



CENTER FOR THE  
STUDY OF WOMEN IN SOCIETY

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2017 CSWS ANNUAL REVIEW

**O** UNIVERSITY OF  
OREGON

**DELIVERING  
URGENT  
MESSAGES**

**CHERRÍE MORAGA**

**LORWIN LECTURE**

# COMING UP

October 3, 2017

[Welcome Reception: New Women Faculty](#) —  
4 p.m. Gerlinger.



Walidah Imarisha

**Oct. 12, 2017**

[“Why Aren’t There More Black People in Oregon?: A Hidden History.”](#)

Oregon Book Award winner Walidah Imarisha—3:30 p.m. Jaqua Center.



Joy Harjo

**Feb. 2, 2018**

[Poetry Reading: Joy Harjo](#), American Book Award winner —3 p.m. Location TBD.

**Feb. 12-13, 2018**

Allyship Trainings: Janée Woods, Location TBD.



Rhacel Salazar Parreñas

**March 7, 2018**

[2018 Acker-Morgen Lecture: Rhacel Salazar Parreñas](#) — 3:30 p.m. Browsing Rm, Knight Library.

**April 11, 2018**

[“In Treatment: Psychiatry and the Archives of Modern Sexuality.”](#) Regina Kunzel— 3:30 p.m. Browsing Rm, Knight Library.



Regina Kunzel

**April 25, 2018**

[CSWS Northwest Women Writers Symposium: “The Border and Its Meaning: Forgotten Stories,”](#) Pulitzer Prize finalist Laila Lalami — Panel & reception: JSMA Ford Lecture Hall; Keynote: Eugene Public Library.



Laila Lalami

**May 3, 2018**

Book Celebration: UO Faculty Affiliates, Noon, Mills International Center.

## OTHER EVENTS

Poverty & Privacy: Khiara Bridges, Boston University School of Law—Date TBD.



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## CSWS Gets a New Look

All of us at CSWS are thrilled to introduce our new wordmark! Designed by Denise Lutz, a local woman of color and UO alumna, our new wordmark gives a visual representation of who CSWS is and all that we stand for. We wanted our new look to express CSWS’s commitment to all women and people oppressed by misogyny, from varying walks of life.

We see two people—likely women—in silhouette, facing away from each other but close together, joined by hair and head covering. One woman looks ahead to the right, viewing the future we envision—one where systems of oppression have been dismantled and liberation is at hand. The other woman is by her side, looking to the left and back at the legacy of CSWS’s history and all the powerful women and men who

have been a part of the only feminist research center on a university campus in Oregon.

The curving half of an infinity symbol that makes up their hair and head scarf is in varying shades of blue, evoking crescent moons, the passage of time, water and its fluidity, and its power to harm as well as heal. As CSWS evolves, we will continue to create change on campus and in our community, not all at once, but over time. We acknowledge the need for strength in the face of adversity, as well as the need to educate those who may oppose us, and to never be so rigid that we break.

We can’t wait to reveal it over the year to come at different events and in different publications. We hope you’ll stop by and let us know what you think!

—Dena Zaldúa Frazier, Operations Manager

## INSIDE THIS ISSUE

In tribute to past CSWS directors Joan Acker and Sandra Morgen, both of whom passed away in 2016, we chose Women & Work to serve as the organizing theme around which to build our 2016-17 event schedule. We will continue to organize around Women & Work in the 2017-18 academic year. In exploring this theme, CSWS intentionally honors the research and life work not only of Acker and Morgen, but also that of many of the UO scholars and writers we include as affiliated faculty.

Most speakers CSWS featured during AY 2016-17 spoke to this theme—among them Cherríe Moraga, who delivered the keynote Lorwin Lecture on Civil Rights and Civil Liberties; labor activist Saru Jayaraman, who was also part of the Lorwin Series of lectures; novelist Ayana Mathis, who keynoted the 6th annual CSWS Northwest Women Writers Symposium; and Evelyn Nakano Glenn, who delivered the inaugural Acker-Morgen Memorial Lecture. Several research articles we include in the 2017 *CSWS Annual Review* also elucidate this theme. Using stellar photographs taken by Jack Liu, both Michelle McKinley and Dena Frazier together review the events of the 2016-17 academic year in our opening article. An interview with activist, playwright, essayist, poet Cherríe Moraga follows.

Ethnic studies professor Alai Reyes-Santos writes about her current work-in-progress, which is being supported by a CSWS faculty research grant. This rich work is “a mix-genre collection that combines memoir, travel narratives, creative nonfiction, myth, research, and academic inquiry” and that honors her mother, who crossed “an ocean pregnant with her first child, to attempt to remake herself beyond what was expected from her.”

Geography professor Xiabo Su’s CSWS-supported research focuses on female Burmese workers in Chinese cities. History professor Reuben Zahler’s CSWS-supported research explores the lives of working-class women in Venezuela from two centuries ago. International studies professor Anita Weiss highlights a Pakistani female poet who raises her voice against violent extremism.

Topping off the issue are informative articles written by graduate students whose research has been supported through CSWS graduate research grants, including Jane Grant Fellow Yi Yu. Her dissertation research on female caregivers in Chinese orphanages provides a thoughtful inquiry into “institutionalized motherhood.”

On another note, you will discover that CSWS has elected to go paperless this year in publishing our annual review. Yes, we find it expedient to cut costs. We also seek in our small way to conserve natural resources and fight the battle against human-caused climate change. If you have difficulty reading this online, however, please let us know. We will pass along a printed copy.

—Alice Evans, Managing Editor



Cover: Cherríe Moraga / photo by Jack Liu.

**CSWS ANNUAL REVIEW**    **OCTOBER 2017**

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**OUR MISSION**

Generating, supporting, and disseminating research on the complexity of women's lives and the intersecting nature of gender identities and inequalities.

Faculty and students affiliated with CSWS generate and share research with other scholars and educators, the public, policymakers, and activists. CSWS researchers come from a broad range of fields in arts and humanities, law and policy, social sciences, physical and life sciences, and the professional schools.

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**MANAGING EDITOR** Alice Evans

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Lone activist Ieshia Evans stands her ground while offering her hands for arrest as she is charged by riot police during a protest against police brutality outside the Baton Rouge Police Department in Louisiana, USA, 9 July 2016. Evans, a 28-year-old Pennsylvania nurse and mother of one, traveled to Baton Rouge to protest the shooting of Alton Sterling. Sterling was a 37-year-old black man and father of five, who was shot at close range by two white police officers. The shooting, captured on a multitude of cell phone videos, aggravated the unrest coursing through the United States in previous years over the use of excessive force by police, particularly against black men. REUTERS/Jonathan Bachman TPX IMAGES OF THE DAY

# A YEAR IN REVIEW: 2016–17

by Michelle McKinley, Director, CSWS, and Dena Zaldúa Frazier, Operations Manager, CSWS

What a year...in many ways for CSWS and for the UO campus community as a whole, this past year was the best of times and the worst of times.

Both CSWS Director Michelle McKinley and Operations Manager Dena (Zaldúa) Frazier began our tenures here in July 2016. A few days after we began, on July 5, 2016, [Alton Sterling was murdered](#)—yet another shooting of a black man at the hands of police in Baton Rouge, Louisiana. Protests followed across the country and in Baton Rouge. At the same time, students and others on the UO campus marched to say Black Lives Matter.

In response, CSWS posted a [powerful photo](#) (pictured above) to our website in solidarity with the UO protestors and the protestors in Louisiana. In many ways, the photo and the CSWS post in solidarity set the tone and tenor for the year to

come—CSWS is here for justice for everyone, and we are intentional about our commitment to dismantling institutional systems of oppression based on race, gender, class, sexual orientation, ability, and more. The photo is powerful but also beautiful in its framing and imagery: we see a graceful image of a black woman in a flowing dress standing her ground in power, impervious to intimidation, as police officers in riot gear approach her.

And as the year progressed, CSWS did our best to channel that calm, quiet strength that the woman in the photo projects. Yes, two powerful women in their own right, both UO professors, who were beloved to the CSWS family passed away. Yes, a law professor dressed in blackface for the Halloween party she threw, to which she had invited her students. Yes, Donald Trump was elected President of the United States.

And through all of it, CSWS decided to

focus on creating community and creating support for our community here on campus, as well as on bringing voices to campus who are mostly underrepresented.

To that end, we decided to focus our work for the year on a theme of “Women & Work,” honoring the legacies of two legends, taken from us all too soon: Joan Acker and Sandi Morgen. Deciding on and carrying out that theme for the year felt a bit like a circling back to our roots, at the same time as we looked through a new lens of intersectionality at the ways in which Women & Work is still a necessary theme for a research center focused on gender in 2017. (Side note: check out our new wordmark on page 2!)

We kicked off the academic year with the [Lorwin Lectureship on Civil Rights and Civil Liberties](#). Our first speaker was the truly legendary Cherríe Moraga, renowned Chicana lesbian feminist

author, poet, and playwright. One of the grandmothers of the intersectional feminist movement in the 1980s, Moraga has always asked us to look at our struggle for equality through her eyes as a brown, queer, working class woman. She came to campus, now an esteemed professor at Stanford but no less still a voice for those of us on the margins and in the shadows, and blew everyone away. She gave a keynote lecture and conducted a workshop using drama and theatre for a small group of students, faculty, and staff—no one left that room in the Many Nations Longhouse unaffected.

After the election in November, CSWS knew we needed to convene a space for community to just gather and take solace and recharge our political commitments to our community and our planet. Faculty had come to us with concerns for some of their students' welfare as the unofficial reports of troubling harassment—directed at those with brown skin, head scarves, Spanish speakers and other differences—rose. So we hosted an Open House in the CSWS office in December, to offer a space and time to connect outside of the rigors of daily work life, and to create new connections amongst the family of CSWS folk. The positive reaction from attendees and those who missed it but wished they had been there made us take a second look at the idea of an Open House, and made it clear that we were offering an answer to a need for community building in a safe space. So we launched our monthly Open Houses, co-hosted at times with other departments and units on campus, and have greatly enjoyed seeing friends, both new and longstanding, each month of the academic year.

The day after the election, when many of us were walking around in a stupor caused by varying degrees of the full gamut of human emotions, CSWS hosted a day-long forum on social justice philanthropy. We had feared the terrible timing of the event might cause attendance at our event to be close to zero, but as it turned out, the opposite occurred—the Browsing Room in the Knight Library was full, and attendees told us how grateful they were for the chance to just be with a community of people on campus that they knew were safe and with whom they could commiserate and offer a shoulder of support. While we never could have



Left, from top: Cherríe Moraga, delivering the keynote Lorwin Lecture at the Crater Lake Rooms, Erb Memorial Union, in October. • Saru Jayaraman, speaking at the Browsing Room of Knight Library in January, Lorwin Lecture Series. • Evelyn Nakano Glenn, delivering the inaugural Acker-Morgen Memorial Lecture at the Browsing Room, Knight Library, in April.

predicted the strange twist of events that would cause us to hold a forum on that particular day on purpose, it was serendipitously a small moment of grace and blessing that was very much needed. And all of us at CSWS will always be grateful that we were able to offer the attendees support that day.

Continuing in the spirit of speaking truth to power and bringing issues otherwise seen as outside the realm of social, racial, and gender justice, Saru Jayaraman visited and inspired everyone who was in her presence. The founder of a union for those in the food industry, ROC United (Restaurant Opportunities Centers United), Jayaraman brought an unflinching and rarely-seen view of how food justice must extend past the fields and farms where our food is grown and reach all the way into the back of every restaurant kitchen as well.

As part of our celebration of Black History Month, CSWS held three Allyship Trainings for faculty, staff, and students with facilitator Janeé Woods, whose expertise, nuanced skill, and experience made it the single event for which we have received the most positive feedback. Her trainings have helped the UO community to be a safer, more welcoming place for everyone who is a part of it, and we plan to bring her back for more in-depth trainings this year.

We were thrilled to welcome Ayana Mathis, author of *The Twelve Tribes of Hattie*, as our speaker for our 2017 Northwest Women Writers Symposium. Eloquent, funny, down-to-earth, brilliant, and a true artist, Mathis spoke with warmth and collegiality to our audiences from campus and the Eugene/Springfield community who gathered in the JSMA and the Eugene Public Library's downtown branch.

Rinku Sen, president and executive director of Race Forward: The Center for Racial Justice Innovation

# A YEAR IN REVIEW



Left: Ayana Mathis delivered the keynote talk for the 2017 CSWS Northwest Women Writers Symposium at the Eugene Public Library. • Middle: At the book celebration for *Fractional Freedoms* held at the UO Law School, CSWS director Michelle McKinley talks about the writing & researching of her book. • Right: As part of the *Imagining Freedom* Teach-In Series, activist Rinku Sen talked about structural racism and the racial justice movement. • Below: After delivering a keynote talk, Saru Jayaraman signs books at Knight Library in January / photos by Jack Liu.

and the publisher of the award-winning news site *Colorlines*, spoke about “The Big Picture: Structural Racism, Equity & Intersectionality,” and the Browsing Room of the Knight Library was full of students, faculty, and staff alike who eagerly listened to her breakdown of how structural systems of oppression must be undone to achieve lasting change.

And to cap off an incredible year, we ended it with our final big event, which was a day-long symposium on slavery, intimacy, domestic care work, legal advocacy, and colonial Latin America in celebration of CSWS Director Michelle McKinley’s release of her book, *Fractional Freedoms: Slavery, Intimacy, and Legal Mobilization in Colonial Lima, 1600-1700*. Scholars in the field from across the country attended to join in the panel discussions, a keynote, and a festive reception.

And then, as we sat down to take a look at the year that was, we learned that the gorgeous photo of resistance and solidarity we had featured at the beginning of last academic year, taken by [Jonathan Bachman](#), had been named a finalist for the Pulitzer Prize, and won the 2017 World Press Photo Contest. We were thrilled to learn this, and while we can take no credit for the photo or the very worthy awards and praise it has won, it does feel like a bit of validation for our choice to feature that photograph

and channel its subject’s strength, and further blesses the auspicious beginnings of CSWS’s year.

What will this academic year bring? We cannot say for certain, but we know this: we will continue to fund feminist research; we will continue to convene a space for community and create support for those on the margins; we will continue to ensure feminist, anti-racist, LGBTQ-positive, anti-classist, anti-able-

ist discourse, debate, and conversation happens on the University of Oregon campus. We are here for the long haul, and we are here for you. We hope to see you at one of our events, or simply while grabbing coffee at the EMU. Join us. ■

—In peace, justice, and solidarity,

Michelle McKinley, Director

Dena Zaldúa Frazier, Operations Manager



# A YEAR IN REVIEW



Top row: Dena Zaldúa Frazier, Cherríe Moraga, and Michelle McKinley outside the Many Nations Longhouse in October 2016 / photo by Jack Liu.

Middle Row, from left: Participants enacted a skit they created at Cherríe Moraga's Activist Methods Workshop in October. • A graduate student (left) enacts a scenario with trainer Janée Woods at one of three workshops focused on "Practicing Resistance: Becoming an Ally" held in February at the Browsing Room, Knight Library / both photos by Alice Evans.

Bottom Row, from left, clockwise: Ed Wolf plays guitar and sings at the Saru Jayaraman teach-in in January / photo by Alice Evans. • Panelists at the Transformative Philanthropy Forum included Carol Tatch, left, Gabriel Foster, center, and Emily Evans, right. Kris Hermanns, shown here with CSWS operations manager Dena Frazier, was the keynote speaker at the forum, held in November as part of the Lorwin Lecture Series. • Panelist Emily Evans speaks at the forum / all Transformative Philanthropy photos by Jack Liu.



# A YEAR IN REVIEW: The New Women Faculty Gathering



Top: New Women Faculty Gathering, Gerlinger Alumni Lounge, October 2016.

Middle Row, from left: CSWS associate director Sangita Gopal speaks while operations manager Dena Zaldua Frazier and director Michelle McKinley look on. • English instructor Jenee Wilde (right), 2014 Jane Grant Fellow, chats with CSWS advisory board member and graduate student Andrea Herrera (holding baby) and graduate student Larissa Petrucci. • Sangita Gopal chats with faculty member Tasia Smith.

Bottom Row, from left: Doug Blandy, senior vice provost for Academic Affairs, chats with Clark Honors College assistant dean Rebecca Lindner. • CHC professor Louise Bishop and Michelle McKinley greet one another / all NWF photos by Jack Liu.

# A YEAR IN REVIEW: Remembering Joan Acker & Sandi Morgen

## The inaugural Acker-Morgen Memorial Lecture featuring Evelyn Nakano Glenn

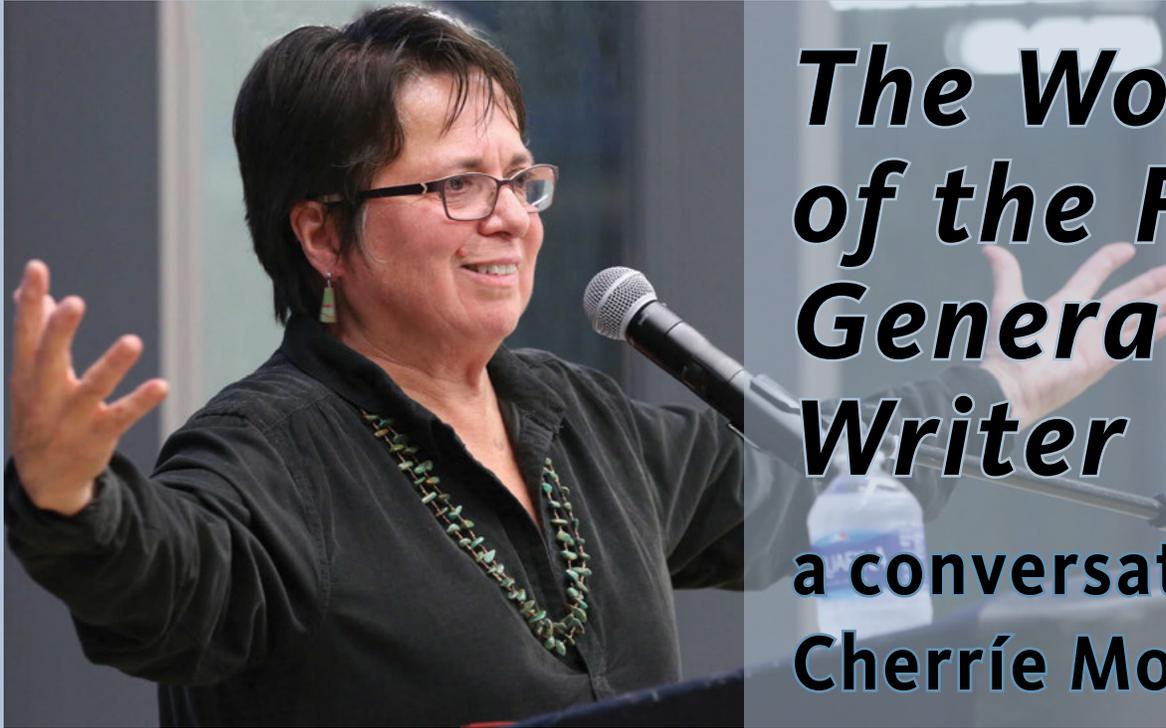


Clockwise from top left: Evelyn Nakano Glenn delivers the inaugural Acker-Morgen Memorial Lecture in April at the Browsing Room, Knight Library. • Emerita faculty Margaret Hallock (l) and Cheris Kramarae listen to the talk. • Professors Jocelyn Hollander (l), Ellen Scott, and Kemi Balogun listen. • Sara Hodges (l), associate dean of the Graduate School, makes a point with professors Jocelyn Hollander and C.J. Pascoe • Professor Lani Teves poses a question. • Evelyn Nakano Glenn talks with professor Laura Pulido, joined by Scott Coltrane and Michelle McKinley / all photos by Jack Liu.



### BOOK CELEBRATION

Left: Michelle McKinley speaks at the book celebration for her recent release, *Fractional Freedoms: Slavery, Intimacy, and Legal Mobilization in Colonial Lina, 1600–1700*. Part of the Lorwin Lecture Series, the book celebration included two panel discussions and a lunch-time keynote and was held at the Knight Law School / photo by Jack Liu.



# The Work of the First Generation Writer

## a conversation with Cherríe Moraga

Interviewed by Alice Evans, CSWS Managing Editor; Gabriela Martínez, Associate Professor, School of Journalism and Communication; and Dena Zaldúa Frazier, CSWS Operations Manager

**B**orn in 1952, the year of the dragon, Cherríe Moraga has long been recognized as maestra among her many fans, friends, students, and colleagues. Fiery feminist activist, poet, essayist, and playwright, Moraga has served for nearly twenty years as an artist-in-residence at the Stanford University Department of Theater and Performance Studies and in Comparative Studies in Race and Ethnicity. She is coeditor of the seminal anthology *This Bridge Called My Back: Writings by Radical Women of Color*, which won the *Before Columbus American Book Award* in 1986. Her most recent work, *A Xicana Codex of Changing Consciousness: Writings 2000 – 2010*, was published by Duke University Press in 2011. A memoir is forthcoming. She is the recipient of the United States Artist Rockefeller Fellowship for Literature, the American Studies Association Lifetime Achievement Award, and the Lambda Foundation’s “Pioneer” award, among many other honors.

Speaking on the topic, “The Last Exhale of Our Mother’s Breath” — The ‘Work’ of the First Generation Writer, Maestra Moraga delivered the 7th annual Lorwin Lecture on Civil Rights and Civil Liberties in the Crater Lake Rooms of the newly remodeled Erb Memorial Union on October 13, 2016. The next morning, she taught an Activist Methods Workshop at the Many Nations Longhouse on the UO campus.

This interview took place following a lunch in her honor held at the Knight Law Center.

**Q:** You’re at a time in your life where you can authentically be looked upon as a wise woman. What does the older Cherríe Moraga have to say to the younger self?

CM: Sometimes the first thing that comes to my mind is “Ay, pobrecita,” which literally means “poor little thing.” When I look at some of those early works—I don’t think about *Bridge* this way; *Warriors*, for example—it was just so damn hard. I felt like I was this voice. And I think because I teach these young people, I don’t even see it as me anymore. I think of this voice, and just trying to have the right to write. The words to me, sometimes, they’re being pushed. My class and background is very evident to me. I was never a good reader, and I could see this young person with no access to language that you read, very little literary language that had been integrated into me. Poetry, yes, however young poets find language. But I’m writing essays in there, too. So I feel like a failure trying to find the words, and being not confident yet to write to it. There’s resistance in the writing. It’s war. Living *Warriors* is wartime. I don’t know what I would say to her, but I feel an enormous amount of compassion for her. And I even forgive my mistakes; there’s lots of mistakes in those things. I don’t necessarily agree with everything I say, with the full understanding with how I see those things now. But I get it. I certainly get it. I just have compassion for her. And for young people that age, the world may have changed, but it doesn’t mean that there aren’t young queer people of color, first generation people like that, writers and thinkers and just human beings, that aren’t struggling the same ways.

**Q:** That takes me into your memoir, *The Native Country of My Heart*. I notice you also have a theatrical conversation planned, *The Mathematics of Love*. I imagine it may be younger versions of yourself from different parts of your life talking to one another. Does it speak to that last question, you talking to your younger self?

CM: I didn’t start out wanting to write a memoir. I was writing a book about the experiences I had of my mother’s Alzheimer’s. So when she was diagnosed with it—she’s like the family *cientista*—I’ve always written about her; we were very close. When she lost her stories, I thought

it was the most horrible thing in the world, to realize that she had this disease. And it ended up not being. It was painful. But to her last minute she kept teaching me. I referred to her as sort of my Zen master, because all you had was the present with her.

So I started writing about her memory loss, which took me back to deeper stories that I had never told fully about her life, particularly her young life, and her relationship to desire, like what I learned at her breast and in terms of my relationship to desire. But her private amnesia ended up being about cultural amnesia. Also, the politic in the work is asking ourselves why, as Latinos, we're required to forget to be American. I've seen that in my own family. In doing that it took me way back to things I thought I had already written about in the *War Years*. Really looking at the formation of my cultural and gender and sexuality identity. Now people talk so much more about gender, distinct from sexuality. People that came out, of my age, just conflated them all the time. You were a butch, and so you were queer. Like that. Somehow in my imagination as a child I felt like what made me queer is because you were a butch, you were a tomboy.

The book looks at that period of time, the formation of all those things as a young person, until I left home. Then it goes to my mom's illness. It ends up, ironically, being a lot about patriarchy, which I thought I was so done writing about. And I got mad all over again. The subtleties and intimacy of patriarchy in your own family. How that connects to white myths. The memoir is driven by themes.

The play *The Mathematics of Love* came about while I was writing this. I was commissioned to write a one-act along with a number of Latino playwrights in L.A., and it was supposed to take place in the lobby of the Biltmore Hotel. Just ten minutes long. All the other playwrights did that, and I wrote one that was 25 minutes long. So it's about this old couple, being in the Biltmore Hotel, where my mom and I, in fact, had relatives who worked there in the '30s and the '40s. So this old couple is waiting for Da God, you know, *Waiting for Godot*, and Da God is their son. Old white man; old Mexican lady. The woman has Alzheimer's. One of the plays, the playwright wrote a 10-minute play about Malinche. And Malinche came into the Biltmore. I was required to put all these plays together, and the only thing that stuck was Malinche. Because she time travels. So Peaches, the old lady, has an encounter with Malinche. Peaches has a past life with Malinche. And they discover in the course of the play that Peaches was Malinche's mother who sold her into slavery.

It's just a story, an encounter these two people had. The point being, I've been wanting to write about betrayal between Mexican women for a long time. And the play was an opportunity. It takes place in one night. The material—I've written about Malinche before, but in the play she comes up a few times—the line that



Opposite page: Cherrie Moraga delivers keynote Lorwin Lecture at the Erb Memorial Union. • Above: Professor Ernesto Martínez (ethnic studies) poses a question after the keynote / photographs by Jack Liu.

came up first in the play, and it's in both texts, she says, "They made me a slave and then condemn me when I act like one." That's what I'm looking at in Latinas, Mexicanas, in terms of patriarchy. In that we become sell-outs. We betray other women, all these kinds of things, because of a particular breed of sexism that we've suffered. There's cultural specificity to patriarchy and also to sexism; these are the kind of things I thought I was done with. But with my mother's passing, too [she died in 2005], a once and for all kind of moment, I didn't think I'd be revisiting some of the same moments I wrote about when I was young.

**Q. Thinking about your trajectory, personal and professional, at what point did you start developing a sense of identity or identities, and defining whether you are a Latina or mixed race, or taking ownership of your identity and the development of that identity? Considering the politics of that time, how would you speak about that to a younger person in this time and era with everything that's going on right now?**

CM: One of the things that's different right now is that there is a lot more conversation about bi-raciality or multi-raciality in one person, right? When I was growing up, I didn't know many Mexicans who married Anglos. We were the only ones in the family, and I had a huge family. So, by the next generation bunches of them were marrying whites, some not. So for me, in that period of time, I was coming to political consciousness about a variety of things. Particularly, the Chicano movement was everywhere, and I didn't feel like I had any place in it. One, because I was mixed. And two, because I knew I was queer. I wasn't being that articulate, but it wasn't going to happen. But I was drawn to the *política*; I agreed with the

*política*, and I was terrified. And so, I admired the fierceness, the courage. I was a bystander. In my family we're not Chicano, we're Mexican. What happened, it was only really through women of color feminism that I found my way to be able to articulate being Chicana, in a way I could live with. Through women of color feminism, through intersectionality (we didn't use that word then) we were looking at where all those things came together. You're allowed your shades, you're allowed to have mixed blood, you just had to line up all those things that were happening simultaneously. And there was a politic that came out of that.

I came to doing that because as a feminist, as a lesbian feminist, I tried the white women's movement, I tried the LGBT movement, but mostly the women's movement. I thought it was just class that kept me separate. Particularly in the Bay Area. There were some wealthy divorcees who wanted that money from their men. And so I thought it was class, the connection around that. I started some groups with working class women, but they tend to be white women. But then, I thought, this isn't the whole thing. So then, black feminism was just growing like crazy, in terms of publishing, so all that time I was thinking, *That's us, that's us, just change it to the specificity of Chicana*. And it's also that I was raised by a Mexican mother; I have a Mexican family. Young people move quickly though, I realize. That took several years, and then *Bridge* was right there. So it was very new.

Talking to kids nowadays is different. There is a lot of interest in being mixed blood, and sometimes, some of it is also related to class. Even my children have different takes on their identities than I do. They're not like, law-abiding Chicanos. You know what I'm saying. They

have to rebel against me, and my partner, but I respect how—I've learned a lot from my son—how he's putting together race and class and all this stuff. He's obviously a man of color, but the biggest difference is that he's not working class. He has professional parents. We're professionally Chicano lesbians. And his father, as well, is a college-educated person. And whether we have money—we don't have money—but we have access by virtue of that. It's different for him. The given is, he's going to go to college. Those were not my givens. I'm learning stuff, not just from him but also from my students, how they're putting together all these elements. I try to understand how, even to say that I am biracial or something around that, to say it in such a way that it doesn't become a liberal politic. That's always my issue. A lot of times people will come to me and they will say, *Oh, I'm like you*. And then they say, *It makes me feel so good*. But then I talk to them, and it's like, *I get to be both; isn't it cool*. I get it, and I always say to them, *You gotta deal. You gotta deal with the specificity of that collision*. You think I ever get to get away with just being Chicana? I don't. I don't care how many books I write.

There is an incredible disquiet I continue to live with all the time. That's what I tell them. And guess what? You want to be a political person, you get to deal with that. But that's not what they want to hear. It doesn't go away. To say that you are a woman of color, or a Latina, there is a responsibility in that. And if that's not how you identify, that's also fine. I don't please them sometimes. I can see their faces kind of fall a little bit, you know. Because I'm not going to say, oh yeah, isn't that great. Because I feel like when I wrote "La Güera" [her much anthologized essay], even just to write that, and the life that it brought forth. It's the only time I can say that when I wrote something, I was throwing up the whole time I was writing it. And I've written scary stuff. Somehow that admission that I rode the wave of my white privilege as far as I could take it, just felt horrible. And I know it's more horrible sometimes ... the shame, the shame ... we feel shame for being colored and we feel shame for being white. Guess what? That's your road. What else is new? There's a part like, over the years, yeah, there you go, that's it, that's your gift, yeah, whatever. You just give it back to everybody. And that's what I think with my students now.

There was a young woman I was working with for some time, possibly white, I think she was quarter, I forget. She had a grandmother or something, quite distant, and I'm saying, that's pretty distant, about how much might be going on for her in that; in the best of her writing suddenly she falls into this stuff about how she's loved, how she felt this love from her grandmother, and these few words in Spanish that she remembered. It was such an opening in the work. I was scared for her, because it's all loss. Who wants to open that? When you open things up, you open up loss. You don't just get to say, *Oh good, I'm a woman of color now*. It's not fun. And if it were fun, then it's stupid. If it

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### NONFICTION

- *The Native Country of My Heart: A Memoir*. (Forthcoming. Stuart Bernstein Representation for Artists, New York, NY.)
- *A Xicana Codex of Changing Consciousness: Writings 2000-2010*. Durham, NC: Duke University Press, 2011.
- *Waiting in the Wings: Portrait of a Queer Motherhood*. Ithaca, NY: Firebrand Press, 1997.
- *The Last Generation* (poetry, fiction and non-fiction). Boston: South End Press, 1993.
- *Loving in the War Years/(Lo Que Nunca Pasó Por Sus Labios)*. Cambridge, MA: South End Press, 1983, 2000.
- *Cuentos: Stories by Latinas*. New York: Kitchen Table, Women of Color Press, 1983. Coedited with Alma Gómez and Mariana Romo-Carmona.
- *This Bridge Called My Back: Writings by Radical Women of Color*. Watertown, MA: Persephone Press, 1981; New York: Kitchen Table Press, 1983; Berkeley: Third Woman Press, 2002. 4th Edition. Albany, NY: SUNY (State University of New York) Press, 2015. Coedited with Gloria Anzaldúa.

### PUBLISHED PLAYS

#### West End Press. Albuquerque, NM.

- *New Fire – To Put Things Right Again* (Forthcoming)
- *Digging Up the Dirt*. (Forthcoming)
- *Watsonville: Some Place Not Here/Circle in the Dirt: El Pueblo de East Palo Alto*. 2002.
- *The Hungry Woman: A Mexican Medea/ The Heart of the Earth: A Popol Vuh Story*. 2001.
- *Heroes @ Saints and Other Plays*. 1994.
- *Giving Up the Ghost*. 1986.

were fun, then that's just using things. It's using language, too. It's useless. It's a hard conversation to have with them.

Sometimes ... I see the opposite thing happen where, you see somebody that's mixed, but then you can see that they're very much a person of color, a woman of color, but then they're always doing that white thing, which is, *I don't have a right, who am I, black people are the ones who have suffered*. It's a rhetorical response, it's not authentic. It's not authentic about black people either. It's like, *Oh, my oppression is nothing compared ...* It's all that language. It's the language that obfuscates, that covers what's really going on. I've encountered that quite a few times in my students, where it's really hard to get people under all the topicalness and everything, to get them down into what is really going on.

**Q: We're at this moment in time. There's always been this much violence going on, but we see more of it now. We're more afraid. There are fear mongers running for president. I feel**

like we're sitting around this metaphorical table; there are lots of us who want to change. It's not that the system is broken; it's that the system was built to do exactly this. And we have to step out of the system or change the system or whatever, and half of the table is women or people of color, who are like, *We are tired, tired of explaining, or educating, you all are going to have to figure that out for yourselves, go to a SURJ meeting or whatever and then we can be allies and work together*. The other half of the table is white people; they want to do the right thing, but they are uncomfortable and scared of saying the wrong thing. I feel like we're sitting around the table and staring at one another in silence. Even though we want to move forward and we have these goals and we want to fix things, we're stuck. We're stuck in our goals, and maybe in our exhaustion on one side and our fear and discomfort on the other side. I don't know how to get past that.

CM: There's something in how we make decisions about where we work, where we put our energy, and where we put our work. There's no reason to have that table like that. It's useless. Each of those people just has to get to work. You have to get to work, and you have to be wrong, and you have to make mistakes. And you have to realize, I'm not wanted here, or I am wanted here. Because I have a skill, or I have this to offer. People stay on these "what if" places, as opposed to just doing things. It's in the doing that you learn everything. I have had people call me out, sometimes unfairly, but sometimes in it there's such a truth resonating that you can't look away from it. And you say, *What the hell were you doing there anyway? You had no business being there. You know, that's not your work. And what is your work? What's motivating your choices?* When you look at young people, too, you say, *What's motivating your choices? Where are you going to place yourself? Are you doing it because you want to be cool; are you doing it because you want to be politically correct?* You can't even say it now, because Trump talks about political correctness. You see people doing stuff for not genuine reasons, you know. It's in the work; it's in the practice, that all of that stuff becomes clear. Sometimes I feel like it's not sexy. A lot of privileged white people have a lot of skill, and you say, *If you don't have anything in common but you believe in the movement, do give the skill and go home. And hang with your people*.

**Q: Where do we find the courage in the world? We find it in activism, but also in art, right? It speaks across all kinds of languages. If it's deep enough, it goes right to the center, where we do intersect, truly. You've worked in many genres ... sounds like poetry was the first ... then essays, and theatre came a little bit later. I wonder if you can talk about your art. Of the art you have produced, what is your favorite, what did you struggle with most?**

CM: Sometimes, for example, in recent years, I have more difficulty feeling like I have the right to be my age, and to know what I know



Moraga teaches an activist workshop at the Many Nations Longhouse on the UO campus / photographs by Jack Liu.

from my age, because sometimes you're coming to these situations, and people are 40 years younger than me, and even more, right? And, I realize, it takes a lot for me to not give, to not have myself be commodified. I'm not going to give the people buying the ticket what they want. One has to work against that. Because you also experience, you're howling in the wind. The thing about *Waiting in the Wings*, I was reminded ... that there was a place finally I was coming to where I experienced the birth and near death of my son, that as a Chicana I had the right to be a philosopher, I had the right to wonder about existence, that I had the right to say, *I am a human being*. I have the right to ask that through the lens and specificity of class, race, sexuality, all that stuff. And the minute you write all that stuff, that's what they're thinking about, that's what they'll package. But in fact, we're young; we're a young body of work.

When I was writing, there was barely even a generation in the U.S. of male [Chicano] writers before me. It was the movement that brought up the literature, mostly by guys, and it wasn't even until the mid-'70s Chicanas showed up in any significant way in writing. It wasn't until the early '80s that there was a body of work, right? But we are still so young. And also, the pre-condition of our colonization has also, I feel like I read native women's work sometimes more than I would read Chicanas because their relationship to the United States, they don't believe in the nation state, you know. So I say, *Where did I sign?* We have the right to ask all the forbidden questions, including the right to ask about birth and death, and we are such a young body of writers, a young body of literature. Gloria [Anzaldúa] was certainly beginning to ask some of those questions. That's what I want. I want to go out having, using, moving along in my age. I want to age in my writing. I guess what that means is ... young people will get old, and they will need [guides]. Today was really beautiful, and I thank you for that [refer-

ring to the luncheon in her honor, where faculty paid tribute to the value of her work in their formation as scholars] ... because you look at what people are reading, and they needed it; I mean, what a great thing. That is such a privilege. So I just think, I'm going to keep doing my thing there ... and not just me personally, one has to do one's thing because somebody might need it. I'm also interested in the way we gather information, what we experience, what we read. For me, because of questions of life and death, I began to read a lot of Buddhism. I never say I'm a card-carrying Buddhist ... I can't do that, I'm a lousy meditator. But I know that's true, I know that to think about impermanence, to know that when you wake up, is a great thing. When you tell young people that, they say, *What?* They don't want to think about that thing. Maybe in some very philosophical way, but I don't mean like that, I mean visceral. And that's okay that they feel that way.

I was teaching a class on indigenous identity and diaspora in the arts, and there was a student, a young man, and he said, *I'm sorry maestra, I just don't want to be thinking about death*. And I said, *I hear you, brother*. But that was where the work was going. I think in terms of art, though, it's all about the individual artist. If you're writing within a collective body, you want to go to those opportunities, those little openings, of where we haven't been yet, what's opening up to you, and you become the guide. But you're not trying to be a guide, you're just following the trail, so that when somebody else comes along maybe there are some footsteps there.

**Q: Who do you count as your mentors? Because clearly there are people who count you as a mentor, whether they've ever met you in the flesh or not.**

CM: I always say that, I worked as a playwright with María Irene Fornés, who now has Alzheimer's and is quite old ... she was my

playwriting mentor when I was in New York in the mid-'80s; she's Cuban-American, lesbian, and internationally recognized and has won dozens and dozens of Obies. But she was a very untraditional writer. She started as a painter, so she just kind of opened up possibilities on stage that other writers weren't doing, and she was fiercely a woman. She wouldn't, she showed me, well she let me be a poet, she didn't give a damn about your progressive plot line, you came in, and she let you find your voice, and she taught me how to teach, and I think that was one of the most important things. She really taught me something about how you find the writer in the student. The way she found the writer in me; I mean, I was a writer, but she found me as a playwright. I had never thought about playwriting. I sent her these monologues, and she saw it. But also because she did, what I really love about her is, that she was a horribly hard person to work with sometimes. She was just so demanding. She directed one of my plays, and I thought I would die. She could be so hard, and not an easy person to be with; loving and kind and generous and all those great things, too. But just hard. She didn't know how to lie. She wasn't nice like that. Now years later, so [many] people thought bad about her. If a man does that he's brilliant, he's a genius. If a woman does that, she's a bitch. And that really has helped me. Because years later, I just feel like when I'm trying to be nice and I don't feel nice... What I really feel impassioned about, and they're going to say—and I've had some of my Chicano counterparts say, *Oh you're just being Cherríe*—and I know what they mean by that ... someone saying you're just being a bitch.

There's something incredibly important about her disregard for *estupideces*. She just would not tolerate people wasting her time. She was great. ■

# Oceanic Whispers, Stories She Never Told: CHRONICLES AT THE EDGE OF EMPIRE



Above, below, and right: Three scenes of Santiago de Cuba / courtesy of the author.

*“Nadie sabe lo que existe en la profundidad del mar.”* — Cuban-Lukumí proverb

By Alai Reyes-Santos, Associate Professor, Department of Ethnic Studies

**A**round ten years ago, I was visiting my mother in Puerto Rico. It seemed like my usual trip home until one day, on a short drive, she caught me completely off guard. She suddenly revealed “the truth about my birth” and how it led to a complete shift in the course of her life. She said that nobody else knew the real story. And I could not tell it yet. But that I should know because one day I would write a book about our family’s history. And, when that time came, I must tell the truth. I was dumbfounded. I could not understand what she was asking from me. A family history? How could I, the scholar, delve into our own family’s secrets?

Despite my incredulity, she continued sharing with me documents, rumors, gossip, memories shared across generations that she had never told, that she had never dared to confront fully herself. But she hoped I would. ... The researcher in the family must.



Now, after her passing, all those rumors have come to life in the most unexpected places. Over the past three years, I have been visiting port towns in the UK, Australia, Dominican Republic, Cuba, Hawai’i, Lima, and the U.S. mainland. It all began as an inquiry about Caribbean peoples, mostly Puerto Ricans, and their transit through port towns shaped by multiple imperial histories: Spanish, British, and U.S. I followed Eugenio Maria de Hostos in the Dominican Republic; Lola Rodríguez de Tio in Cuba; and Blase Camacho de Souza in Hawai’i. Soon I was lured by places where all sorts of Caribbean peoples converged with Chinese, Filipino, Portuguese migrants, and with one another.

As I grieve my mother, I see her stories as reverberations, iterations, legacies of transcolonial experiences shared across oceanic regional boundaries: the Atlantic,

“I see my mother’s stories in Liverpool, Havana, Honolulu. All those rumors speaking of Spanish colonialism, indigenous survival, Afro-Descendant presence, U.S. imperialism, cane, tobacco, coffee, sweatshops, militarization in the Caribbean and beyond. Memories that speak of gender, racial, and economic violence, genocide, slavery, and displacement, as well as of courageous resistance, creativity, solidarity, and transgression of expected norms.”

the Pacific, the Indian Oceans; the South China, the Caribbean, the Mediterranean Seas. These waters whisper everytime I encounter them on a different shore. Their constant movement carrying the memory of so many crossings—some we have documented, some we have forgotten. As it grazes my feet, the sea foam reminding me that there are secrets to dig around in, in those places where water meets land, in those port towns whose interracial, inter-ethnic, in-transit, not easily classifiable or contained populations undo myths of static racial, gender, national, and regional notions of belonging.

I see my mother’s stories in Liverpool, Havana, Honolulu. All those rumors speaking of Spanish colonialism, indigenous survival, Afro-Descendant presence, U.S. imperialism, cane, tobacco, coffee, sweatshops, militarization in the Caribbean and beyond. Memories that speak of gender, racial, and economic violence, genocide, slavery, and displacement, as well as of courageous resistance, creativity, solidarity, and transgression of expected norms.

I find the *campesinxs* who migrated to Hawai’i in 1899 at a time of hunger and scarcity in Puerto Rico, at a time of U.S. experimental policies to contain unrest, dissent, in the island, while finding new forms of creating cheap labor for monoculture; the plantation maintained alive after emancipation. I find Puerto Rican women advocating for the independence of colonies in the Caribbean. I find stories of women remaking themselves, escaping abusive or loveless marriages, hoping for something else for themselves, disappearing into a new place. And I wonder where queer people are because I know they are there hidden in plain sight, as we tend to be in the historical and literary archive.

A mix-genre collection that combines memoir, travel narratives, creative nonfiction, myth, research, and academic inquiry, “Oceanic Whispers, Stories She Never Told: Chronicles at the Edge of Empire,” is a journey into the stories she never told: into maritime memories of Caribbean travel, migration, relocations, displacements, inter-ethnic kinship, and gender bending symptomatic of European and U.S. imperial histories; into the family histories that explain my mother’s truncated desire to cross an ocean pregnant with her first child, to attempt to remake herself beyond what was expected from her.



At a time when climate change puts port towns, and especially islands, in danger of losing themselves and their communities, when we must prepare ourselves to witness significant population movements from port towns and islands, it seems timely to meditate on what the ocean tells us about movement, migration, what we refuse to see, who gets to leave or stay, and the kinds of cross-ethnic and cross-racial exchanges that must evolve to support changing sea landscapes and the people who inhabit them.

I write this after visiting Santo Domingo. I write this on my way to Santiago de Cuba seeing an orange, blue, Caribbean sunset ahead of me. I write this mindful that the port towns that received other Puerto Ricans more than a century ago, receive me now under very different circumstances.

While they arrived in passenger ships, I arrive by plane. While many of them traveled back and forth without facing strict border surveillance, I travel aware of all the limitations to movements between Puerto Rico, Dominican Republic, and Cuba imposed by border policies and the U.S. embargo on Cuba. While many traveled to be reunited with family members spread across multiple Caribbean islands, or as an answer to the U.S. government call for laborers for sugar cane plantations in the Greater Antilles, I travel as a scholar and under the vigilant eyes of the U.S. War on Drugs and Cold War policies. I write this mindful that these cities are not what they used to be and may not be what they are in a few years. I write this as an attempt to

honor the places and the stories that may lie under the sea in the near future.

A beautiful coastline appears in the horizon. I am here. ■

—Alai Reyes-Santos, associate professor in the Department of Ethnic Studies, is the author of *Our Caribbean Kin: Race and Nation in the Neoliberal Antilles* and the 2015 winner of the *Guy Alexandre Paper Prize*.



# GENDER, ETHNICITY, AND CITIZENSHIP: Female Burmese workers in Chinese border cities

To Burmese citizens living in northern Myanmar, Chinese border cities are attractive places to work. For the Chinese, border cities offer a secure supply of low-wage foreign labor. Among Burmese female workers, those of various ethnic backgrounds receive different treatment.

*by Xiaobo Su, Associate Professor, Department of Geography*

*A Burmese female worker in a stone-carving shop in Ruili / photograph by Xiaobo Su.*

In demographic configuration, China's most internationalized city is not Shanghai or Beijing, but Ruili, a small city located on the border between the Chinese province of Yunnan and northern Myanmar. In comparison with 200,000 Chinese permanent residents, about 42,000 Burmese workers live in Ruili, most of whom come through Muse, a Burmese city that shares a border with Ruili. Based on my recent fieldwork, despite limited official data, I estimate that almost half of these Burmese workers are female. This essay examines Burmese female workers' daily experience in Chinese border cities.

Since 2008, labor costs in China have risen so that many factories have moved to either Southeast Asia or Africa, or to border areas with a secure supply of low-wage foreign labor. Meanwhile, local Chinese citizens in Ruili migrate to Kunming, the capital city of Yunnan province, for better employment, leaving jobs to be filled. To Burmese citizens living in Shan state, the largest ethnic administrative region in northern Myanmar, Chinese border cities are well developed and highly attractive. These cities generate various jobs and business opportunities. One Chinese Burmese whom I interviewed says that "salaries in Lashio are too low to

support my family. That is why I come to Ruili to work as a chef in a local household." Lashio is the largest city in Shan state and as this respondent and others introduced, salary in Ruili is much higher than Lashio and other cities in Shan state. Another respondent observes that the monthly salary in her hometown is about 200-300 Chinese yuan, while in Ruili she can earn at least 1500 Chinese yuan per month, doing a similar job. A 17-year-old girl who is ethnic Ta'ang, relates how she joined her two brothers to escape the conflicts between the Ta'ang Liberation Army and the Burmese Army. Having graduated from a local primary school, she works now as a nanny in a local Dai household in Ruili. She says that she has to learn how to use a washing machine, stove, air conditioner, and other household electronics, and to stay neat and tidy. Her dream is to use her earnings to build a house for her parents. Hence, Burmese citizens are motivated to leave their hometown to find jobs with higher wages and enjoy living conditions of safety and prosperity.

Myanmar is a multiethnic country. Hence, Burmese female workers with various ethnic backgrounds receive different treatment in Ruili. Cross-border marriage is a key incentive for Burmese females to immigrate to Ruili. With booming economic develop-



Left: Several Burmese females working together to transfer commodities via the immigration checkpoint from Ruili to Muse. The background of the photo is the streetscape in Muse, a key commercial port between Myanmar and China / photographs by Xiaobo Su.

ment and improved education in China, many young women in Ruili choose to study and work in bigger cities to achieve a better life. As a result, young men in many villages in Ruili face serious challenges in finding a wife. Young girls from Myanmar are welcome to marry Chinese bachelors in Ruili. Nevertheless, cross-border marriage normally occurs within the same ethnic group. For instance, Dai Chinese prefer to marry Dai Burmese, and Jingpo Chinese to marry Kachin Burmese. According to Ruili's 2015 Statistic Yearbook, among 2,331 cases of registered cross-border marriage, Dai ethnic group accounts for 84 percent of marriages and Jingpo 6.7 percent. There are no reported cases of cross-border marriage between Burman female Burmese and any ethnic Chinese. In the marriage market, Burman Burmese, who are the majority group in Myanmar, seem unpopular in China.

“Young girls from Myanmar are welcome to marry Chinese bachelors in Ruili. Nevertheless, cross-border marriage normally occurs within the same ethnic group.”

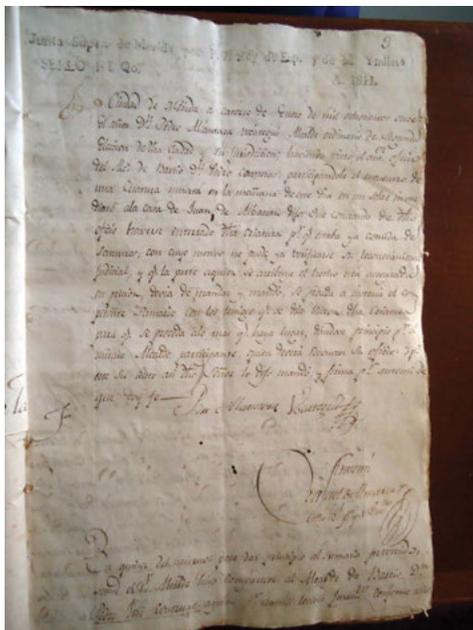
This sort of unpopularity can evolve into contempt and even discrimination in the housing market. In Ruili, Chinese property owners feel very reluctant to rent studios or apartments to Burman Burmese. Chinese citizens are welcome, followed by Chinese Burmese and Dai Burmese. During my fieldwork, I asked over twenty property owners whether they want to rent their properties to Burman Burmese. Only one said yes, but emphasized that the tenants would be placed in simply-constructed buildings separated from the main buildings. Prejudice against Burman Burmese is explicit among these property owners. When asked why, these

owners pointed out that Burman Burmese are not neat and tidy as other ethnic groups because they chew betel and spit everywhere.

For most Burmese workers, the road to obtaining a temporary residency document from the Ruili Police Department is bumpy and tedious, though local authorities in Ruili delineate a roadmap. Without this document, workers must return to Muse every seven days, and then reenter Ruili for a legal one-week stay. Their border resident card, issued by Myanmar's Immigration Authority, gets them through checkpoints. In Ruili, Burmese workers carry their border resident card at all times, in case security guards hired by the village committee ask for legal ID. Burmese females tend to receive less inspections from security guards than their male counterparts. If Burmese are found without legal documents at hand, they are fined.

During my fieldwork I asked my respondents to show me their ID cards, and most presented a border resident card. This seven-day routine might disturb Burmese workers, but it allows some of them to become petty commodity traders between Ruili and Muse. Respondents explain that they can buy commodities in Ruili for sale in Muse, or vice versa, to earn some extra money. The Customs Administration in Ruili does not charge tariffs on petty commodities. The bureaucratic process of regulation and acquiescence associated with cross-border mobility is an important psychosocial moment for Burmese female workers. ■

—Xiaobo Su is an associate professor in the Department of Geography, University of Oregon. He is interested in the cross-border networks between China and Myanmar. CSWS supported his research with a 2015-16 CSWS Faculty Research Grant.



## DID YOU KILL YOUR BABY? Gender, Race, and Religion in the Early Venezuelan Republic

*Using court cases of infanticide and other crimes to study the lives of working-class women from two centuries ago.*

Funded in part by the CSWS Faculty Research Grant, Reuben Zahler visited historical archives in Venezuela during the summer of 2015, to begin researching his next book.

*by Reuben Zahler, Associate Professor, Department of History*

In January of 1811, María Isabel Ribas found herself in jail, charged with murdering her own baby, one of the most heinous acts imaginable for a Catholic woman. A few days earlier, in her neighborhood of Mérida, Venezuela, locals had found the cadaver of a newborn infant in a field, being eaten by vultures. Officials searched in the area for women who had recently been pregnant, and questioned María. She admitted that the baby was hers but also insisted that she was innocent of murder.

María's testimony offers us a brief view into a life that appears both difficult and lonely. She was 26 years old, single, of mixed-racial background, illiterate, and worked as a seamstress and laundrywoman. She came originally from another city, had no local family, and appeared to have no friends. She knew the father of the infant—he lived in her native city—but did not want to marry him. She explained that on the day of the birth she was walking on a deserted road when she went into labor. She stepped into a vacant lot so as not to be seen and then passed out from the pain. When she recovered, the labor had finished but her baby was dead—she speculated that it asphyxiated during the birth process. Afraid and unsure what to do, she cut the umbilical cord and left the body. However, there were several problems in her story. She admitted that she had told nobody about the pregnancy or the birth, nor had she assigned a godparent. Further, the argument presented by her court-appointed defense lawyer was full of inconsistencies and contradictions. These circumstances challenged her version of events and suggested that the death may have been a premeditated murder.

This case forms part of my new research project, which focuses on women and crime in Venezuela from 1780 to 1850. These years span from the end of Venezuela's colonial period through independence (1821) and its first decades as an independent republic. This is the period when Venezuela, and the rest of Latin America, first experimented with electoral government, written



Top: Historic text from the court case discussed in the article • Above: Outside of Mérida. • Opposite page: Mérida, Venezuela from a distance / photos by Reuben Zahler.

constitutions, capitalism, freedom of speech and religion, and so on. This research will consider instances when women were the victims of crime, such as rape, abduction, domestic abuse, fraud, and embezzlement. However, I have also found a trove of cases in which women were the perpetrators of crime, such as homicide, robbery, assault, lesbian cohabitation, vagrancy, immoral conduct, etc. These court cases offer a rare opportunity to hear the voices and glimpse the lives of working class women, who otherwise are often invisible in the historical record. They give us not only a sense of how these women navigated their lives but also illumi-



nate how authorities sought to control them and maintain patriarchal structures, as the country went through a dramatic transition towards modernization.

Among other challenges facing this project, doing research in Venezuela is increasingly difficult. With rampant corruption and a collapsing economy, Venezuela may soon become a failed state; the country ranks as one of the most dangerous in the world due to its rates of homicide and kidnapping. As a Caucasian foreigner, I make a conspicuous and appealing target for criminal gangs. Over the past two decades, I have gone there to work in the archives numerous times, and each visit the conditions are worse than before. Ever since I became a husband and father, it has become harder to justify the risk of working there—my son deserves to have a father for at least a few more years. So how to continue this research?

The funding I received from the CSWS Faculty Research Grant has been instrumental in my ability to continue investigating this under-studied country. With assistance from CSWS, in 2015 I traveled again to Venezuela. The two goals of this trip were: 1) to determine the feasibility of my new project, and 2) to arrange to continue studying this country without visiting in person. I successfully located troves of archival documents in three cities: Caracas, Coro, and Mérida. Since my return, I have used CSWS funds to pay archivists to send me digital photos of documents, and now have nearly 13,000 images in my possession. I have also used the funds to pay archivists to transcribe documents. Reading the handwritten, decomposing pages from the eighteenth and nineteenth centuries is a laborious process, so having professional archivists type up the documents saves me an enormous amount of time. Further, as the Venezuelan economy crumbles, the payments to the archivists are helping to keep their families alive.

In the Andean city of Mérida I discovered a collection of infanticide cases, which is remarkable for a few reasons. The court records include forty cases of infanticide during the years 1811-1863. Curiously, there are no records of infanticide before or after those dates. Also curious, the archives of Caracas and Coro contain no cases of infanticide at all. Why authorities in this one provincial capital investigated this crime for fifty-two years and then stopped is a mystery.

Though so far I have read only a few of the infanticide cases, already they have yielded surprises. The courts seem eager to acquit in these cases when possible. As we saw above, María claimed that the infant was stillborn but her story had numerous problems. Nonetheless, in her case and others like it, the state prosecutors and the judges accepted the defendants' story without further investigation and pressed for an immediate acquittal. In contrast, prosecutors and judges were far more rigorous and tough on female defendants in other types of criminal cases, such as abortion, robbery, vagrancy, and concubinage (living with a man out of wedlock). For reasons as yet unknown, the courts were credulous and lenient with women accused of infanticide, despite the fact that this act violated so many female gender norms in this traditionally Catholic country. Research into infanticide and other crimes, therefore, not only offers a glimpse into the lives of these women. This project will also illuminate how the society at large sought to regulate working class women's behavior, and why the state punished some transgressions more than others. ■

— Reuben Zahler received his PhD in history from the University of Chicago and is an associate professor of history at UO. His research considers how Latin America transformed from colonies to independent, liberal republics during the eighteenth-nineteenth centuries. Specifically, he explores the evolution of honor, law, and patriarchy as Venezuelans adopted civil rights, capitalism, and elections into their institutions and daily lives.

# HASINA GUL: A Pakistani Poet Lifts Her Voice Against Violent Extremism

In the context of working on her latest book project, “Countering Violent Extremism in Pakistan: Local Actions, Local Voices,” UO professor Anita Weiss interviewed a female poet who dares to break social barriers in a region where payback can be harsh.

by Anita Weiss, Professor  
Department of International Studies

**V**iolent extremism has manifest in myriad ways over the past two decades in Pakistan, and local people in Pakistan are left questioning the causes behind it. This violence often emerges from religious extremism, which both causes and reflects cataclysmic chasms between different constituencies, destroying social cohesion in its wake. In response, while the Pakistan state and military have sought to counter this extremism through different strategies, I argue in this research project that it is the myriad ways that local people in Pakistan are responding to lessen the violence and recapture indigenous cultural identity that promises more effective long-term outcomes. They are engaging in various kinds of social negotiations and actions whether by creating NGOs like Karachi’s The Second Floor (T2F) that provides a venue for local people to have a voice, the rejuvenation of indigenous forms of music such

“Pakistan recently bestowed on her its highest civilian award... in recognition of her poetry.”

as playing the rubab, promoting long-term incentives to encourage participation and self-reliance by the Orangi Pilot Project, or the cultural values and peace studies curriculum championed by the Bacha Khan Education Foundation schools in Khyber Pakhtunkhwa.

I began brainstorming with scholars, practitioners, policymakers, and others about my ideas for this research while in Islamabad during the summer of 2015, and began conducting interviews at schools and with poets in Swat with then incoming graduate student, Aneela Adnan, in August 2016. During my Research Leave



Hasina Gul at home in Mardan, January 2017 / photograph by Anita Weiss.

in Winter 2017 (January-March), I began my fieldwork in earnest in Khyber Pakhtunkhwa (Mardan, Charsadda and Peshawar) and in Karachi. I will be returning to Pakistan in late September 2017 – mid-March 2018 on a Harry Frank Guggenheim Research Award to conduct field research throughout Punjab (beginning in Lahore, then venturing out to Sargodha, Jhang, Faisalabad, Multan, Dera Ghazi Khan, and elsewhere) and then in Upper Sindh. I intend to use the final month in Pakistan to return to Khyber Pakhtunkhwa to see an initiative undertaken by Khwendo Kor, a women’s NGO based in Peshawar, to rebuild social relations in a village near Nowshera from the ground up to promote gender, class and sectarian equity, and visit other areas. I also hope to visit Baluchistan, if possible, as well.

I met Hasina Gul, who uses poetry as a way to counter violent extremism, in Mardan in January. She has broken social barriers as this is a domain, especially in Pakhtun society, dominated by men. She sees herself as a symbol of resistance today. When she began writing poetry, it was about love and romance but that was

short-lived. As tragic events unfurled in her area, the inspiration for her poetry became war and conflict; the attacks on the Army Public School (APS) in Peshawar in December 2014, and the later terrorist attack at Bacha Khan University in Charsadda in January 2016 motivated her further to speak out. She also draws inspiration for her poetry from the oppression women face in her society, and how they are not given a decision-making role in their lives.

Her poetry expresses powerful cultural sentiments, the kinds that have long mobilized Pakhtuns into solidarity with one another:

*I will not tolerate any wrongful power, I cannot call something that is wrong, right.  
But when I look around me, all these oppressive walls, all these suppressive shackles,  
my lips are sealed and they have deafened my ears.  
The oppressive society's eyes bore into me and they swipe at my neck with their claws,  
trying to silence me, so that no one may find out about my plight.  
They want me to listen to them and obey them, but never complain or question.  
I wish I could gouge their [oppressive society's] eyes out and break their suppressing  
claws. But to no avail, they keep coming for me, tormenting me.*

*They bind my hands and my feet, and they justify it by telling me where I'll go and to  
whom I'll go.  
I look around me, and there's no one I can turn to.  
I haven't a home so I bow my head and poison myself, because I refuse to call what is  
wrong, right.  
Sometimes I resist, sometimes I bite my tongue.*

Another poem speaks to her frustration of not seeing an end in sight to the violence that is decimating life around her:

*Murderers! Tyrants! Enough! This land has turned scarlet with all the innocent blood  
that you have spilled.  
Eyes have run out of tears to cry at the cemeteries.  
Form a jirga [community council] to bring love to everyone.  
Peshawar will be young again.  
Ninglahar [a village in KP] will have spring again. Kabul will smile again.  
Even death is appalled by what you have done.  
Death was something to look forward to when the time was right, but you take people  
away before their time.  
We would look forward to being on our deathbeds and being surrounded by loved ones  
who would give us a peaceful send-off.  
People would go to schools; they would live in harmony and unity, and strangers were  
treated with utmost respect.  
I would have been content that I lived a long, happy life.  
But murderers, tyrants! You have showered us with bullets of hate and sorrow. Please  
listen to me for a bit; please rest your arms for a lot of blood has been spilt.*

She sees her poetry affecting her audiences' thoughts and actions. She recounts that people have come up to her after a *mushaira* (poetry recitation) and said "We don't want to engage in war, we want to educate our children, and we want to empower our women. We want to be able to bring about progress." But the rampant terrorism occurring around her is impeding the efforts people are taking to progress. After the APS attack, she went to Swat to recite her poetry and said that the people in the audience were crying because they were overcome with emotion:

"They said that we are peace-loving too, and they have had it with war and conflict. They said we don't just want this for Swat, but we want this for the whole world. Ultimately, we want to do away with the concept of war altogether. A great number of



Anita Weiss stands beside two recent coedited books at Saeed Book Bank, Islamabad, August 2014.

people are upset these days, and this was their reaction. These people have to die for a war they didn't start . . . The casualties of war aren't just our lives, it's also our dignity, our children. We are right in the storm's eye, the center of war. We are the ones who are made to fight; we are the ones who perish. Yet they are the ones who win the war. It is their fate to win, as it is ours to lose.

"Pakhtuns are very innocent, trusting people. If someone speaks to them nicely, they are willing to give them anything, even their guns. This is why we fight their wars. This is the problem we face."

Pakistan recently bestowed upon her its highest civilian award—the Tamgha Imtiaz—on Republic Day, 23 March 2017, in recognition of her poetry. But while the Pakistan government recognizes her efforts, she doesn't think they will do anything else to cultivate awareness and spread the message she is trying to make among the masses. Through her poetry, she hopes that the feelings she is able to evoke will help people to spread this message among their community. Another poem captures this sentiment:

*If a house could be built like this, the dream that you have seen I have seen as well. But  
alas, our current circumstances have taken our dreams away from us.  
But I still dream of that house where I will live with you, where all our desires will be  
fulfilled. Full of love, I shall wear clothes and jewelry of flowers.  
Our whole community will break into song, and peace shall prevail everywhere.  
We shall help solve one another's problems together and the face of hatred will be  
destroyed.  
Everyone shall dance and engage in merrymaking at local carnivals.  
It will be the season of adorning yourself in henna, dupattas and chadors.  
It is the dream of Bacha Khan, it is the vision of Samad Khan, it is Greater Afghanistan.*

—Anita M. Weiss is a professor in the UO Department of International Studies and participating faculty in Asian Studies, PPPM, Religious Studies, and Sociology.

#### END NOTES

When Anita Weiss met with Hasina Gul in Mardan in January 2017, Gul recited her poems from hand-written notes, and for some that had been published, she revised as she recited. All of her poetry was translated from Pashto either by Zenab Adnan or Aneela Adnan, with permissions given to Anita Weiss to reproduce these poems in her research publications by Hasina Gul as well as by her translators.

# INSTITUTIONAL MOTHER, PROFESSIONAL CAREGIVER

## Biopolitics of Affective Labor in Chinese State-Owned Social Welfare Institutions

*The 2017-18 CSWS Jane Grant Fellow studies how international adoption organizations and Chinese state agencies collaborate together to educate female workers in social welfare institutions to play a dual role: institutional mother and professional caregiver.*

By Yi Yu, PhD candidate, Department of Geography



China has more than 525,000 orphans (NBS, 2015), and each year, another 10,000 infants are abandoned, becoming orphans. Abandoned children are commonly sent to state-owned social welfare institutions (SWIs) for care until adoptive parents are found. Over the past 20 years, international non-governmental organizations (INGOs) have paid considerable attention to orphans raised in Chinese SWIs. These INGOs began collaborating with SWIs to raise orphans suitable for transnational adoption by nurturing desirable personality traits.

becomes entangled with the conditions of employment for professional caregivers in Chinese SWIs, challenging caregivers to develop emotional connections with orphans, while still maintaining boundaries. Facilitated by the “mothering” practices required by the state-INGOs, caregivers may easily develop strong emotional attachments with orphans in their care. As professional caregivers, however, they are not the legal guardians of the orphans, who are subject to adoption at any time. Consequently, caregivers may draw emotional boundaries with the orphans to protect them-

dual subjectivity of the “institutional mother” and “professional caregiver.”

The research questions guiding this project are (1) How do INGOs and the Chinese state agencies establish an affective labor regime to shape caregivers’ dual subjectivity as “institutional mothers” and “professional caregivers” in the context of transnational adoption? (2) How do caregivers internalize and negotiate this affective labor regime through everyday practices? (3) In what ways does the affective labor regime enable or challenge transnational adoption?

By answering these questions, this project scrutinizes the process by which caregivers internalize, balance between, or react against regimes of affective labor and the influence of that process on orphans subject to transnational adoption. Drawing on six months’ fieldwork in five SWIs in China, this paper analyzes the affective labor regime, the dual subjectivity it provoked, and how dual subjectivity conflicts with each other and leads to dilemmas for caregivers.

Caregivers employed by the SWIs tend to be local working class women (Wang, 2010). They are hired to work day and night shifts, mostly relying on their innate skills. The caregivers’ jobs include feeding children, changing diapers, and playing with children to build

“‘Institutionalized motherhood’ becomes entangled with the conditions of employment for professional caregivers in Chinese SWIs, challenging caregivers to develop emotional connections with orphans, while still maintaining boundaries.”

To achieve the goal of producing desirable adoptees, INGOs train female professional caregivers in Chinese SWIs to raise the children in “the good” (häode) way, in which caregivers help the children develop “proper” social skills and “easygoing” personalities. Development of desired attributes requires the caregivers to assume the role of mothers for orphans’ mental development. Consequently, “institutionalized motherhood”

selves from losing “their” children. Thus, they walk a tightrope between attachment and detachment, revealing the paradox of commodifying and commodified affection.

This project focuses on female professional caregivers in China’s SWIs and examines the complex roles they play in raising orphans. In particular, it examines how “motherhood” becomes entangled in the labor regime imposed by state-INGOs nexus to produce the



Above left: A caregiver holds an older baby in one arm while also tending a newborn in special care at an SWI in China. • Above right: Caregivers tend children at an orphanage within a social welfare institution in China.

trust relationships and contribute to children's development. Moreover, caregivers are required to take records of each child's growth and development, especially physical health markers, such as body temperature and food supplement intake. They are a highly gendered labor force with extremely low wages (Wang, 2010: 146). As such, caregivers in the SWIs have particularly high turnover rates.

Building on six months of fieldwork conducted during the summers of 2015 and 2016, this project employs institutional ethnography to examine caregivers' affective labor and the ways in which training programs of caregivers in the SWI may produce conflicting subjectivities and provoke everyday practices of resistance. Access to SWIs for fieldwork is extremely difficult as the directors are suspicious of my conduct all the time. I got to know most of the SWI directors through an adoption agency based in the United States. By doing volunteer work for them for over a year, I gradually set up connections with various SWI directors. As the social welfare institution is state-owned with hierarchal relationships, I was able to interview caregivers and conduct participatory observations with the directors' approval.

Research sites are selected for their uniqueness in collaborating with INGOs to facilitate various trainings on caregivers to conduct affective care, such as Nanning SWI,



Above: Yi Yu holds an infant at an orphanage.

Changchun SWI, and Linyi SWI. These three SWIs are considered pioneers for initiating various new programs representing North, Middle, and South China. Weifang SWI and Rizhao SWI were selected as research sites due to their accessibility, where I have connections to step in conducting fieldwork.

To summarize, this project examines how the imposed affective labor regime in Chinese SWIs results in conflicting dual subjectivities of caregivers, and how corresponding coping strategies are developed to resist, bend, or internalize the hegemonic affective labor regime. This project also contributes to the emerging field of the geography of

care and caregiving by focusing on the adoption apparatus that facilitates the affective labor regime embedded in transnationalism. Current transnational care research prioritizes the Philippine nannies migrating to the U.S., Canada, or Hong Kong to offer domestic care while neglecting other forms of care, especially in the case of local transnationalism where caregivers don't move but ideologies cross borders. The local transnational approach to adoption brings mobility, globalization, and care together, and recognizes transnational adoption as an apparatus composed of institutions, networks, and people. ■

— PhD candidate Yi Yu's research "focuses on female professional caregivers in China's state-owned social welfare institutions and examines the complex roles they play in raising orphans." Yu holds an M.A. in geography from Syracuse University, Maxwell School of Citizenship and Public Affairs and a B.S. in urban planning and resources management from East China Normal University, Shanghai, China.

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# THE BIRTH OF AN AMERICAN STAPLE FRUIT: *Reading Bananas from Cookbooks*

by Helen Yi-lun Huang, Graduate Student, Department of English

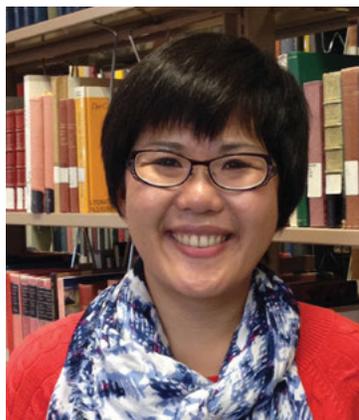
“Yes, we have no bananas  
We have-a no bananas today.”

A famous hit in 1923— “Yes! We Have No Bananas”—described how a grocery store owner explained the shortage of bananas. The owner would provide everything customers asked except bananas. The syntax of the repeated sentence, “Yes! We Have No Bananas,” seems quite odd to listeners: how could an owner affirm the shortage situation first but tell customers that no bananas were available later. How could affirmation and negation coexist in the same sentence? How could this song become a hit in the '20s and why do we often hear people humming it?

Actually this song is the epitome of the production chain of bananas in the United States in the early twentieth century. It not only reveals how the U.S. retail market heavily relies on the banana supply from Central American and the Caribbean but also demonstrates how advertisement tactics promote bananas in the 1920s.

The first banana plant was introduced to Santo Domingo in 1516, and, spreading extremely quickly, by the seventeenth century, the banana had become a popular subsistence crop of tropical Americas. Some bananas were transported by the ships traveling from the Caribbean to North America (Davies, 24). For the American people of the colonial period, the banana acted as an odd and exotic fruit. In the 1870s and 1880s, bananas were a high-end luxury and only could be found on hotel and holiday menus as well as for special occasions in fall and winter seasons. In the 1890s, as the United Fruit Company built up a railroad system in Central America, steamship lines operating between the Gulf of Mexico and the Caribbean Sea, and refrigeration railcars in the United

States, bananas were transformed from a perishable fruit to a year-round and inexpensive commodity sold everywhere in America. The business of the banana trade became more prosperous, and the demand for bananas in the States increased. At the end of the nineteenth century, the banana business in the Americas conducted by the United Fruit Company became a monopoly, not only dominating the way in which bananas were traded in the States, but also systematically exploiting the natural resources of Central America to facilitate U.S. trade advantages and demand.



Helen Huang

If bananas became one of the popular fruits in American grocery stores at the end of the nineteenth century, the coming question would be how to promote bananas to American consumers. Cookbooks carrying knowledge of germ discoveries, home economics, new methods of cooking soon acted as an ideal vehicle to market bananas to American families. The commercial strategies to promote the banana via cookbooks reinforced how women were coupled with the banana consumption and preparation. The cookbook cover of *Yes! 100 Ways to Enjoy Bananas* (1925) portrayed a kitchen scenario in which a housewife cut

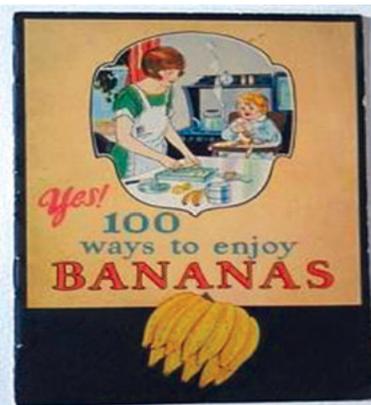


Fig. 1 The cookbook cover of *Yes! 100 Ways to Enjoy Bananas* (New Orleans: Bauerlein, 1925)

the banana while her baby sat on a high chair while eating his yellow fruit. This representation located the woman as the role of a meal provider, responsible for taking care of her child's health and nutrition. In addition, the cookbook cover was designed to teach readers how to enjoy bananas. In a clean and well-lighted kitchen, a housewife easily cuts bananas into pieces and puts them into a box. Meanwhile, the child, sitting next to his mother, happily eats a peeled banana. In this cover picture, white creates a sense of cleanliness and mother's green dress and yellowish bananas add vitality to this daily scenario, which symbolizes eating and preparing bananas as an enjoyable and delightful experience. The implied message, I contend, endows women with two identities: modern housewife and consumer. Through reading cookbooks, the twentieth-century women acquired new cooking knowledge, fulfilling the traditional expectation of being a dream housewife to manage her family. Different from the nineteenth-century cookbooks focusing on heavy protein dishes, this book cover demonstrates a new image that a housewife is able to transform a light snack like bananas into nutritious food for her kid. This fruit

preparation looks simple and easy but it satisfies the appetite of her child as well as resonates with the role a housewife plays. The modern housewife is not a slave in the kitchen for endless cooking but gracefully and leisurely feeds the whole family. Moreover, the title “Yes! 100 Ways to Enjoy Bananas” simultaneously encourages the housewife readers to act as consumers to purchase more bananas for their families. The word “Yes!” with an exclamation mark cajoles female readers or housewives into buying bananas for daily food and believing bananas to be a great purchase. Also, the exclamation of “Yes!” could be reference to the hit “Yes! We Have No Bananas.” Through refreshing the readers' hearing and sensational attachment to this hit, the publisher brought back the readers' memory on bananas and channeled their nostalgic emotions to the affirmative language act: Yes! Bananas! Moreover, *100 Ways to Enjoy Bananas* advocates how the preparation of bananas can be various and how the taste can be scrumptious. The visual attraction of “Yes” and “Bananas” colored with red coaxes the readers to respond to the implied marketing message: buying more bananas. In other words, the pairing of the kitchen scene and the affirmative book title serves as a linchpin to construct female identities as homemaker and consumer. ■

—Helen Huang received a 2016-17 CSWS Graduate Student Research Grant in support of this research project.

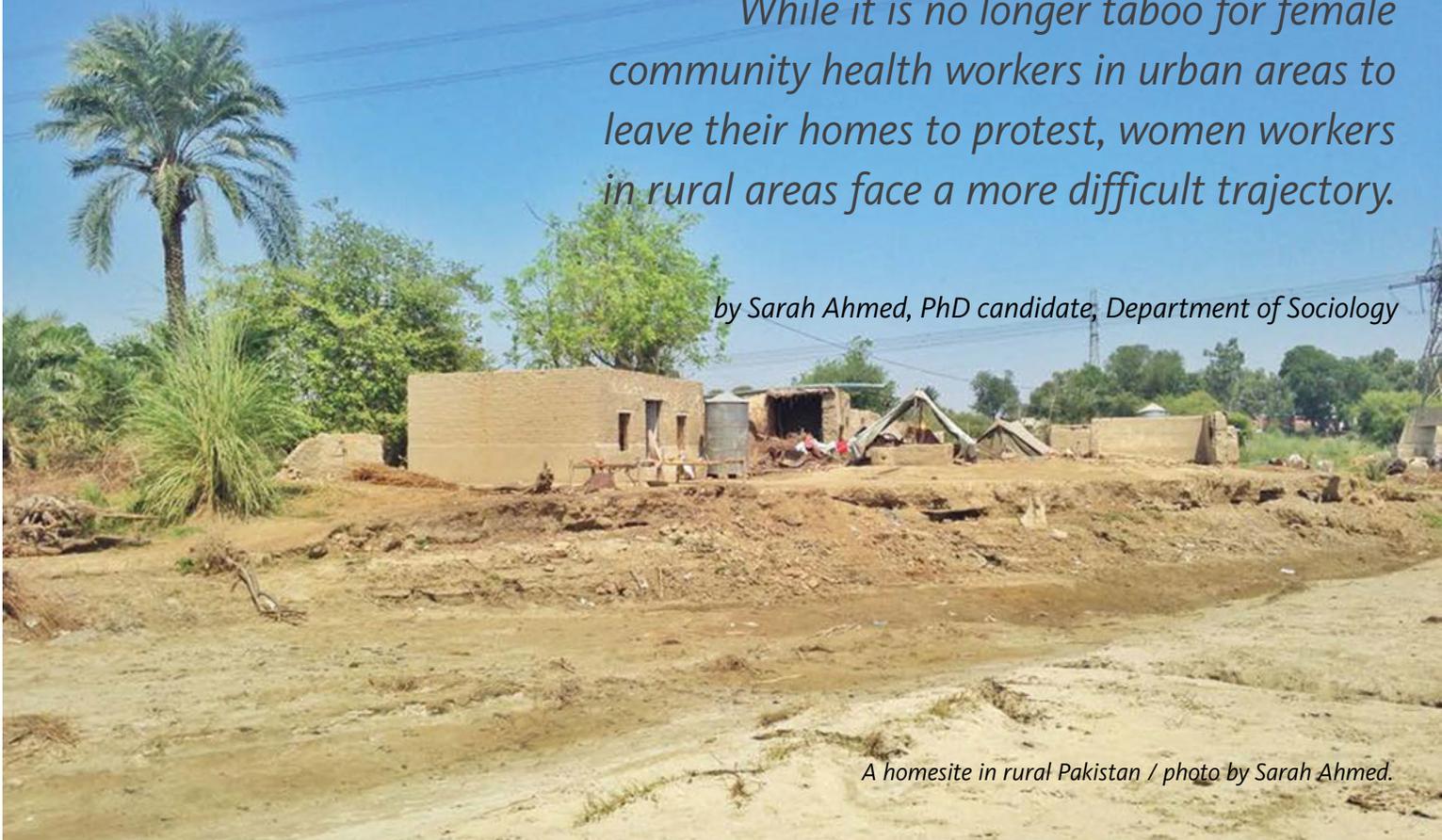
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## Understanding Women's Agency in Rural Punjab, Pakistan

*While it is no longer taboo for female community health workers in urban areas to leave their homes to protest, women workers in rural areas face a more difficult trajectory.*

*by Sarah Ahmed, PhD candidate, Department of Sociology*



*A homestead in rural Pakistan / photo by Sarah Ahmed.*

**W**hat does empowerment mean in the life of a twenty or thirty-something-year-old woman residing in rural Punjab? Prior to receiving a CSWS Graduate Student Research Award, my summer research in Pakistan's South Punjab led me to find some fascinating explorations of how the World Health Organization's (WHO) polio drive is creating new avenues in career opportunities for women within small rural villages. The polio campaigns are targeted more locally and driven primarily by women in the community to go door-to-door to ensure that each child eligible to receive the polio medicine has received it.



*Sarah Ahmed at work on her computer.*

Last summer [2016], most of my work focused on making observations and interviewing women directly working in the polio campaigns, and how their work outside the home affected how they saw themselves and how others saw them in the com-

munity. Many of the women had never been employed before. Of particular interest to my research were speech patterns and non-verbal communication gestures in the way this was relayed—one of the key arguments I made from my initial visit was that while access to employment helped women create increased awareness of their own rights and financial autonomy, they still did so in very subtle and indirect ways since the women were still maneuvering in a largely patriarchal society within their villages.

Whereas my initial research fieldwork two summers ago helped familiarize me with the terrain of the people and organizations at work, my research this past summer allowed me to revisit the connections I had made and find out the ways women I had met the year before were reimagining themselves and the role that they play in keeping their communities polio-free. This was seen especially in discussions pertaining to the worker strike that took place in many cities across Pakistan during my stay in the country—many of the female community health workers who call themselves Lady Health Workers (LHWs) demanded to be paid by their respective provincial government.

This to me was particularly fascinating as it depicted a very different struggle the women were facing than what I had noted earlier: whereas in my previous visit I found tensions an LHW had to

**Ahmed / Understanding Women's Agency, cont. on p. 27**

# DEVELOPING STYLE: How *The Washington Post* Discovered Women's Issues

An exploration of how the social movement toward women's equality affected traditional journalism during the 1970s.

by Thomas R. Schmidt, PhD, Research Fellow, Wayne Morse Center for Law and Politics

In 1969, the *Washington Post* was the first major American newspaper to replace its women's pages with a lifestyle section. Introducing the Style section was one of the most lasting legacies of famed Post editor Ben Bradlee. As he later described the launch of Style, "We wanted to look at the culture of America as it was changing in front of our eyes. The sexual revolution, the drug culture, the women's movement. And we wanted to be interesting, exciting, different."<sup>1</sup>

That part of the story is known. Less known are the stories behind the women who turned the Style section into a pioneer and prototype for narrative writing in daily newspapers. As part of my dissertation "Rediscovering Narrative: A Cultural History of Journalistic Storytelling in American Newspapers, 1969-2001," I documented the first decade of the Style section's evolution and examined in how far it helped to challenge preexisting gender roles in the practice of daily journalism in one of the country's leading newspapers.

Thanks to a CSWS research grant, I was able to spend a month in Washington, D.C. in the fall of 2015. There I conducted oral history interviews with more than two dozen veterans of the Style section. As a result, this research shows how women reporters in the *Washington Post* Style section used narrative journalism as a tool to undermine representations of gender during a time of great societal change. Overall, the *Washington*



Thomas Schmidt

*Post* Style section serves as a critical example illuminating how traditional newspaper journalism was affected by the social movement towards women's equality in the 1970s.

One of the first reporters specifically hired for the section was Myra McPherson. Her professional biography reflected the constraints that women reporters were faced with during the postwar years. After having worked on the student newspaper at Michigan State, she went looking for a reporting

job on the city desk but only got offers for writing for the women's pages. At the *Detroit Times*, she covered a wide range of topics including sports. Reporting on the Indy 500 in 1960, she was neither allowed in the press box nor the gasoline alley. Bradlee offered her a position in the women's section, assuring her that after three months the section would change into the Style section. McPherson told me about the conversation she had with Bradlee. When she told Bradlee that she could not work full time because of her two young children, Bradlee responded, "For Christ's sake, the last thing those kids need is you around the house full time."

As I examined the newsroom culture at the Style section, I came across documents that showed how internal conflicts reflected the intertwined dynamics of office rivalries, gender issues, and generational tensions. For example, in one internal memo a young reporter summed up her impressions as she was leaving the paper. Comparing the two people in the leadership team—one man, one woman—she wrote, "I think the section needs a man with children and a well-adjusted family life instead of sexually f\*\*ked up or barren women." This and other episodes illustrate how the Style section was a place that simultaneously encouraged women reporters to speak out while also creating an environment that pitted veteran women editors against young women reporters.

It was also interesting to examine how female readers reacted to the new style of Style. Early letters to the editor illustrate how polarizing the new section turned out to be. For instance, reader Edith Fierst was not happy with the Style section. She wrote, “For many years it has

“When she told Bradlee that she could not work full time because of her two young children, Bradlee responded, ‘For Christ’s sake, the last things those kids need is you around the house full time.’”

been my ungrudging custom to surrender the first section of *The Washington Post* to my husband when he arrives for breakfast about five minutes after I do, and to read the Women’s section instead. Now this tranquil arrangement is threatened, as morning after morning I find nothing to read in the Women’s section.”<sup>2</sup> In contrast, in a letter published in response to Ms. Fierst’s, Margaret E. Borgers praised the new section as a “daily treasure” and added, “I, for one, am greatly flattered by *The Post*’s innovation, with its implicit statement that women might be interested in something

besides debuts, weddings and diplomatic receptions.”<sup>3</sup> It became obvious that the one-size-fits-all approach of the women’s pages had lost its appeal while it was not clear yet what the alternative would be. In this context, these letters to the editor reveal more than individual

attitudes to the Style section. They illustrate a larger trend in the transformation of the readership, highlighting competing attitudes, not least towards women’s role in society.

The particular focus of my dissertation was narrative journalism. Narrative news writing broke with conventions, practices and rules of traditional news writing and advanced a particular form of storytelling as a format for journalistic information delivery. With its emphasis on scenes instead of events, people instead of sources, and sequencing

instead of a straightforward delivery of news, narrative journalism redefined the purpose, the practice and the possibilities of journalism in daily news production. As I’m revising my dissertation for publication now, I will explore how and to what extent this narrative turn also constituted a “feminization” of journalism. Often derided as “soft news,” this form of storytelling subverted norms, representations, and practices of “hard news,” challenging the notion of a masculine news logic based on professional detachment. ■

—Thomas R. Schmidt earned his PhD from the UO School of Journalism and Communication. He was awarded a 2015-16 CSWS Graduate Student Research Grant in support of this research toward his dissertation.

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1. Ben Bradlee, *A Good Life* (New York: Simon and Schuster, 1995), 298.
2. Edith Fierst, “Woman’s Point of View,” Letters to the Editor, *Washington Post*, April 25, 1969, A26.
3. Margaret Borgers, “Flattered by Style,” Letters to the Editor, *Washington Post*, April 30, 1969, A26.

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#### Ahmed / Understanding Women’s Agency, cont. from p. 25

face between her role as an employee and mother/wife. However, the strike and protests I witnessed during this trip depicted a demand to recognize an LHW’s labor for, and value to, her own community and country. To be sure, the strikes that happened across the country were seen in cities primarily—far from the remote villages that I had visited for my initial research. However, it was evident in my interviews with the protesting LHWs that they were fairly vocal about their demands to their counterparts residing outside the cities.

“[M]y research this past summer allowed me to revisit the connections I had made and find out the ways women I had met the year before were reimagining themselves and the role that they play in keeping their communities polio-free.”

Would the LHWs unionize? Certainly, it is a job that is critical in Pakistan, one of two countries in the world where polio is still rampant. It is also a job that carries much risk not only because the job entails a woman having to leave her home and kids and speak to men who are not her family, but also because of the work’s affiliation to WHO, which some Pakistanis find problematic in the growing anti-West rhetoric visible in the lower social classes. How do these protests affect how the women (directly involved in the protests) see themselves, as well as their village counterparts who may not yet have the resources to protest in their own communi-

ties? These are some of the questions I am trying to work through and prepare for before my next trip to Pakistan.

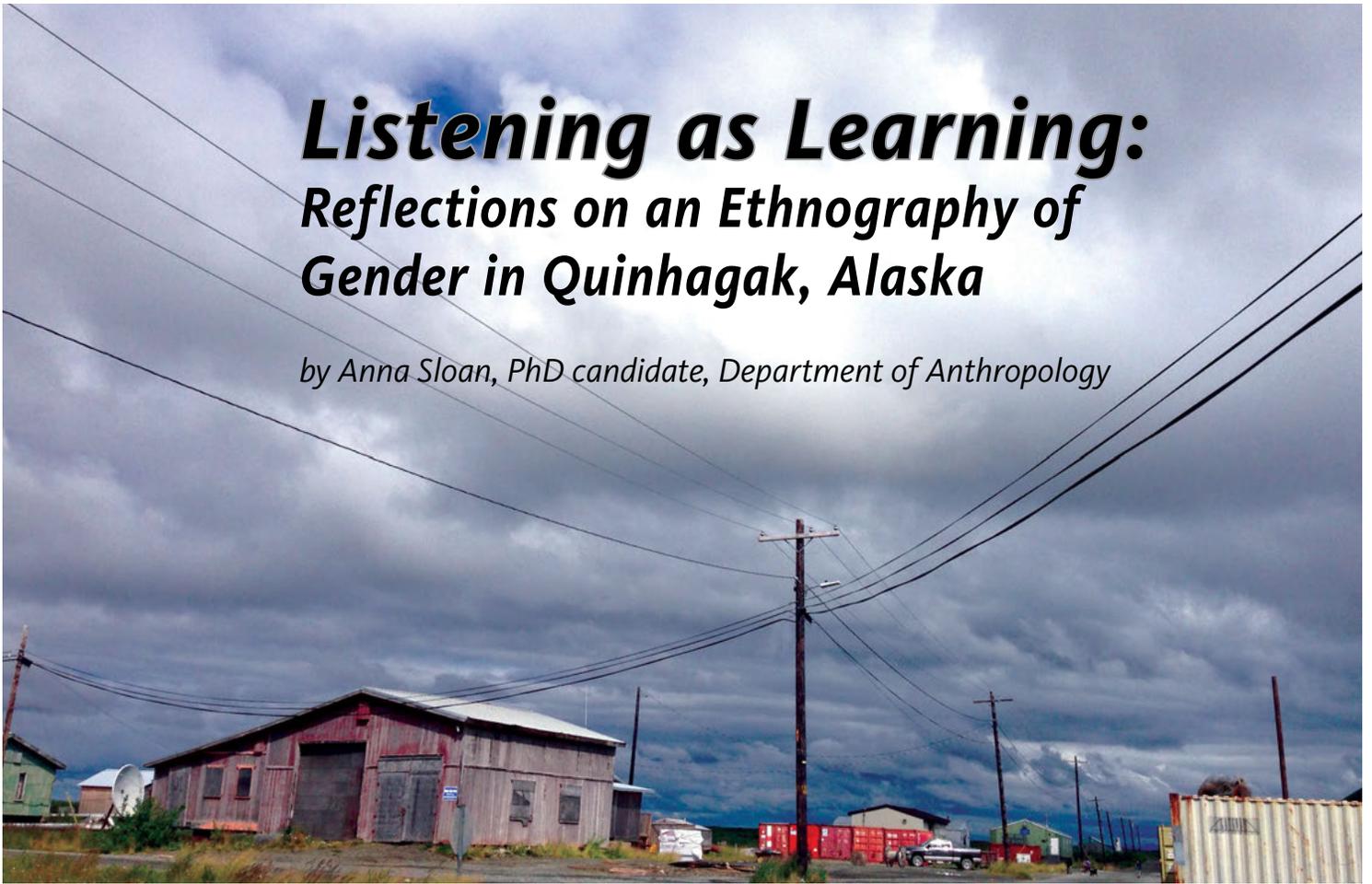
Let’s revisit the first question: what does empowerment mean for a woman in rural Punjab, situated miles away from a cosmopolitan city like Lahore or Islamabad where it is no longer taboo for women to leave their homes and to protest? How does affiliation by her work as an LHW impact how she sees herself and her rights, and how her immediate community sees her? Is her empowerment similar to what we see and expect from women in the West, or is it more nuanced to account for the patriarchy and oppression she faces in both direct and indirect ways?

From my visits to Pakistan, it seems that the women in my research are changing the way they see themselves based on the way they talk about the work they do and their contribution to their communities. In rural areas, however, women are still juggling their roles as mothers and wives to not overtly rebuke the power status. Their city counterparts have more opportunity to get together and demand their rights. I hope to be able to go back in the field again to find out if the transition continues in the same trajectory, and why, in future visits. ■

—Sarah Ahmed is a third year doctoral student in the Department of Sociology. Her research focuses on reconceptualizing what women’s empowerment and women’s rights means given the lived experiences of women in the development context in the developing Muslim countries, specifically Pakistan. She has an MS in sociology from UO, and an MA in international studies from the University of Washington, Seattle.

# Listening as Learning: Reflections on an Ethnography of Gender in Quinhagak, Alaska

by Anna Sloan, PhD candidate, Department of Anthropology



From the air on a sunny day, Alaska's Yukon-Kuskokwim Delta is a sight to see—a tangle of serpentine rivers winding across wavy terrain; sporadic lagoons filled with luminescent algae; every now and then some movement on the tundra, perhaps caribou; the edge of the Bering Sea shimmering in the distance. This is the landscape that surrounds Quinhagak<sup>1</sup>, a Yup'ik<sup>2</sup> village of about 700 residents that is also home to Nunalleq, an incredibly well-preserved thirteenth–seventeenth century archaeological site. With the help of a CSWS Graduate Student Research Grant, I traveled to Quinhagak in July 2015 to collect semi-structured interview data from local residents on the subject of gender in Yup'ik lifeways. My dissertation involves translating such data into a model for how gender operated in Yup'ik communities of the past, which will aid in the archaeological analysis of Nunalleq.

Through graduate studies in archaeologies of gender, colonialism, and indigeneity, I've learned that the contextual, intersectional concept of gender is best and most ethically explored when stakeholder communities are involved in research.



Top left: The village of Quinhagak / photo by Anna Sloan.  
• Above, from L-R: Village elder George Pleasant, Yup'ik speaker and translator Mary Church, and Anna Sloan looking at artifacts in the midst of interview research.

For much of its disciplinary history, archaeology excluded contemporary Indigenous communities (except as subjects of study under the “white gaze”), but recent critiques from Native scholars and communities are pushing archaeologists to attend to these inequities through community-based and participatory research programs. At the same time, Native feminists have drawn attention to the ways that gender is intertwined with colonial oppressions, noting the destruction of traditional gendered lifeways as a key tactic of colonialism. With these issues in mind, I designed my dissertation project to explore the archaeology of Yup'ik gender in ways that honor

Yup'ik knowledge while involving community stakeholders in data collection and interpretation. My goal for the 2015 field season was to listen to Yup'ik people's definitions of gender and their thoughts on what gender at the ancient village of Nunalleq may have looked like.

My first research challenge was recruitment. I had visited Quinhagak during the summer of 2014 as an archaeologist participating in Nunalleq excavations, but I had never experienced

the village as a cultural anthropologist looking for people to talk to. Most residents of Quinhagak know or are related to one another, and social life in the village takes place predominantly in person, with friends and family members running into each other on the street or dropping by houses for social visits. As an outsider to the community, without a network of recognizable faces, I wasn't quite sure where to begin. To this end, I was extremely fortunate to have the help and support of Warren Jones, president of the village corporation Qanirtuuq, Inc.,<sup>3</sup> and his assistant Louie, who provided me with phone numbers and suggested that I post a study advertisement at the corporation grocery store, one of the only shops in town and a hub of local activity. This plan worked, and by the next day Louie was fielding calls and assisting me in interview scheduling. Louie and Warren's help in connecting me to the community really made this interview project possible.

Though I began interviews with a predetermined set of questions, I quickly gleaned that going off-script was the most fruitful method for learning from project participants. Engaging in genuine, free-flowing conversations with Quinhagak residents not only resulted in interesting data, but also proved to be the happiest part of my days in the field. Though gender was the central subject of conversation, the semi-structured interview model allowed for each participant's own ideas, values, and voice to float to the surface. Over the course of fifteen interviews with women and men aged twenty-two to seventy-six, discussion topics ranged from the roles of mothers and fathers, the joys of hunting and fishing, ideas about ancient life in the village, the importance of education in rural communities, concerns about the survivance of the Yup'ik language, ghosts, religion, sexuality taboos, what women should do during pregnancy, the heartbreak of miscarriage, gender violence in Quinhagak, and why listening to the elders is of utmost importance to Yup'ik lifeways. In addition to audio-recording most interviews (with participant permission), I also took notes during each session and again at the end of every day in the hopes of determining what this shared knowledge indicated about the archaeology of Nunalleq.

Some strong themes began to emerge from these conversations. It was clear that many Quinhagak residents associated gender roles with subsistence tasks. Multiple participants discussing idealized men's roles as "providers" for their families through hunting and fishing, while archetypal Yup'ik women were tasked with processing the animals that men bring home as a result of these activities. While such associations are not novel (they are discussed in much of the literature on Yup'ik lifeways), I was struck by two aspects of these conversations on gender and subsistence: the fact that much flexibility exists within which gendered bodies actually do these subsistence tasks (e.g. men can learn to sew hides, traditionally a woman's task, without shame), and the mutual appreciation that participants expressed for the contributions of each sex.

I asked Quinhagak residents to discuss how gender relates to the qasgi, or "men's house," which was a typical feature in many pre-contact Yup'ik communities and where men and boys would reside communally in winter months. Evidence for a qasgi-like structure exists at the site, so understanding how gender relates to such spaces is an important goal of my project. When I mentioned the qasgi, people had interesting responses, referring to this space as simultaneously only for men but also like a "community center" for all members of a village. Two village elders poignantly observed that the contemporary equiva-

lent of a qasgi would be the Qanirtuuq community building, the location where all of my interviews were performed and where the archaeological team did much of their work. The Qanirtuuq building is certainly not a gender-segregated space, and I wonder if the association of "qasgi" with "place for men" has been over-emphasized in the anthropological literature. This is something that my research will continue to explore.

Some of the strongest and most interesting associations apparent in interviews were those between gender and teaching and learning. Again and again, when asked about the roles of women and men in Yup'ik culture, interviewees would bring up the notion of teaching. Passing gendered skills and information down to younger generations is seen as both virtuous and crucial to the survivance of Yup'ik lifeways. Age reveals itself as an intersectional factor here, with older people bearing the responsibility of teaching the young, and the young encouraged to honor their elders.

I will return to Quinhagak in mid-July 2017 to continue this research on gender. I'm looking forward to reacquainting



*Aerial view of the Yukon-Kuskokwim Delta / photo by Anna Sloan.*

myself with the village and catching up with the 2015 study participants, many of whom I now consider friends. My next phase of research is aimed at creating a model for if and how Yup'ik gender (which I now know to be associated with subsistence divisions of labor, spatial dynamics, and intergenerational teaching and learning) is embodied materially through artifacts and architectures of the Nunalleq site. This research continues to be immensely rewarding, thanks mostly to the graciousness of the Quinhagak community, which is full of people deeply engaged with their heritage whose voices should be honored in its interpretation. ■

—Anna Sloan is a PhD candidate in the Department of Anthropology. Her research interests in gender and colonialism in Alaska Native communities span the fields of archaeology and cultural anthropology.

#### END NOTES

1. Quinhagak, pronounced "Kwin-a-hawk" or "Kwin-hawk", translates roughly in Yup'ik to "newly formed river."
2. The Yup'ik are one of Alaska's Indigenous groups, inhabiting the southwestern parts of the state.
3. Under ANCSA, or the Alaska Native Claims Settlement Act of 1971, rights to Alaska Native lands and other assets are administered via regional- and village-level corporations. Qanirtuuq, Inc. serves as the ANCSA corporation for Quinhagak and helps to sponsor the excavations at Nunalleq, amongst other cultural preservation efforts.

# BEYOND BONDS OF BLOOD: *Queer Families and the Limits of the Marriage Equality Movement*

by Kenneth Surlles, PhD candidate, Department of History

The second anniversary of *Obergefell v. Hodges* (2015)—the landmark U.S. Supreme Court case that legalized same-sex marriage nationwide—provides an opportunity to reflect on the remarkable progress the nation has made towards LGBTQ+ rights. Americans are growing more accepting of LGBTQ+ people, and same-sex couples now have access to the thousands of benefits and protections marriage affords. While we can appreciate the appeal and successes of the marriage equality movement, we should also attend to its exclusion and shortcomings. Marriage, in its current form, is a privileging institution that exhausts monogamy, encourages pronatalism, and privatizes many protections and benefits we all depend on for survival. At the end of the twentieth century, when the nuclear family was in decline and legal marriage was becoming less dominant as an institution, the gay rights movement failed to radically disrupt the power of these institutions to compel conformity and selectively confer benefits. In doing so, it created a “good-gay, bad-gay” dichotomy that rendered queers further to the margins of society and shaped the terms by which LGBTQ+ people could gain acceptance and respectability.

Thus, the anniversary should also be a reminder that not all LGBTQ+ people have aspired to marry and form nuclear families. In the decades before marriage equality, queer people devised families that both transgressed the socially sanctioned, white middle-class nuclear family ideal and offered meaningful alternatives to it.<sup>1</sup> They created chosen peer families, ballroom families, domestic partnerships, multi-parent households, street families, and many more groups. These creative and highly adaptive kinship systems fulfilled desires, offered a sense of belonging, and helped members cope with myriad oppressions prevalent in the twentieth century. Queer families offer activists and

policy makers a liberating model for how to design and implement laws, social programs, and public directives that can help curb the inequalities and deprivations that exist across the whole spectrum of family arrangements in America.<sup>2</sup>

In the post-World War II decades, a growing number of LGBTQ+ people left their families of origin and migrated to gay urban enclaves where vibrant subcultures, political organizations, gay businesses, and informal support networks arose. In the context of these communities, many white, middle-class gay men and lesbians formed chosen peer families to provide the reciprocal care and sense of belonging central to their survival and wellbeing. Craig Louis, a white, middle-class gay man from Texas, moved to San Francisco in the 1970s to participate in this new milieu. After being rejected by his biological parents, Craig formed a peer family with a group of friends, lovers, and ex-lovers who vacationed together, celebrated holidays, and enjoyed weekly family dinners. After his diagnosis of HIV/AIDS in 1986, Craig’s peer family became affectionately known

“Queer families offer activists and policy makers a liberating model for how to design and implement laws, social programs, and public directives that can help curb the inequalities and deprivations that exist across the whole spectrum of family arrangements in America.”

as “The Craig Group.” Members of his peer family rotated shifts cooking, cleaning, and chauffeuring Craig to doctor’s appointments, and kept one another company in times of sickness and depression.

Every few months Craig’s chosen peer family sent out a newsletter updating extended friends and acquaintances on Craig’s condition. In 1988, a few months before his death, Martha Ransom wrote:

Craig, I love you. You’ve reminded me of what is best and dearest about being human, . . . I feel afraid and sad when I think about losing you, but I also feel lucky and glad for all the times we’ve had. Whatever else comes your way, be secure in the knowledge that you’ve enriched my life immeasurably and I’ll always be grateful for the chance to have known you.<sup>3</sup>

Ransom’s tribute to Craig reveals that chosen peer families were not constructed on fleeting friendships or frivolous lovers, but on abiding relationships between people who understood and supported one another throughout life.

While gay men held a range of relational and sexual values, many believed that multiple sexual partners could exist without destabilizing their primary emotional relationship.<sup>4</sup> Chosen peer families offered gay men the sexual autonomy that monogamous, marriage-based nuclear families usually denied. In the postmortem newsletter sent out by Craig’s peer family, Allen wrote, “Craig was nothing more, and certainly nothing less than he presented himself to be. Our shared hedonism took [us] to places I could not have gone with

many other people. No matter what we did, for Craig it was okay to do whatever felt good for you, without fear of being judged by others.”<sup>5</sup> By placing legal marriage at the center of its political agenda, the gay rights movement privileged monogamy over the “hedonistic” sexuality that many gay men considered central to their liberation. It also rendered invisible the mutually dependent peer families that supported and cared for HIV+ men like Craig Louis.



Kenneth Surles, New York City, 2013 / photo by Jess Surles.

The kinship choices of LGBTQ+ people were structured and constrained by institutional racism, heterosexism, and economic injustice. In response to critical needs such as housing, food, healthcare, and gainful employment, many queer people of color created ballroom families. These families were formed out of “ball culture,” an underground drag scene created in the early twentieth century by queer people of color who were excluded from the broader social, political, and culture institutions indigenous to their communities of origin. Ball culture is a performative social event featuring drag and voguing competitions performed by ballroom families. Those who participate in ball culture are usually young, poor, gender nonconforming people of color, who have been rejected by their families of origin.

Ballroom families are more than a site of leisure or entertainment. They offered members an accepting and supportive environment to discover and express flexible and non-binary gender identities.<sup>6</sup> As gender theorist, Judith Butler noted, “These men mother one another, house

one another, rear one another, and the resignification of the family through these terms is not a vain or useless imitation, but the social and discursive building of a community, a community that binds, cares, and teaches, that shelters and enables.”<sup>7</sup>

Pepper LaBeija, housemother of New York City’s House LaBeija during the 1980s and 90s, emphasized the sense of belonging that queer people of color derive from ballroom families, “When someone is rejected by their mother, father, and family, they get out into the world and they search . . . for someone to fill that void. . . I’ve had kids come to me and latch on to me like I am their mother or father and they can talk to me because I’m gay and they are gay.”<sup>8</sup>

LGBTQ Americans challenged their exclusion from the institutions of marriage and the nuclear family by constructing queer families of resilience. These families were built on reciprocal patterns of care, emotional support, sexual satisfaction, material sustenance, and a sense of belonging. While marriage equality should be celebrated for the important benefits it has

extended to same-sex couples and their children, we should also consider that it has undermined the sexual autonomy, gender identities, and flexible families formed by many queer people. It has also done little to address the racial and economic marginalization that trans-people, queer people of color, sex workers, and working-class LGBTQ+ people continue to confront. As long as access to political, social, and cultural institutions is based on conforming to heteronormative values, the rights of LGBTQ+ Americans are on unsteady ground. Queer activists and their allies should continue to fight for policies that de-institutionalize social relationships, guarantee every American access to basic economic needs, and honor the self-determination of all Americans to define their sexuality, gender, and family in ways that align with their sense of self, allowing them to fulfill desires, and to meet the needs of the communities they inhabit. ■

—Kenneth Surles served as a graduate teaching fellow for the UO Department of Women’s and Gender Studies while working toward his PhD in the Department of History. He studies modern U.S. history, with a focus on marriage and family, gender and sexuality, and LGBTQ history; and he earned his M.A. in U.S. History from the University of North Carolina at Greensboro (2013). Surles received a 2016-17 CSWS Graduate Student Research Grant toward work on this project.

## END NOTES

1. In the decades after the Second World War, the bourgeois nuclear family, which consisted of a monogamous, heterosexual married couple living under one roof with their biological children, became the iconic standard against which all other kinship systems were judged. My use of the term “queer” refers to the non-normative or non-conforming attributes of LGBTQ+ families that transgressed these ideals.
2. Timothy Laurie and Hannah Stark. “Reconsidering Kinship: Beyond the Nuclear Family with Deleuze and Guattari.” *Cultural Studies Review* 18, no. 1 (2012): 19-39.
3. Martha Ransom, “The Craig Report, 1987-1988,” December 1987, Craig Louis Papers, Box 1, Folder 2.
4. Brad Van Eeden-Moorefield, Kevin Malloy, Kristen Benson, “Gay Men’s (Non)Monogamy Ideals and Lived Experiences,” *Sex Roles* 75, no. 1 (2016): 43-55.
5. Harold to “The Craig Group,” July 17, 1988, Craig Louis Papers, Coll. 1988-02, Box 1, Folder 2, GLBT Historical Society, San Francisco, CA.
6. For a detailed study of ball culture see Marlon Bailey, *Butch Queens up in Pumps: Gender, Performance, and Ballroom Culture in Detroit*. (Ann Arbor, MI: University of Michigan Press, 2013).
7. Judith Butler, *Bodies that Matter: On the Discursive Limits of “Sex”* (London; Routledge, 1993). 137.
8. *Paris Is Burning*. Jenny Livingston. Off White Productions, 1991.

## PLACING MEXICO ON THE MAP: Rosario Castellanos and Global Feminist Literature

by Erin Gallo, PhD candidate, Department of Romance Languages

In May 2016, Google celebrated Rosario Castellanos (1925-1974) with a [doodle of the Mexican feminist author](#) gazing up towards the moon, championing her work as “fundamental to the development of the female voice in literature, both in her homeland and across the world.” This homage—which appeared serendipitously as I was in the depths of my dissertation, an intellectual biography of Castellanos—illustrated the international dimensions at the core of her feminist journey I was intending to highlight. Google’s appreciation of Castellanos redeemed the



Erin Gallo at the Literature and Philosophy library at the Universidad Nacional Autónoma de México.

author known primarily within the contexts of the Spanish-speaking world despite that her work speaks to and is shaped by feminist discourses around the globe.

My dissertation, *International Interventions: Rosario Castellanos and Global Feminist Literature*, argues that Castellanos was deeply invested in feminist discourses emerging across the world with a caveat: As a Mexican woman she tackled postcolonial dynamics at home like race, class, and political corruption that were foreign to First-World feminists’ agendas.

Castellanos was a Cold War cosmopolitan who could not escape her marginality as a Mexican when facing other figures of the second-wave. To access this dynamic I read her alongside Simone de Beauvoir, Simone Weil, Betty Friedan, Virginia Woolf, Emily Dickinson, Ivy Compton-Burnett, Sor Juana Inés de la Cruz, Gabriela Mistral, Clarice Lispector, and other less-canonical figures, showing how she mediated their relevance to her local context.

In the second half of the twentieth century, Castellanos’s extraordinary cosmopolitan biography tells a tale of feminism in transit: in 1950 she lived in Spain on a scholarship funded by Francoist Spain; throughout the ‘60s she wrote extensively for the local liberal print, *Excelsior*; from 1966-67 she worked at three state universities in the U.S. as a visiting professor of Spanish; in 1969 she traveled to Chile for an international literary gathering; in 1971 she visited her friend, Octavio Paz, in Paris while he was the Mexican Ambassador to France and that same year she was appointed as Mexico’s Ambassador to Israel until her untimely death in 1974. After analyzing these international travels alongside the massive corpus of literature she produced throughout this time (more than ten poetry collections and five essay collections, among novels, plays, and short stories), it becomes evident that her formation as a global citizen is inextricable from the feminist character of her literary evolution.

Unfortunately for her because they were equals and contemporaries, Castellanos has been considered the “Simone de Beauvoir” of Mexico, an analogy that reproduces the colonial dynamic that assumes Beauvoir must have influenced Castellanos. But Castellanos’s groundbreaking 1950 master’s thesis “Sobre cultura femenina” was published just one year after the publication of “Le deuxième sexe”

and before Castellanos had read Beauvoir. Furthermore, the texts undertake women’s social and cultural marginality from strikingly similar angles, which means that Beauvoir could not have yet “influenced” the Mexican woman. These kinds of biases lurk behind what it means to consider Castellanos in the same light as other second-wave feminists.

My research has been motivated by the fact that Castellanos’s biography is fraught with gaps. For instance, in order to document her time as a visiting professor at three U.S. universities between 1966-67—during the inchoate stages of the U.S. Women’s Liberation Movement—I interviewed two of her former students from the University of Wisconsin, Madison and Indiana University,

“Castellanos was a Cold War cosmopolitan who could not escape her marginality as a Mexican when facing other figures of the second-wave.”

Bloomington, both of whom attested with clarity and fondness to her personae in and out of the classroom. I recovered documents from Indiana University that brought me closer to her self-representation. I spoke with an expert on Latin American intellectuals in the U.S. academy, who confessed she had never learned that Castellanos was among this literary horde, an exercise in the invisibility of women in history.

Thanks to a research grant from the CSWS I spent winter term of 2016 in Mexico City finishing crucial research for my dissertation. I accessed texts and individuals that are unavailable in the U.S., such as a collection of touching poems and memoirs dedicated to Castellanos immediately following her death in 1974. Her intellectual legacy was evident each day that I sat at the buzzing Librería Rosario Castellanos in the Colonia Condesa, inching closer to her



Cover of *El Eterno Femenino*, one of the texts that Gallo is studying.

life and works by absorbing the soundscapes and landscapes that impacted her literary production while she was living in Mexico City. Her literature reverberated in the language, culture, and political climate of today, allowing me to make broader connections to Mexico’s current events. For example, the nationalist rhetoric she

deplored in the 1960s was exaggerated on radio and TV during Pope Francis’s extravagant visit in February to “secular” Mexico.

Global feminism is a notion that began with the 1975 International Women’s Year held in Castellanos’s home in Mexico City, but the author’s untimely death in 1974 came just one year earlier. Although it was the most momentous event of its time to bring women of the world together, 1975 marks the initial clash of First- and Third-World feminisms that would be the beginning of a more inclusive and locally responsive third-wave. Perhaps it was here in Mexico City in 1975 that Castellanos could have put Mexico on the map in feminist terms, rather than making her global debut in a 2016 Google doodle. ■

—Erin Gallo received a 2015-16 CSWS Graduate Student Research Grant in support of this research project.

# Gender, Land, and Food Sovereignty in Nicaragua

by Rachel Mallinga, Master's Candidate, Department of Public Policy, Planning, and Management

Originally, I had intended to research land security and food sovereignty with rural peasant women. When I arrived in Managua, however, it became apparent that talking to representatives of farmworker unions which have numerous female members that I would need to narrow my focus to land security, because Nicaraguan women who obtain land obviously use it to support their families. Additionally, several years ago Law 717 was passed in the national assembly which promised the creation of low interest loans for women to purchase land. Because there was a law that supported women's land purchases, I decided to focus on it.

The objective of my research was to find out what obstacles—economic, gender discrimination, and so on—prevent women from obtaining land. To study this, I examined how the Nicaraguan government, nonprofits, unions, and other entities support or advocate for women's land security, what the significance of obtaining it is for rural peasant women, how some rural women have been able to obtain land, and other factors that relate to gender and land security.

I conducted preliminary research on land security, gender, and organizations that advocated for gender issues. I carried out preliminary research in the United States on women's rights and gender issues, and on unions and cooperatives that supported and had women members. I also identified five nongovernmental organizations and unions that have women members, as well as gender advocacy groups and collectives. In Nicaragua, I interviewed more than twenty-nine women who are members of cooperatives, landowners, community organizers, staff and administrators of rural women's advocacy groups, nonprofits, and union members. The organizations whose members I interviewed were:

- *Asociación de Trabajadores del Campo* (Association of Rural Workers, ATC) – An organization that supports union organizing and agricultural cooperatives in Nicaragua and throughout Latin America. They provide educational workshops on gender issues and agricultural methods.
- *Coordinador de Mujeres Rurales* (Coordinator of Rural Women, CMR) – Advocates for rural women's rights through training on capacity building, advocacy for policies on women's issues, and economic support for women.
- *Federación Agropecuaria de Cooperativas de Mujeres Productoras del Campo de Nicaragua* (Farming Federation of Producing Women's Cooperatives of the Nicaraguan Countryside, FEMUPROCAN) – Organizes ten cooperative unions of about 4,200 women to promote and provide resources for entrepreneurship for rural women.
- *La Fem/Las Diosas* – La Fem works with rural women's coffee growing and producing collectives by providing training on production, using traditional indigenous farming techniques. Las Diosas is a cooperative that exports organically produced coffee internationally.
- *Unión Nacional Agropecuaria de Productores y Asociados* (National Farming Union of Associated Producers, UNAPA) – Union of producers who promote food sovereignty, fair trade, and economic and social development.

I focused on four areas regarding land sovereignty: land security, the significance of owning land, obstacles these women face, and the support they receive. Additionally, I included any outside comments that were mentioned that contribute to the issue of land security.

Forty-one percent of the respondents said that being part of a cooperative helped them to secure land. "Women support women, we want each other to be successful. We pass information on what organizations help



Rachel Mallinga in Nicaragua.

educate women on how to save and other support programs."

Of the women I interviewed, 7 percent received land after working on a government-owned farm for a set number of years (seven to ten years), and 7 percent secured land because of their families' support for participation in the Sandinista revolution, or from the support of the government.

Sixty-nine percent said that owning land was significant because having land ensured that they were able to feed their family and have the possibility to create a business selling surplus food. In addition, 25 percent of the respondents felt that land security led to entrepreneurial endeavors, for example, joining with other women to form cooperatives.

One of the women commented: "It can feed their family and [allow] exchange with others for other items [food]. Further down the way, a person can save and possibly open a small stall that they can sell goods to other in their community."

Obstacles that women face regarding land security included the lack of accessible health care providers because of living in rural areas and the lack of capital to purchase land. A woman commented: "The government passes Law 717 giving hope to women that they will gain the means to purchase land. It was an empty promise and the government should start again with creating such a program and implementing a timeline."

Women received support through unions and advocacy groups that provided information about their rights and social issues. Many women felt support from elders who help educate younger women on how to practice indigenous ways of farming.

Women I interviewed brought up sexual assault in their conversations, as well as the lack of police protection in rural areas. Most of the women I interviewed lived alone with children. One said, "If we call the police to report a crime they come very late. We are living in fear." I was not able to gather information about whether this impacted land sovereignty, but it can be inferred that this impacts their lives and that many of them fear for their personal well-being.

I concluded from my interviews that peasant rural women in Nicaragua need capital through microloans or other forms of financial support that will not place them in debt. If women are able to secure land, this will lead to economic growth and stability for Nicaraguan families. If the government wishes to create policies like Law 717, they must implement a timeline for it to assure women have access to quality land and financial support. ■

—Rachel Mallinga received a 2015-16 CSWS Graduate Student Research Grant in support of this research. A Eugene transplant from Chicago, she is a graduate student in the Department of Planning, Public Policy, and Management in the Nonprofit Management Program.

## *The Twelve Tribes of Hattie*

Panelist commentary by  
Sharon Luk, Assistant Professor  
UO Department of English

Ayana Mathis delivered the keynote talk at the 2017 CSWS Northwest Women Writers Symposium, following a panel discussion focused on her novel



One of four panelists to participate in a discussion focused on Ayana Mathis's novel *The Twelve Tribes of Hattie*, UO English professor Sharon Luk focused her comments on a passage that begins at the bottom of p. 64 of the paperback edition.

I would like to preface my comments by quickly situating myself as a reader: first, as a woman of color who turns to books like this out of a need for validation and for wisdom; through the courage of our artists, to have my feelings and experiences clarified in a way that's impossible to clarify on my own. Second, I come to this book also as a scholar, someone whose life's work has become not just appreciating books but, inevitably and over time, starting to read each book as part of different genealogies of thought that span centuries, intellectual traditions, and historical struggles. So, at the crossroads of both these positionalities, for me, the achievement of this book resides not only in the singularity or integrity of its own self-contained universe, but also in the challenges I imagine the artist must face in finding a unique place for her work within the densest matrix of every story and every struggle that has preceded her own. What a daunting task! And for *The Twelve Tribes of Hattie*, I see furthermore at least two particular challenges.

One: Mathis has, in significant ways, chosen to take on the dilemmas of racialized maternity, which, to my mind, is very difficult at this point in time to do *well*. On the one hand, across women of color feminisms of all ethno-racial foundations, the problem of systematic violence and its effects on matriarchy and kinship are so fundamental to everything we think, do, and become; and as such, on the other hand, a relative abundance of our literatures have addressed these problems and hence, over time, the discourses can become to some degree canonized or formulaic, adding pressure to the task to create so-called "original" work. And two: having delivered to us this breathtaking book, when I googled Ayana Mathis to get a sense of *the* "Ayana Mathis," I kept reading over and over again comparisons to Toni Morrison. (OK, let me just say that if that were me I'd be ready to go to the grave since, seriously, is there any greater achievement in life?) But that's also to say, such comparison returns to the simultaneous honor and profound challenge of the artist's creative dilemma, in which every word you write is inextricably bound up with

the legacy of your elders and ancestors and a reflection of the seemingly limitless intellectual heritage you hope to represent in *all* its richness. *That is a lot to carry....*and to carry with at least the appearance of grace.

And so, in that sense, "comparisons," if you can call it that—perhaps more precisely it may be called an *inheritance*, expressing itself most immediately as a likeness but containing within it an irreducible difference—this inheritance is indeed inescapable, surviving even our own greatest attempts to disavow or distance from it. Finally, then, it is within this context that as I read *The Twelve Tribes of Hattie*, its uniqueness and its elegance simultaneously evoked for me the uniqueness and elegance of other works of Black feminist art I felt that Mathis paid tribute to and made proud; and the more revelatory and expansive the originality of this work, chapter after chapter, in my eyes only the more connected rather than separate it became to the past and, in a way, to the future too. All this is by way of coming back to this passage I selected—I promise! But maybe the point is that getting there necessitates taking the long road.

To get there, first, I think we have to go through what happens stylistically in this work, the way that through each of the twelve tribes, the figure of Hattie becomes not only present to us but the very center of gravity of the entire universe of the book; and yet, in the final instance, the economy of the narrative structure—which is also to say, the limits of representation of the subject—renders Hattie's subjectivity fundamentally inaccessible to us, undeniably opaque in a way that, from the very title of the book, reminded me of a tradition of radical negation in Black feminist thought and literature. For me, perhaps one of the most shining examples of this trajectory within twentieth-century literary art is the work of Jamaica Kincaid, and my imagination took a palpable turn to her novel, *The Autobiography of My Mother*, which ends, "This account of my life has been an account of my mother's life as much as it has been



Panelist Sharon Luk discusses Ayana Mathis's novel through the lens of her scholarship, while panelist and novelist Marjorie Celona listens in.

## 6th annual CSWS Northwest Women Writer's Symposium Women & Work: Stories of the Great Migration

Oprah selected Ayana Mathis's novel *The Twelve Tribes of Hattie* for her celebrated Book Club, and CSWS selected Ayana Mathis as the keynote speaker for the 2017 CSWS Northwest Women Writers Symposium. Speaking before about 120 people at the Downtown Public Library, Mathis delivered a powerful message, reminding her audience that inaction is never a clear response to a moment in the crossroads.

Mathis talked about the current political climate under newly elected president Donald Trump, discussed her writing process, and talked about her novel *The Twelve Tribes of Hattie* in relation to the "Great Migration" and her own life story. From 1917 - 1971, more than six million Black people migrated from the southern United States to the north, part of the grand tradition of immigration, but happening entirely within the borders of one country. They were fleeing a place where they were in danger, but going into places where they weren't necessarily welcome.

Hattie, the main character in Mathis's novel, is a Job-ean figure who "prepares her children for a world that will not receive them with kindness," Mathis said. But the arc of the novel is moving from something like lovelessness to love, hopelessness to hope.

Earlier in the day, Mathis took part in a panel discussion of her novel on campus at the JSMA. Panelists included Marjorie Celona, assistant professor, Creative Writing Program; Sharon Luk, assistant professor, Department of English; Michelle McKinley, director, CSWS, and professor, School of Law; and Mo Young, Equity and Access Coordinator, Lane County. ■

an account of mine, and even so, again it is an account of the life of the children I did not have, as it is their account of me...This is the account of the person who was never allowed to be and an account of the person I did not allow myself to become." What a stunning and paradoxical *refusal*, both to disarticulate from the maternal trace and, more viscerally and to put bluntly, to "get over it."

But, of course, this is not to suggest that *The Twelve Tribes of Hattie* is somehow merely derivative of such precedents—or, let's say more precisely, that if this work is descended from, itself also touched by a certain maternal trace that cannot be refused or gotten over, that it is not merely some ritual repetition of past work. For instance, in this world of meaning Hattie moves closer towards the limits of *becoming*, even if she remains unknowable to us. For another thing, there are twelve others, not just children, but *tribes*, a social multiplicity contextualized by the epigraph from Deuteronomy "...and I selected twelve of you, one from each tribe." Deep within the realms of Black negativity, then, we are presented with an amalgam of subjectivities, the infinite complexities of each of their inner lives and the extensive reach of their interconnectedness with each other and with history: all of which comes back to the singular, simultaneously self-obvious and unfathomable presence of the working-class African American maternal figure, the inner sociality of Black female subjectivity at the crossroads of subject and object.

One last detour, then, before we come back to the passage at hand. The novel begins with Philadelphia and Jubilee—begins in some ways with absolutely no mercy as we are introduced to a woman, at the doorstep of imagined opportunity, instead condemned to the grief magnetized by Black maternity, failed in her struggles to help her newborns survive the brutalities of this world. In this sense, Philadelphia and Jubilee's deaths, the scar of their absence marking from the outset the hyper-visibility of Hattie's condition of being *broken*, did to my mind and in a very immediate way bring Toni Morrison's energy to this book. Specifically, I went to the inscrutable Black femininity epitomized by *Sula*, a title character herself drawn from the inheritance of Blues women, in which Morrison presents to us, without apology or qualification, the self-identified "strangeness" of Black female subjectivity arising as "the consequence of an idle imagination...and like any artist with no form she became dangerous." In Hortense Spillers' meditation on the significance and signification of *Sula*, Spillers thus reflects that "her audience is forced to accept the corruption of absolutes and what has been left in their place: the complex, alienated, transitory gestures of a personality who has no framework of moral reference beyond or other than herself...*Sula* is Morrison's deliberate hypothesis." And so, likewise, we are given this presentation of Hattie as perhaps *Mathis's* deliberate hypothesis—a Black maternal figure whose imagination has been rendered idle and whose art of caring has been rendered formless, the fatal force of racism not affording Hattie the luxury of moral reference beyond or other than herself; and yet, nevertheless still conceived of as not only a survivor but incumbent matriarch of the remaining tribes and each of their own struggles towards fulfilling the promise and the prophecy of freedom. From this perspective, even as Rita Dove's words appear alongside Deuteronomy in the book's epigraph to remind us that "The house, shut up like a pocket watch,/those tight hearts breathing inside—/she could never invent them," we are confronted in the working through of a hypothesis that is Hattie with a new problematic, one emerging out of the fundamental ambivalence between where Hattie ends and her tribes begin: that is, if she could not invent them, will they or their tribes indeed, have invented *her*? This question arguably haunts each of the chapters, felt as unfulfilled and unfillable desire that animates or colors Hattie's presence in the simultaneity of her being and undoing.

At last, then, in the story of Six, we are given over to human revelation in the burn of what will always remain broken, scarred, ultimately unfixable—Six in the clouded and grainy light, unable even to find his pants; unsure of what town he's in or in whose house he has passed out; shamed by his scars and the nakedness of his own damage. And in the absence of a mode of recovery or reconciliation in which we're supposed to master an art of "getting over it"—which means getting over the heritage of our mothers in order to avail ourselves to the spoils of white supremacy—in the inability or refusal to do so, in all this brokenness, emerges this *calling* towards life's mystery that, despite every conceit of human mastery, absolutely cannot be controlled or disavowed and is made manifest in Reverend Grist's affirmation of the gift and work of art that itself ultimately cannot be repressed. And so, in the intersubjectivity of Hattie and Six, the mother in terror and the boy caught in the vast array of his earthly displacements, we are ultimately reminded in this passage of the terrible beauty, the brutal tenderness, residing in the interwovenness of Black maternity, kinship, art, and prophetic tradition through which Black life and its universal force are still becoming, and guided by a yet unknown form of Power, which in the final instance is only reinforced rather than overturned by what is held in the hands of Hattie and Cassie without need for intercession, contains within it the living promise of an impossibility made flesh. For this most urgent lesson and example in what Fred Moten calls "making an art of making art," Ayana Mathis, we celebrate and thank you. ■

# HIGHLIGHTS FROM THE ACADEMIC YEAR

## Lynn Stephen chosen to lead LASA

UO anthropology professor Lynn Stephen is in line to lead the largest association of researchers in the field after being elected vice president of the Latin American Studies Association. Stephen will begin a one-year term in June and will then serve as president of the association for a year beginning in June 2018. She'll then spend a year mentoring the next generation of LASA leaders.

The Latin American Studies Association has more than 12,000 members, 60 percent of whom live outside the United States. In the organization's 50 years, it has had members from 90 countries. Dr. Stephen said she "will use the office to continue building hemispheric relations in the Americas and beyond in the face of isolationist policy proposals."

## Gina Herrmann: NEH grant & mentorship award

The UO Graduate School awarded Gina Herrmann its Excellence Award for Outstanding Mentorship in Graduate Studies. Herrmann is an associate professor of Spanish in the Department of Romance Languages. Herrmann also received a National Endowment for the Humanities grant for 2017-18 to continue research on her book project, *Voices of the Vanquished: Spanish Women on the Left between Franco and Hitler*.

## Martin Luther King, Jr. Awards

CSWS director Michelle McKinley and associate director Sangita Gopal were among those honored at this year's Martin Luther King, Jr. Awards Luncheon presented by the UO's Division of Equity and Inclusion at the Ford Alumni Center on the UO campus. They were recognized for their exemplary work to further civil rights, equity, and inclusion in the model of Dr. Martin Luther King, Jr., with Prof. Gopal selected as one of two faculty winners of the 2016-17 awards.

Karen Ford, CSWS faculty affiliate, English professor, and UO Associate Dean for Humanities, was selected as the second award winner. Rachel Malinga, a graduate student in the Nonprofit Management Program, Department of Planning, Public Policy, and Management and a 2015-16 CSWS Graduate Student Research Award winner, was among six student winners.



Sangita Gopal and Michelle McKinley at the MLK Awards celebration, 2017 / photo by Mickey Stellavato.



Lynn Stephen, 2017 Latino Roots celebration / photo by Jack Liu.

## Michelle McKinley Wins Multiple Awards

For her new book *Fractional Freedoms*, CSWS director Michelle McKinley was awarded the 2017 Judy Ewell Award for the Best Publication in Women's History, presented by the Rocky Mountain Council for Latin American Studies (RMCLAS). Also, the Law and Society Association selected her to receive an honorable mention for the J. Willard Hurst Prize for this book. The UO Knight Law School's faculty personnel committee chose McKinley as the recipient of the 2017 Orlando J. Hollis Teaching Award, the law school's highest teaching honor.

## Mai-Lin Cheng Receives Two Research Fellowships

Mai-Lin Cheng, assistant professor of literature, Robert D. Clark Honors College, was appointed an Andrew W. Mellon Foundation Fellow at The Huntington for a period of two months. She also received a UCLA Clark Memorial Library fellowship. Both awards are for her new book project, "Autotopography: Place and Commonplace in Romanticism and After."

## Leslie Steeves: Teresa Award

H. Leslie Steeves received the International Communication Association's Teresa Award for the Advancement of Feminist Scholarship, which recognizes work that has made significant contributions to the development, reach and influence of feminist scholarship. A professor and senior associate dean, academic affairs, in the School of Journalism and Communication, she is also director of SOJC's Media in Ghana program.

## Anita Weiss receives large research grant

CSWS faculty affiliate Anita M. Weiss—a professor in the UO Department of International Studies—received a Harry Frank Guggenheim Research Award in the amount of \$34,000 to support research for her book project *Countering Violent Extremism in Pakistan: Local Actions, Local Voices*. The research will be conducted September 2017 – March 2018. The Harry Frank Guggenheim Foundation "supports research and programs to enhance understanding and develop solutions to violence and conflict in the United

States and around the globe."

## Fund for Faculty Excellence Awards

Kari Norgaard, sociology; Beata Stawarska, philosophy; and Gyoung-Ah Lee, anthropology, are among 16 recipients of UO's 2017-18 Fund for Faculty Excellence Awards. The award provides faculty members with a \$20,000 salary supplement or \$30,000 for research support.

## UO Faculty Research Awards

Krista Chronister, counseling psychology; Fabienne Moore, romance languages; and Xiabo Su, geography, are among those receiving Faculty Research Awards from the UO Office of Research & Innovation.

## Outstanding Employee Award: Rebecca Flynn

Rebecca Flynn, JD, codirector of the Wayne Morse Center for Law and Politics, received a 2016 UO Outstanding Employee Award.

## Marjorie Celona: multiple achievements

Marjorie Celona, assistant professor in the Creative Writing Program, published a story, "Counterblast," in the Spring 2017 issue of *The Southern Review*. She also received a research grant from the Canada Council for the Arts and a UO Creative Arts faculty summer stipend. In September, she'll be in residence at the Mineral School, an artists' community near Mt. Rainier.

## Williams Fellowship: Julie Voelker-Morris

Julie Voelker-Morris received a 2017-18 Williams Fellowship for commitment to undergraduate education. A senior instructor in arts and administration, she teaches courses in arts and culture management as well as in comics and cartoon studies, first-year programs, and common reading. Also, she and Ben Saunders, English, again received a Rippey Innovative Teaching Award.

## Stephen Wooten: Excellence in Teaching Award

Stephen Wooten, professor of international studies & director of the UO Food Studies Program, received a UO Excellence in Teaching Award for Sustainability, given for his "achievements both in teaching and in crafting a program that supports and promotes sustainability."

This was a year in which UO graduated its first eight undergraduates with a minor in food studies, a program incubated in part through the CSWS Food in the Field Research Interest Group.

## Karen Ford Appointed Interim Dean of CHC

Karen Ford, English professor and divisional dean for humanities in the College of Arts and Sciences, will serve in a dual role during AY 2017-18 after accepting the interim deanship in the Clark Honors College.

## Tenure & Promotion

Congratulations to members of the CSWS community who earned promotions effective 2017-18 AY. Among those moving into full professor status are Krista Chronister in counseling psychology, CSWS director Michelle McKinley in law, Kate Mondloch in the history of art and architecture, and Erin McKenna in philosophy.

## 2017-18 CSWS RESEARCH GRANT AWARD WINNERS

CSWS awarded more than \$60,000 in undergraduate, graduate, and faculty research grants to support research on women and gender during the 2017-18 Academic Year. PhD candidate Yi Yu, Department of Geography, was chosen from a strong pool of applicants to receive the prestigious Jane Grant Dissertation Fellowship for her dissertation research, which “focuses on female professional caregivers in China’s state-owned social welfare institutions and examines the complex roles they play in raising orphans.”

CSWS also funded two sociology graduate students who are exploring work-life conflicts among workers in Portland, Oregon, with particular attention to women, minorities, and immigrants, in sectors that use unpredictable scheduling practices. Another grant funds a sociology graduate student doing an ethnographic study that examines “how Latina moms of kids with disabilities become advocates for themselves and their children in the special education system in Oregon.” CSWS will also support the research of a doctoral student in human physiology, who is studying physiological and functional differences in traumatic brain injury in women and men, work which can be used “to establish sex-specific rehabilitation protocols.”

Margaret Bostrom, a doctoral candidate in the Department of English, received both a CSWS Graduate Research Grant and the Fortnightly Club of Eugene. Bostrom’s research is titled, “Are you sure, Sweetheart, that you want to be well?: Feminisms, Fitness, and the Politics of Wellness and Welfare in the 1980s.”

CSWS-funded faculty research includes a book project by Eileen Otis, an associate professor in the Department of Sociology, on “Women, Wal-Mart and Labor Resistance in China.” Otis will investigate recent organized resistance among the mostly women workers at Wal-Mart retail stores in southern China, the “final segment of a long-term ethnographic project examining the experiences, opportunities, conundrums and new identities created by the labor of women in China’s globalizing service sector, focusing on the world’s largest retailer, Wal-Mart.” CSWS previously supported earlier work on this project.

Faculty grant recipient Dyana Mason, an assistant professor in the Department of Public Planning, Public Policy and Management (PPPM), is studying community development projects in Laos to gather material to help understand the clashing ideas in structure and ideology among stakeholders for her project, “Institutional Logics, Hybridity and Women’s Empowerment in an International Development Program.” Michelle Byrne, a post-doctoral research scholar in the Department of Psychology, is gathering information about how interactions between childhood maltreatment and mental health affect the immune system in adolescent girls for her project, “Interactions of Abuse and Mental Illness in the Development of Girls’ Immune Health.” Tatiana Bryant, an assistant librarian in the UO Libraries, was awarded funding for her project, “Gender Performance and Identity in Librarianship.”

In all, ten UO graduate students will receive awards ranging from \$1,000 to more than \$12,000. Four faculty scholars will receive awards ranging from \$3,000 to \$6,000 each.

Additionally, CSWS selected Delaney Swink, a senior in the Department of International Studies, as the recipient of the 2017-18 Jane Higdon Senior Thesis Scholarship for her thesis “Social Change in Morocco: Islamic Feminism and Women’s Rights to Education.” Swink aims to “examine the complexity of Islamic feminism in Morocco, analyze the role and impact of governmental and nonprofit institutions on gender equality in Morocco, and propose solutions for female empowerment based on these findings.”

### Jane Grant Dissertation Fellowship

- Yi Yu, Department of Geography: “Institutional Mother, Professional Caregivers: Biopolitics of Affective Labor in Chinese State-owned Social Welfare Institutions.”

### Graduate Student Grant Awards

- Camila Alvarez, Department of Sociology: “Hyper-exploitation of Immigrant Women of Color: Thinking intersectionally about gender, race, and nation in the study of unpredictable scheduling practices.”
- Margaret Bostrom, Department of English: “Are you sure, Sweetheart, that you want to be

well?: Feminisms, Fitness, and the Politics of Wellness and Welfare in the 1980s.”

- Anna Cook, Department of Philosophy: “Settler Denial as an Epistemology of Ignorance.”
- Lacey Guest, Departments of History and Women’s and Gender Studies: “Magic and Power: Educating African-American College Students in the Science of Marriage, 1920s-1960s.”
- Lola Loustana, Department of Sociology: “Incomprehensible Working Experiences: Hyper-exploitation, Quiescence and Resistance among Immigrant non-English Speaking Workers in Portland, Oregon.”
- Amanda Morris, Departments of Human Physiology: “The Effect of Mental Fatigue in Postural Stability in Women and Men.”
- Angela Rovak, Department of English: “Toward the Genomics Era: Speculative Heritages in Kindred and Dawn.”
- Katie Warden, Department of Sociology: “Advocacy Strategies of Mothers of Children with Disabilities.”
- Alia Yasen, Department of Human Physiology: “Physiological Consequences of Mild Traumatic Brain Injury in Women and Men.”

### Faculty Grant Awards

- Tatiana Bryant, UO Libraries: “Gender Performance and Identity in Librarianship.”
- Michelle Byrne, Department of Psychology: “Interactions of Abuse and Mental Illness in the Development of Girls’ Immune Health.”
- Dyana Mason, Department of Public Planning, Public Policy and Management (PPPM): “Institutional Logics, Hybridity and Women’s Empowerment in an International Development Program.”
- Eileen Otis, Department of Sociology: “Women, Wal-Mart and Labor Resistance in China.”

### Jane Higdon Senior Thesis Scholarship

- Delaney Swink, Department of International Studies, “Social Change in Morocco: Islamic Feminism and Women’s Rights to Education.” Faculty Adviser: Yvonne Braun. ■

Audrey Lucero in education studies, Michael Najjar in theatre arts, Atika Khurana in family and human services, and Daisy-O’lice Williams in architecture and interior architecture are now associate professors. Those elevated to senior instructor II include Miriam Gershow in English and Kathryn Lynch in environmental studies.

### 2016-17 Le Guin Fellows

Two U.S. scholars from opposite coasts were selected as recipients of the fourth annual Le Guin Feminist Science Fiction Fellowship, funded by CSWS and the UO Libraries Special Collections and University Archives (SCUA). Theodora Goss is a senior lecturer in the Boston University College of Arts and Sciences Writing Program and a lecturer in the Stonecoast MFA

Program. Roxanne Samer is a postdoctoral scholar and teaching fellow in the School of Cinematic Arts at the University of Southern California.

### Tobin Hansen Earns Multiple Honors & Awards

Tobin Hansen, a PhD candidate in anthropology and a 2015-16 CSWS Graduate Research awardee, has racked up multiple honors and awards for his research at the northern Mexico border, including: 2017-2018 Predoctoral Fellow; Center for U.S.-Mexico Studies, University of California at San Diego; 2017-2018 UO Wayne Morse Center for Law and Politics, Graduate Research Fellowship; 2017 Malcolm McFee Memorial Endowment Award; (Paper Competition Winner); Department of Anthropology, UO; 2017 IDRF Photo Competition, Co-Winner (Photo-Essay

Category); Social Science Research Council, International Dissertation Research Fellowship, 2017 Cohort; and 2016 Cheney-Safa Paper Competition Winner; Latin American Studies Association, Gender Studies Section.

### Undergraduate Achiever: Eugenia Lollini

Anthropology & romance languages major Eugenia Lollini received a Humanities Undergraduate Research Fellowship and a VPRI Undergraduate Fellowship for her project based on original field research: “Before the Spectacle: Shaping Gender and Class in Beirut’s Beauty Salons.”

### SPECIAL PROJECTS AT CSWS

**Fembot** — In summer 2017, Fembot followed Carol Stabile to her new home in academia, the

## “ACHIEVING JUSTICE: GENDERED VIOLENCE, DISPLACEMENT, AND LEGAL ACCESS IN GUATEMALA AND OREGON” — Américas Research Interest Group

Guatemala suffers from the third highest rate of femicide, or the gendered killing of women, in the world, such that a woman is killed every twelve hours. Femicide is the most extreme form of a wide spectrum of gendered violence that women confront daily, which includes economic, psychological, and physical violence in both the public and private spheres. In the face of overlapping sources of violence and widespread normalization, however, courageous individuals have worked tirelessly on behalf of women's right to live a life free of violence.

Thanks to the advocacy of women activists, lawyers and policymakers in Guatemala and the United States, and transnational advocacy networks connecting the two, some Guatemalan women are able to travel one of two newly paved paths to access gendered justice. The first is through Guatemala's recently created specialized courts, which deal exclusively with cases of violence against women and femicide. These courts host social workers, psychologists, daycare centers, and personnel that are trained in gendered analysis.

The second path some Guatemalan women travel to access security and justice is to flee their country and seek asylum in the U.S. based on recent precedents that allow battered women to make asylum claims. For example, the case of a Guatemalan woman, Rody Alvarado, established a key precedent for gender-based claims for asylum in 2009. Ms. Alvarado engaged in a fourteen-year-long struggle

to gain asylum and lend credibility to claiming gender as a social group and that such a group can be subject to persecution and gendered violence. Subsequent cases in 2013 and 2014 strengthened this precedent, allowing women who are survivors of severe domestic gendered violence in their home countries to be eligible for asylum in the United States.

Members of CSWS's Américas Research Interest Group (Américas RIG) are engaged in a collaborative research project that compares and connects Guatemalan women's experiences of violence and search for security and justice across these two paths. They are interested in comparing Guatemalan women's experiences in these two new systems of gender justice, as well as exploring how these systems serve, or fail to serve, diverse victims of gendered violence. As part of this long-term project, in April 2017, RIG members hosted a full-day event at the University of Oregon that brought together country experts, including the University of Oregon's Lynn Stephen, Gabriela Martínez, and Erin Beck, and from other universities and disciplines, Cecilia Menjivar, Distinguished Professor of sociology at the University of Kansas, and Shannon Drysdale-Walsh, assistant professor of political science at University of Minnesota Duluth, with Oregon-based immigration and asylum lawyers including Christopher Anders, Anna Ciesielski, and Vannia Glasinovic.

During a half-day, closed-door roundtable, country experts who have conducted research on gen-

dered violence in Central America and Oregon-based lawyers that work on behalf of Central Americans seeking asylum shared personal experiences and expertise, and discussed critical topics such as: the factors that affect women's access to systems of justice; the changes and obstacles in Guatemala and other countries in support for women who are survivors of domestic violence; the role of language and ethnicity in women's access to systems of justice in Guatemala and the United States; patterns in migration and asylum claims over time; the overlooked topic of secondary trauma that judges and lawyers face; and how women's identities and concept of rights are transformed through their experiences in courts. This roundtable was then followed by a public panel in which country experts and lawyers presented overviews on the most important obstacles to securing women's access to security and justice across both Guatemala and the United States and engaged in critical conversations with the audience about the current state of affairs under the new administration and future possibilities and challenges. Members of the Américas RIG see this as a first step in an ongoing conversation that will ensure that their research on gendered violence and specialized justice respond to the most pressing issues that affect the daily lives of Guatemalan women in their home country or in the United States. ■

—Reported by Erin Beck, Assistant Professor, Department of Political Science and co-coordinator, CSWS Américas Research Interest Group.

University of Maryland, where she is now Chair of the Department of Women's Studies.

### RESEARCH INTEREST GROUPS AT AT CSWS

**Gender in Africa and the African Diaspora RIG**—In February, the Gender in Africa and African Diaspora RIG hosted a symposium focused on leisure, fun, and expressivity in Africa, which brought together about half the contributors to a book volume being edited by an interdisciplinary group of UO faculty (Kemi Balogun, Habib Iddrisu, Melissa Graboyes, and Lisa Gilman) called “Everyday Life on the African Continent: Fun, Leisure, and Expressivity.” The symposium highlighted the importance of gender, sexuality, ethnicity, and popular expressive culture in the everyday lives of women and men in Africa and the diaspora and allowed book contributors to present their works-in-progress and to consult with the book's editors.

Using a CSWS RIG Innovation Grant, the RIG supported travel expenses of participants from Nigeria, Niger, Zambia, Netherlands, and the U.S. Participants workshoped each other's essays and worked collaboratively to conceptualize objectives of the project and to identify core themes.

The symposium also provided an opportunity for undergraduate and graduate students to

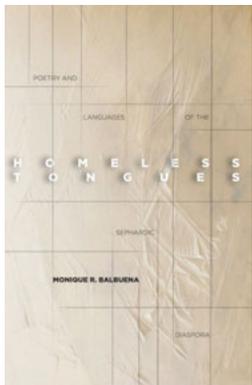
observe behind-the-scenes processes that result in scholarly publications and to contribute their perspectives on how to make the volume accessible to its target undergraduate audience. This symposium was critical for honing the conceptual arc of the edited volume, ensuring coherence among the interdisciplinary pieces, and for brainstorming the additional multimedia and web components to develop with the printed volume.

The project seeks to redress an imbalance typical of scholarly and instructional materials about Africa, which tend to emphasize challenges rather than highlighting the creativity and resilience characteristic of life on the continent. For example, scholarship on gender and sexuality in African contexts tends to focus primarily on inequality and marginalization through the lens of patriarchy and heterosexism.

Contributors to the volume recognize the importance of these systemic issues, but also raised topics focused on intimate life, sporting cultures, labor, and celebrations to bring nuance to discussions of how gender and sexuality remains woven into the social fabric of everyday life on the African continent. With this collaboration among an international interdisciplinary group of scholars, the RIG aims to transform resources available for undergraduate education in the fields of Gender and African Studies.

**Narrative, Health and Social Justice RIG**—The RIG focused on building connections among faculty at UO and with other universities across the country. RIG members joined efforts to organize and participate in the May 2017 Global Health Symposium, which brought together local and national researchers and teachers in areas related to Global Health to discuss common interests and goals. Some members of the RIG were highly involved in planning the Global Health Symposium and also in designing the Global Health minor, which received approval this past year and was a major topic of discussion in the curricular portion of the symposium. RIG members played a major role in the success of the symposium, organizing speakers and workshops and facilitating discussions. Members also heard from and shared ideas with the invited speaker, anthropology researcher Janice Jenkins of UC San Diego, whose research on schizophrenia intersects with interests of several RIG members.

RIG co-coordinators Kristin Yarris and Mary Wood will take a hiatus during 2017-18. Kristin Yarris will be directing the Global Health minor for its first year and Mary Wood will be on a search committee and organizing symposia for the English Department Diversity Committee. RIG members will continue to interact on an informal basis but agreed to put off any active programming until the following year. ■



**Homeless Tongues: Poetry and Languages of the Sephardic Diaspora**, by Monique Balbuena, Associate Professor, Clark Honors College (Stanford University Press, 2016, 256 pages).

“This book examines a group of multicultural Jewish poets to address the issue of multilingualism within a context of minor languages and literatures, nationalism, and diaspora. It introduces three writers working in minor or threatened languages who challenge the usual consensus of Jewish literature: Algerian Sadia Lévy, Israeli Margalit Matitiah, and Argentine Juan Gelman. Each of them—Lévy in French and Hebrew, Matitiah in Hebrew and Ladino, and Gelman in Spanish and Ladino—expresses a hybrid or composite Sephardic identity through a strategic choice of competing

languages and intertexts. Monique R. Balbuena’s close literary readings of their works, which are mostly unknown in the United States, are strongly grounded in their social and historical context. Her focus on contemporary rather than classic Ladino poetry and her argument for the inclusion of Sephardic production in the canon of Jewish literature make *Homeless Tongues* a timely and unusual intervention.”—from the publisher



**How Development Projects Persist: Everyday Negotiations with Guatemalan NGOs**, by Erin Beck, Assistant Professor, Political Science (Duke University Press, May 2017, 280 pages).

“In *How Development Projects Persist* Erin Beck examines microfinance NGOs working in Guatemala and problematizes the accepted wisdom of how NGOs function. Drawing on twenty months of ethnographic fieldwork, she shows how development models and plans become entangled in the relationships among local actors in ways that alter what they are, how they are valued, and the conditions of their persistence. Beck focuses on two NGOs that use drastically different methods in working with poor rural women in Guatemala.

She highlights how each program’s beneficiaries—diverse groups of savvy women—exercise their agency by creatively appropriating, resisting, and reinterpreting the lessons of the NGOs to match their personal needs. Beck uses this dynamic—in which the goals of the developers and women do not often overlap—to theorize development projects as social interactions in which policymakers, workers, and beneficiaries critically shape what happens on the ground. This book displaces the notion that development projects are top-down northern interventions into a passive global south by offering a provocative account of how local conditions, ongoing interactions, and even fundamental tensions inherent in development work allow such projects to persist, but in new and unexpected ways.”—from the publisher



**Care Across Generations: Solidarity and Sacrifice in Transnational Families**, by Kristin Yarris, Assistant Professor, International Studies (Stanford University Press, August 2017).

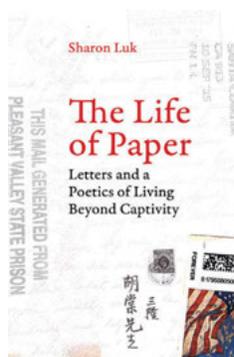
“Global inequalities make it difficult for parents in developing nations to provide for their children. Some determine that migration in search of higher wages is their only hope. Many studies have looked at how migration transforms the child–parent relationship. But what happens to other generational relationships when mothers migrate? *Care Across Generations* takes a close look at grandmother care in Nicaraguan transnational families, examining both the structural and gendered inequalities that motivate migration and caregiving as well as the cultural values that sustain intergenerational care.

Kristin E. Yarris broadens the transnational migrant story beyond the parent–child



Monique Balbuena holds a copy of her book at the awards ceremony in January. *Homeless Tongues* was a Finalist for the 2016 National Jewish Book Awards in the category of Sephardic Culture, sponsored by the Jewish Book Council.

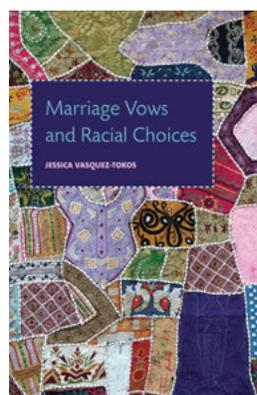
relationship, situating care across generations and embedded within the kin networks in sending countries. Rather than casting the consequences of women’s migration in migrant sending countries solely in terms of a ‘care deficit,’ Yarris shows how intergenerational reconfigurations of care serve as a resource for the wellbeing of children and other family members who stay behind after transnational migration. Moving our perspective across borders and over generations, *Care Across Generations* shows the social and moral value of intergenerational care for contemporary transnational families.”—from the publisher



**The Life of Paper: Letters and a Poetics of Living Beyond Captivity**, by Sharon Luk, Assistant Professor, UO Department of English (University of California Press, November 2017, 292 pages).

“*The Life of Paper* offers a wholly original and inspiring analysis of how people facing systematic social dismantling have written letters to remake themselves—from bodily integrity to subjectivity and collective and spiritual being. Exploring the evolution of racism and confinement in California history, this ambitious investigation disrupts common understandings of the early detention of Chinese migrants (1880s–1920s), the internment of Japanese Americans (1930s–1940s), and the mass incarceration of African Americans

(1960s–present) in its meditation on modern development and imprisonment as a way of life. Situating letters within global capitalist movements, racial logics, and overlapping modes of social control, Sharon Luk demonstrates how correspondence becomes a poetic act of reinvention and a way to live for those who are incarcerated.”—from the publisher. Sharon Luk received a 2015-16 CSWS faculty research grant in support of research for this book.



**Marriage Vows and Racial Choices**, by Jessica Vasquez-Tokos, Associate Professor, UO Department of Sociology (Russell Sage Foundation, February 2017, 388 pages).

“Choosing whom to marry involves more than emotion, as racial politics, cultural mores, and local demographics all shape romantic choices. In *Marriage Vows and Racial Choices*, sociologist Jessica Vasquez-Tokos explores the decisions of Latinos who marry either within or outside of their racial and ethnic groups. Drawing from in-depth interviews with nearly fifty couples, she examines their marital choices and how these unions influence their identities as Americans.... Vasquez-Tokos also investigates how racial and cultural identities are maintained or altered for the respondents’ children. Within Latino-white

marriages, biculturalism—in contrast with Latinos adopting a white ‘American’ identity—is likely to emerge. For instance, white women who married Latino men often embraced aspects of Latino culture and passed it along to their children. Yet, for these children, upholding Latino cultural ties depended on their proximity to other Latinos, particularly extended family members. Both location and family relationships shape how parents and children from interracial families understand themselves culturally. As interracial marriages become more common, [this book] shows how race, gender, and class influence our marital choices and personal lives.”—from the publisher ■

# Remembering Sandra Morgen

## March 31, 1950 – September 27, 2016

*Friends and colleagues held a memorial service for Sandra Morgen in November 2016 at the Ford Alumni Center Giustina Ballroom on the UO campus. Remembrances are recorded on the CSWS website at: [csws.uoregon.edu/about/history/sandra-morgen/](http://csws.uoregon.edu/about/history/sandra-morgen/)*

Sandra Lynn Morgen died on September 27, 2016 of ovarian cancer. She was born on March 31, 1950 to Dr. Robert O. Morgen and Sadye Block Morgen in Cleveland, Ohio, and spent the most of her childhood in Montreal, Canada and Houston, Texas.

Sandi inhabited her life passionately, and—during her life with cancer—with exquisite purpose: to live lovingly, generously, and with courage. A prominent cultural anthropologist at the University of Oregon, Sandi was the devoted mother of Seth Morgen Long (Portland) and Sarah Morgen Long (New York City) with her husband, poet and photographer Robert Hill Long.

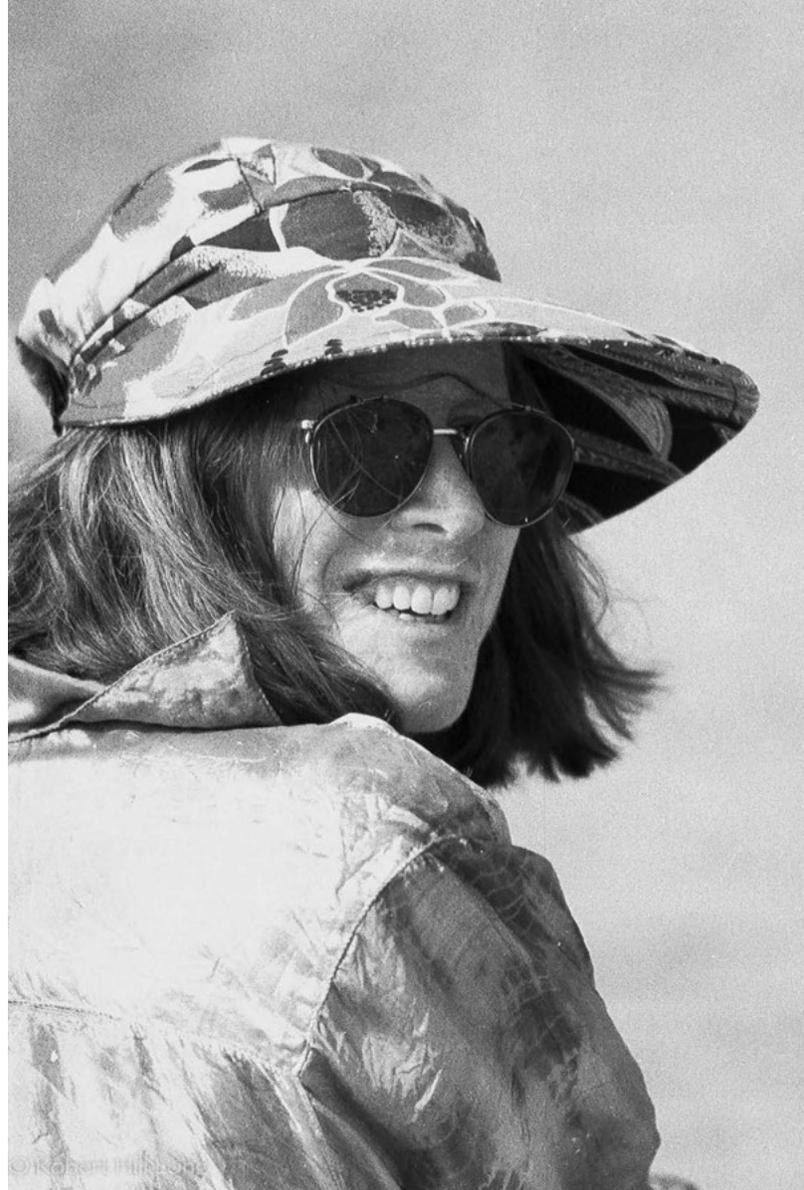
Sandi loved to walk, talk, and dance. She adored the natural world. Beaches and oceans were places of peaceful refuge, especially Yachats and Kaua'i. Sandi was a gifted writer of poetry and prose. She cultivated friendships like flowers; she leaves behind circles of love and attachment that ripple over great time and distance.

Sandi was educated at the University of Texas (B.A. 1972) and at the University of North Carolina (Ph.D. 1982). During her career, she was affiliated with Duke, UNC, the University of Massachusetts, Penn State and, from 1991-2016, the University of Oregon, where she was professor of anthropology, director of the Center for the Study of Women in Society, vice provost for graduate studies and associate dean of the graduate school.

A pioneer in feminist anthropology and the anthropology of North America, Sandi wrote widely about health, social welfare, and tax policy. Her recent books include *Stretched Thin: Poor Families, Welfare Work and Welfare Reform* (2010), which she coauthored with Joan Acker and Jill Weigt; *Taxes are a Woman's Issue* (2006); and *Into Our Own Hands: The Women's Health Movement in the U.S. 1969-1990*, winner of the Basker Prize from the Society for Medical Anthropology, 2004.

Her many professional awards include the Career Award for Outstanding Contributions to the Field of Anthropology of the United States from the Society for the Anthropology of North America, the UO Research Faculty Excellence Award, the Squeaky Wheel award from the Committee on the Status of Women in Anthropology and the Committee on Gender Equity in Anthropology of the American Anthropological Association, and the Martin Luther King and Charles Johnson awards from the University of Oregon. She was a president of the Society for the Anthropology of North America, president of the Association for Feminist Anthropology, and a member of the American Anthropological Association's Commission on Race and Racism. ■

—from the UO Department of Anthropology website



*“Sandi utilized ‘intersectional feminism’ in her research, long before it was fashionable and Kimberly Crenshaw coined that term. For Sandi, whether she was writing about poor women’s access to health care in New Bedford or women welfare recipients and their struggle for economic security in Oregon, she insisted that one could only fully understand women’s lives by integrating an analysis of gender, with an analysis of race/ethnicity and class. Second, Sandi was a pioneer in building bridges between rigorous scholarship and impassioned activism. She held herself to the highest standards in both areas, and insisted that that one actually amplified the other, that the arrows of impact pointed in both directions, and that the only way to be a feminist anthropologist was to embrace both.”*

—Ann Bookman, director of the Center for Women in Politics and Public Policy (CWPPP) at the University of Massachusetts Boston

## CSWS Acker–Morgen Memorial Lectureship

Joan Acker was a trailblazer and a passionate advocate for women's economic rights. A sociologist, she was also the founding director of the Center for the Study of Women in Society. Sandra Morgen was a pioneer in feminist anthropology. She began teaching at UO in 1991 as an associate professor of sociology, moving to the anthropology department in 2002. Morgen served as director of CSWS from 1991-2006 and later held leadership roles in the graduate school before returning to teach undergraduate- and graduate-level courses.

To honor the legacies of Joan Acker and Sandra Morgen, CSWS will host an annual lecture in their names on the theme of gender equity and economic rights. The Acker-Morgen Memorial Lectureship will feature activist scholars whose work embodies the spirit of these formative CSWS leaders, and who will address the intersections of race, class, nationality, and gender and how these affect the material realities of women and girls today. You can help fund this lectureship with a gift of any amount in the name of Joan Acker & Sandra Morgen. To give today, visit:

[csws.uoregon.edu/AckerMemorial](https://csws.uoregon.edu/AckerMemorial)

Or contact CSWS Operations Manager Dena Zaldúa Frazier at [dfrazier@uoregon.edu](mailto:dfrazier@uoregon.edu) or 541.346.2262.



*“It is hard to overstate Joan Acker’s impact on feminist scholarship and the University of Oregon. She mentored many of us who followed in her scholar-activist footsteps, and we will always remember her brilliant analyses, her sense of humor and her dedication to a better world.”*

— Margaret Hallock, emerita director,  
UO Wayne Morse Center for Law and Politics

*“Sandi was a pathbreaker of U.S. studies in anthropology. She entered U.S. anthropology at a time when most U.S. anthropologists studied exotic ‘Others’ in far-flung places. If they studied the U.S. at all, it was in studies of the ‘vanishing cultures’ of Native America. Instead, Sandi’s work explored the cultural, political, and economic complexities of the United States itself. She was as interested in large-scale economic restructuring as she was in race, class, and gender interrelations. Her work on the women’s health movement, for example, was one of the first comprehensive historical accounts showing how women’s activism in the 1970s to the 1980s shaped the contours of women’s health care in the decades beyond.”*

—Jeff Maskovsky, Associate Professor of Anthropology and  
Environmental Psychology, CUNY Grad Center

# 2016 - 2017: a Year of CSWS Events

## Noon Talks, Workshops, Forums, Research Interest Group Lectures, and the Northwest Women Writers Symposium

UO Center for the Study of Women in Society presents  
**6th Annual CSWS Northwest Women Writers Symposium**  
**Women @ Work:**  
**Stories of the Great Migration**  
*featuring Ayana Mathis*

**Friday March 3, 2017**  
**6 P.M. AYANA MATHIS: KEYNOTE,**  
**with Q&A and BOOKSIGNING**  
**Location: Downtown Eugene Public**  
**Library, 100 W. 10th (10th & Olive)**  
**Eugene, OR 97401**  
**Free & open to the public**

Ayana Mathis's debut novel, *The Twelve Tribes of Hattie*, is a New York Times Bestseller, and was chosen by Oprah Winfrey for her book club. Mathis teaches at the Iowa Writers' Workshop.



**Friday March 3, 2017**  
**3 - 4:30 P.M. PANEL DISCUSSION: Twelve Tribes of Hattie (2:30 p.m. Light reception)**  
**Free & open to the public**  
**Location: Ford Lecture Room, Jordan Schnitzer**  
**Museum of Art (JMSA) 1430 Johnson Lane,**  
**University of Oregon, Eugene, OR 97403**

Featuring author Ayana Mathis, with panelists:

- Marjorie Celona, UO Creative Writing Program
- Sharon Luk, UO Department of English
- Mo Young, Equity & Access Coordinator, Lane County
- Moderator: Michelle McKinley, Director, CSWS

FULL SCHEDULE: [csws.uoregon.edu/nwsw2017](http://csws.uoregon.edu/nwsw2017)

Hosted by the Center for the Study of Women in Society at the University of Oregon in cooperation with Eugene Public Library, this symposium is generously cosponsored by Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities; UO Libraries; Creative Writing Program; Department of English and Ethnic Studies; the Jordan Schnitzer Museum of Art; and the *Comparative Literature Journal*.

For more information: [csws.uoregon.edu](http://csws.uoregon.edu) (541) 346-5015 [csws.uoregon.edu](http://csws.uoregon.edu)

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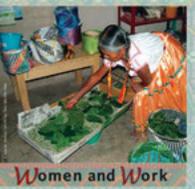
UO Center for the Study of Women in Society presents  
**Lorwin**  
**LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES**  
**CHERRIE MORAGA**  
**"The Last Exhale of Our Mother's Breath" —**  
**The 'Work' of the First Generation Writer**  
**FULL SCHEDULE: [csws.uoregon.edu/moragaz2016](http://csws.uoregon.edu/moragaz2016)**

**KEYNOTE: 6 P.M.**  
**Thursday, October 13, 2016**  
**Crater Lake Room**  
**Erb Memorial Union (EMU)**  
**1222 E. 13th Ave., UO campus**

**ACTIVIST WORKSHOP: 10 A.M.**  
**Friday, October 14, 2016**  
**Many Nations Longhouse**  
**1630 Columbia St., Eugene**  
**SPACE FOR WORKSHOP IS LIMITED.**  
**PLEASE RSVP: [csws.uoregon.edu](http://csws.uoregon.edu)**



Esteemed and iconic Chicana writer, feminist activist, poet, essayist, and playwright Cherrie Moraga will deliver the keynote Lorwin Lecture on Civil Rights and Civil Liberties and lead an activist methods workshop for faculty and graduate students. Maestra Moraga has been an artist-in-residence at the Stanford University Department of Theater and Performance Studies and in Comparative Studies in Race and Ethnicity for nearly twenty years. She is the co-editor of the seminal anthology *This Bridge Called My Back: Writings by Radical Women of Color*, which won the Before Columbus American Book Award in 1986.



**Women and Work**

Events take place on the University of Oregon campus.

Hosted by the Center for the Study of Women in Society at the University of Oregon. Cosponsored by the UO Office of the Provost and Academic Affairs; CSWS; Division of Color Projects; Department of Ethnic Studies; Philosophy; Behavioral and Learning Sciences; Theater Arts; Wayne Morse Center for Law and Politics; Oregon Humanities Center; JMSA Program; UO Libraries; Center for Latin American and Latin American Studies; Clark Honnold College; and School of Journalism and Communication.

[csws.uoregon.edu](http://csws.uoregon.edu) (541) 346-5015 [csws.uoregon.edu](http://csws.uoregon.edu)

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**RINKU SEN**  
**"The Big Picture: Structural Racism, Equity & Intersectionality"**  
*Imagining Freedom Teach-In Series*

**Tuesday**  
**June 6, 2017**  
**4:00 - 5:30 p.m.**  
**Knight Library**  
**Browsing Room**  
**1501 Kincaid St.**  
**Eugene, OR 97403**  
**University of Oregon**  
**Free & open to the public**




Rinku Sen is the president and executive director of Race Forward. The Center for Racial Justice Innovation and the publisher of the award-winning news site *Colorlines*. Race Forward brings systemic analysis and an innovative approach to its complex race issues to help people take effective action toward racial equity through research, media, and practice.

A visionary and a pragmatist, Sen is one of the leading voices in the racial justice movement, building upon the legacy of civil rights by transforming the way we talk about race, from something that is individual, intentional, and overt to something that is systemic, unconscious, and hidden.

Sen's cutting edge book *Stir 'n' Up*, read widely by community organizers and taught on campuses across the country, theorized a model of community organizing that integrates a political analysis of race, gender, class, poverty, sexuality, and other issues.

Sen's second book *The Accidental American: Immigration and Citizenship in the Age of Globalization* told the story of Moroccan immigrant Fekak Mankoul, who co-founded the Restaurant Opportunities Center of New York in the aftermath of September 11. It is currently being made into a film.

Sponsored by the Department of Ethnic Studies, the Center for the Study of Women in Society, and the EMU Center for Student Involvement.

<http://csws.uoregon.edu/rinku-sen/> (541) 346-5015 [csws.uoregon.edu](http://csws.uoregon.edu)

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The Center for the Study of Women in Society presents  
**Lorwin**  
**LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES**  
**Women and Work**  
**TRANSFORMATIVE PHILANTHROPY FORUM**  
**FULL SCHEDULE: [csws.uoregon.edu/transformativephilanthropy](http://csws.uoregon.edu/transformativephilanthropy)**






**November 9, 2016**  
**KNIGHT LIBRARY**  
**Browsing Room**  
**1501 Kincaid St.**  
**On the UO campus**  
**Free & open to the public**

TRANSFORMATIVE PHILANTHROPY is a forum focused on the unique and particular ways in which social justice philanthropy—both fundraising and grantmaking—can bring about, and has brought about, social change for women, LGBTQ people, and people of color.

**PANEL DISCUSSION 11:00 am - 1:00 pm**  
*(Light food will be served)*

- Emily Evans, executive director, Women's Foundation of Oregon
- Gabriel Foster, co-founder and executive director, Trans Justice Funding Project
- Carol Tatch, major giving director, MRG Foundation

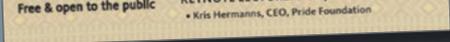
**KEYNOTE LECTURE: 6:00 pm - 8:00 pm**  

- Kris Hermans, CEO, Ford Foundation

Speakers & commentators: Carlos Aguirre, University of Oregon; Larissa Brewer-Garcia, University of Chicago; Karen Graubart, University of Notre Dame; Allison Madar, California State University, Chico; Rachel Sarah O'Toole, University of California, Irvine; Brett Rudolph, University of Oregon; Ana Maria Silva, University of Michigan; Nicole von Gemmetten, Oregon State University.

Sponsors: Center for the Study of Women in Society, School of Law, Wayne Morse Center for Law and Politics, Oregon Humanities Center, Division of Equity and Inclusion, the Department of Ethnic Studies and History, and the CSWS Women of Color Project. This event is part of the 2016-17 Lorwin Lecture Series on Civil Rights and Civil Liberties. The Lorwin Lecture Series is a bequest of the UO College of Arts and Sciences and the School of Law.

FULL SCHEDULE: [csws.uoregon.edu/fractional-freedoms/](http://csws.uoregon.edu/fractional-freedoms/) [csws.uoregon.edu](http://csws.uoregon.edu) (541) 346-5015



**BOOK CELEBRATION**  
**Michelle A. McKinley**

**May 25, 2017**  
**10 a.m. - 4 p.m.**  
**UO Knight Law Center**  
**Lewis Lounge**  
**1515 Agate St.**



Michelle McKinley, Bernard E. Kilias Associate Professor, UO School of Law, is the director of the Center for the Study of Women in Society.

**Speakers & commentators:** Carlos Aguirre, University of Oregon; Larissa Brewer-Garcia, University of Chicago; Karen Graubart, University of Notre Dame; Allison Madar, California State University, Chico; Rachel Sarah O'Toole, University of California, Irvine; Brett Rudolph, University of Oregon; Ana Maria Silva, University of Michigan; Nicole von Gemmetten, Oregon State University.

Sponsors: Center for the Study of Women in Society, School of Law, Wayne Morse Center for Law and Politics, Oregon Humanities Center, Division of Equity and Inclusion, the Department of Ethnic Studies and History, and the CSWS Women of Color Project. This event is part of the 2016-17 Lorwin Lecture Series on Civil Rights and Civil Liberties. The Lorwin Lecture Series is a bequest of the UO College of Arts and Sciences and the School of Law.

FULL SCHEDULE: [csws.uoregon.edu/fractional-freedoms/](http://csws.uoregon.edu/fractional-freedoms/) [csws.uoregon.edu](http://csws.uoregon.edu) (541) 346-5015



**FRACTIONAL FREEDOMS**  
*Slavery, Intimacy, and Legal Mobilization in Colonial Lima, 1600-1700*  
 Michelle A. McKinley



**ROUNDTABLE**  
**Achieving Justice: Gendered Violence, Displacement, and Legal Access in Guatemala and Oregon**

**WHEN & WHERE**  
**Thursday, April 13, 2017**  
**2:00 - 4:30 p.m.**  
**JMSA (Jordan Schnitzer**  
**Museum of Art)**  
**Ford Lecture Hall**  
**1430 Johnson Lane**  
**University of Oregon**  
**Free & open to the public**



**SPEAKERS**

- Erin Beck, UO
- Gabriela Martinez, UO
- Lynn Stephen, UO
- Vannia Glasinovic, Attorney
- Christopher Anders, Attorney
- Anna Ciesielski, Attorney

This roundtable will explore how gendered violence in Guatemala leads indigenous women to flee the country as refugees to seek asylum in the United States. By putting experts on indigenous violence in Central America into conversation with Oregon-based asylum attorneys, the roundtable will explore the legal reforms with greatest potential to provide justice for its survivors. The roundtable will address many critical questions such as: in countries with multiple forms of violence and weak rule of law, what resources are available to displaced women seeking justice and security? What obstacles to gendered justice in Guatemala push women to leave the country? Once in the U.S., what factors prevent women from seeking protection through asylum, and what resources help them create new systems of support and autonomy?

A pre-conference event for LALISA: <http://csws.uoregon.edu/2017/04/12/2017-lalisa-conference-april-12-13/>

Sponsored by the UO Center for the Study of Women in Society's Americas Research Interest Group, the Wayne Morse Center for Law & Politics, and the Center for Latino and Latin American Studies.

[csws.uoregon.edu](http://csws.uoregon.edu) (541) 346-5015 [csws.uoregon.edu](http://csws.uoregon.edu)

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The Center for the Study of Women in Society presents  
**Lorwin**  
**LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES**  
**Women and Work**  
**SARU JAYARAMANA**  
**Food First: Justice, Security, and Sovereignty**  
**FULL SCHEDULE: [csws.uoregon.edu/sarujayaramana](http://csws.uoregon.edu/sarujayaramana)**



**January 23, 2017**  
**LOCATION**  
**Room**  
**address**  
**UO campus**  
**Free & open to the public**

The third in the series of our Lorwin endowed lectures invites reflections and debate around the themes of food justice, food sovereignty, and food security.

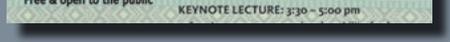
**OPENING PANEL 10:00 - 11:30 am**  

- name, affiliation
- name, affiliation
- name, affiliation

**TEACH-IN: 12:00 - 1:00 pm**  
 Collier House

**KEYNOTE LECTURE: 3:30 - 5:00 pm**

Saru Jayaramana is cofounder of ROC United (Restaurant Opportunities Centers United), the director, Food Labor Research Center, University of California, Berkeley and author of *Behind the Kitchen Door* (Cornell University Press, 2013), a national bestseller, and *Foraged: A New Standard for American Dining* (Oxford University Press, 2016).



UO Center for the Study of Women in Society presents  
**INAUGURAL ACKER-MORGEN MEMORIAL LECTURE**  
**EVELYN NAKANO GLENN**  
**"Settler Colonial Legacies: Racialized and Gendered U.S. Citizenship"**



**Monday, April 24, 2017**  
**3:30 - 5 p.m.**  
**Browsing Room**  
**Knight Library**  
**1501 Kincaid St., UO campus**

Evelyn Nakano Glenn, professor emerita of the Graduate School and founding director, Center for Race and Gender, at the University of California, Berkeley, will deliver the inaugural CSWS Acker-Morgen Memorial Lecture. Professor Glenn's books include *Forced to Care: Coercion and Caregiving in America and Shades of Difference: Why Skin Color Matters*.

This new annual lecture series commemorates the legacies of CSWS directors Joan Acker and Sandra Morgen.

**JOAN ACKER**  
 A pathbreaking feminist researcher, Joan Acker was a professor of sociology at the University of Oregon, where she taught for nearly three decades. In 1973, she helped establish what is now the Center for the Study of Women in Society, which she directed until 1986. Her books on gender and class include *Doin' Comparable Work: Gender, Class, and Pay Equity*, *Class Questions: Feminist Answers*; and *Stretched Thin: Poor Families, Welfare Work, and Welfare Reform* (coauthored with Sandra Morgen and Jill Weigt). Her many honors and awards included sociology's top award, the American Sociological Association Career of Distinguished Scholarship Award.

**SANDRA MORGEN**  
 A pioneer in feminist anthropology, Sandra Morgen began teaching at UO in 1991 as an associate professor of sociology, moving to the anthropology department in 2002. She served as director of the Center for the Study of Women in Society from 1991-2006 and later held leadership roles in the graduate school before returning to teach undergraduate- and graduate-level courses. In addition to coauthoring *Stretched Thin*, Morgen also published *Into Our Own Hands: The Women's Health Movement in the U.S. 1969-1990*, winner of the Barker Prize from the Society for Medical Anthropology in 2004. She helped found the Society for North American Anthropology, which honored her in 2005 for outstanding contributions to anthropology in the U.S.

FULL SCHEDULE: [csws.uoregon.edu/evelyn-nakano-glenn/](http://csws.uoregon.edu/evelyn-nakano-glenn/)

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**Imaginactivism:**  
**An afternoon conversation with renowned author and activist Starhawk**



**Thursday, April 27, 2017**  
**Knight Library Browsing Room**  
**1:30pm - 3:30pm**

Starhawk will be in conversation with Professor Erin Moran, Department of Architecture, and Dr. Joan Hansen, Maria Steinhilber-Curie Global Fellow, Center for the Study of Women in Society, about the potential of social and environmental justice in the *Fifth Sacred Thing*. They will also discuss Starhawk's experience with organizing for social change and environmental regeneration.

The roundtable and conversation will be followed by a book signing by Starhawk.

Sponsored by the UO Center for the Study of Women in Society, and the UO Office of Academic Affairs.

