulher a ser promovida a major no Império Britânico. Seus arquivos, que incluem álbuns de recortes e escritos autobiográficos, estão guardados na Universidade Saint Francis Xavier, em Nova Scotia. Os papéis de Macdonald são registros valiosos de suas ideias pessoais e profissionais e de suas experiências revolucionárias como enfermeira nas linhas de frente, mas também são artefatos geracionais que me falam de além dos limites da academia, pois a major Macdonald também é, para mim, simplesmente minha tia-avó Marnie.

Sobrinha mais velha de Marnie e minha tia, a dra. Mairi Macdonald recentemente me nomeou executora do legado literário de Marnie. Depois de mais de duas décadas imersa em arquivos de autoras como Virginia Woolf, Elizabeth Smart, Anaïs Nin e Emily Holmes Coleman, sinto que já é tempo de voltar minha atenção, como pesquisadora, para este rico acervo que herdei. Assim, embarco em um novo projeto que chamei de ‘The Macdonald Family Archives Project’ [Projeto Arquivos da Família Macdonald, em tradução livre]. No artigo que propus para o simpósio ‘Lives Outside the Lines: Gender and Genre in the Americas Symposium in Honour of Marlene Kadar’ [Simpósio Vida Fora da Linha: Gênero Textual e Identidade de Gênero nas Américas, em honra de Marlene Kadar], traçarei um panorama dos arquivos de Marnie. Situarei, então, meu projeto dentro das perspectivas críticas e teóricas expostas em ‘Working in Women’s Archives: Researching Women’s Private Literature and Archival Documents’ [Trabalhando com arquivos de mulheres: pesquisa da literatura particular e dos arquivos de mulheres] (2001), escrito por Kadar e Helen M. Buss. Com base nos textos dessa coleção, refletirei sobre meu papel como pesquisadora e sobrinha-neta, problematizando, necessariamente, o que Carole Gerson chama de “arquivo como zona neutra”.

[Traduzido por Beatriz Vital - vitalb@riseup.net]

Elizabeth Podnieks is a Professor in the Department of English and the Graduate Program in Communication and Culture at Ryerson University, Toronto. She teaches and researches in the areas of life writing, mothering, modernism, popular/celebrity culture, scholarly editing, and digital humanities. Articles and chapters have appeared in *a/b: Auto/Biography Studies*, *Life Writing*, and *The Routledge Auto/Biography Studies Reader*, among others. Selected books include the monograph *Daily Modernism: The Literary Diaries of Virginia Woolf, Antonia White, Elizabeth Smart, and Anaïs Nin* (2000); the edition *Rough Draft: The Modernist Diaries of Emily Holmes Coleman, 1929-1937* (2012); and the edited collection *Pops in Pop Culture: Fatherhood, Masculinity, and the New Man* (2016).

2. Linda Morra, University College, Dublin [[linda.morra@ubishops.ca](mailto:linda.morra@ubishops.ca)]

Jane Rule and the Archive: New Models for Researching Women’s Lives

Marlene Kadar's injunction to expand the conceptual framework of autobiography had implications not only for the study of the genre, but also for research about and by women more generally. The strict boundaries by which autobiography had been governed were thus expanded to include genres that had been more readily accessed by women, not simply a matter of their preference but also the result of restrictions and expectations related to gender. Taking Kadar's work as a cue, this paper calls upon my own investigation of how archival research for women necessitates moving radically beyond formal institutions and beyond understandings of what constitutes an archival document.

Jane Rule e o arquivo: novos modelos para pesquisar a vida das mulheres

A injunção de Marlene Kadar para expandir o quadro conceitual da autobiografia teve implicações não só para o estudo do gênero discursivo, mas também para a pesquisa a respeito de e por mulheres em geral. Os limites estritos pelos quais a autobiografia era governada foram

assim expandidos para incluir gêneros discursivos que eram mais facilmente acessados por mulheres, não apenas por uma questão de preferência delas, mas também como resultado de restrições e expectativas relacionadas ao gênero feminino. Tomando o trabalho de Kadar como uma sugestão, este artigo apela à minha própria investigação de como a pesquisa arquivística para mulheres necessita radicalmente ir além das instituições formais e além da compreensão do que constitui um documento arquivístico.

[Traduzido por Jarson Araújo - [jarsondsantos@gmail.com](mailto:jarsondsantos@gmail.com)]

Linda Morra is this year's Craig Dobbin Chair of Canadian Studies at UCD and a Professor of English at Bishop's University. Her book, *Unarrested Archives* (UTP 2014), was a finalist for the Gabrielle Roy Prize in English; her edition of *Jane Rule's Taking My Life* (Talon 2012), was a finalist for the LAMBDA award. She is the Craig Dobbin Chair of Canadian Studies (2016-2017).

3. Rachel E. Dubrofsky, U of South Florida [[rdubrofsky@usf.edu](mailto:rdubrofsky@usf.edu)]

Frayed Edges: Mediating Women in Popular Culture

Presentation: Frayed Edges: Mediating Women in Popular Culture

A decade and a half ago, at my thesis defense, Dr. Marlene Kadar said: “your work is interdisciplinary, so it will always have frayed edges. That is part of the richness.” Dr. Kadar’s devotion to critical innovative groundbreaking scholarship—that aims to change lives and worldviews—honoring the messiness of the process, taught me to see the richness in the details, seek out the contradictions and paradoxes. My work tells the stories of how women are mediated, to open up larger questions about the mundane, everyday ways in which misogyny and racism are made normal and the complicated and conflicted manner in which popular culture tells these stories. My talk explores how my work lays bare the contingent, contextual and complex experiences of the women who inhabit popular media spaces and are the focus of my research, which is grounded in a Critical Cultural Studies tradition and propelled by early invaluable lessons from Dr. Kadar.

Limites desgastados: mediando mulheres na cultura popular

Há uma década e meia, na defesa de minha tese, a dra. Marlene Kadar disse: "seu trabalho é interdisciplinar, então sempre terá os limites desgastados. Isso é parte da riqueza." A dedicação da dra. Kadar à erudição crítica extremamente inovadora – que visa modificar vidas e visões de mundo – honrando a confusão do processo, ensinou-me a ver a riqueza nos detalhes, a procurar as contradições e os paradoxos. Meu trabalho conta as histórias de como as mulheres são mediadas, para abrir questões mais amplas sobre as formas mundanas e cotidianas em que a misoginia e o racismo são tornados normais e sobre a maneira complicada e conflituosa na qual a cultura popular conta essas histórias. Minha apresentação explora como meu trabalho desnuda as experiências contingentes, contextuais e complexas das mulheres que habitam espaços de mídia popular e são o foco de minha pesquisa, que é fundamentada em uma tradição de estudos críticos culturais e impulsionada pelas lições inestimáveis da dra. Kadar.

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Rachel E. Dubrofsky is an Associate Professor in the Department of Communication at the University of South Florida. Her research is rooted in a critical/cultural studies tradition, with a focus on digital culture (reality TV, television, social media, film) and an emphasis on the role of surveillance and issues of race and gender. Some of her work has appeared in the journals *Critical Studies in Media Communication*, *Communication Theory*, *Communication, Culture and Critique*, *Feminist Media Studies*, and *Television and New Media*. She is the author of *The Surveillance of Women on Reality Television: Watching The Bachelor and The Bachelorette* (2011), the co-editor of the collection *Feminist Surveillance Studies*, and is currently working on a book, *Under Surveillance: Mediating Race and Gender*, which examines the cultural shift from older digital media to newer digital media with attention to how a context of surveillance situates racialized and gendered identities and bodies.