



CENTER FOR THE
STUDY OF WOMEN IN SOCIETY

csws.uoregon.edu

2020 CSWS ANNUAL REVIEW

 UNIVERSITY OF
OREGON

**LORWIN
LECTURES**
*Reflections on
Gender, Power,
and Grief*





Cover: Annie Isabel Fukushima gave a talk in February for CSWS's Race, Ethnicities, and Inequalities Colloquium / photo by Jack Liu.

CSWS ANNUAL REVIEW OCTOBER 2020

Center for the Study of Women in Society
1201 University of Oregon
Eugene, OR 97403-1201
(541) 346-5015
csws@uoregon.edu

CSWS.UOREGON.EDU

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.

DIRECTOR Michelle McKinley, Professor, School of Law
WOC PROJECT DIRECTOR Sangita Gopal, Associate Professor, Cinema Studies
RESEARCH DISSEMINATION SPECIALIST Jenée Wilde
BUSINESS MANAGER Angela Hopkins

ADVISORY BOARD

Kemi Balogun, Associate Professor, Women's, Gender, and Sexuality Studies
Faith Barter, Assistant Professor, English
Sangita Gopal, Associate Professor, Cinema Studies
Anya Kivarkis, Associate Professor, School of Art and Design
Gabriela Martínez, Professor, School of Journalism and Communication
Dyana Mason, Associate Professor, Planning, Public Policy, and Management
Cristina Faiver-Serna, Jane Grant Dissertation Fellow, Geography
Alai Reyes-Santos, Associate Professor, Indigenous, Race, and Ethnic Studies
Camisha Russell, Assistant Professor, Philosophy; *Hypatia* coeditor
Priscilla Yamin, Associate Professor, Political Science; Head, Women's, Gender, and Sexuality Studies

CSWS *Annual Review* is published yearly by the Center for the Study of Women in Society. While CSWS is responsible for the content of the *CSWS Annual Review*, the viewpoints expressed in this publication are not necessarily those of the organization.

MANAGING EDITOR Jenée Wilde

The University of Oregon is an equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request.

©2020 UNIVERSITY OF OREGON



INSIDE THIS ISSUE

2020 has been an unprecedented year at CSWS and the University of Oregon. Not only has the COVID-19 pandemic curbed affiliate research and the Center's normal programming and operations, the murder of George Floyd ignited a summer of international racial justice protest movements and backlash. As a report on our activities during this momentous year, this *Annual Review* reflects the research and thinking of our grant award winners both before and after the coronavirus lockdown and protests over state-sanctioned police brutality.

Director Michelle McKinley opens the issue with her annual report, "A Year In Review," examining last year's theme of "Gender, Power, and Grief" in light of our present circumstances and their effects on the Center and our community—including the premature ending of our Lorwin Lecture series and other talks scheduled for spring term. She also takes time to celebrate the achievements of our faculty and graduate student affiliates and the fierce feminist actions of our community to support caregivers (p. 2).

Two feature stories in this issue delve deeper into the theme of "Gender, Power, and Grief." The first story, "Reflections on Gender, Power, and Grief" offers personal commentary from four of our affiliates in response to Lorwin Lectures that took place in the fall and winter (p. 16). In these reflections, introduced by McKinley, digital and editorial content editor Jessica T. Brown, School of Journalism and Communication, shares how she felt deeply affected by Rhaisa Williams' Oct. 25 talk "Screaming to Dream: Toni Morrison, Emmett Till, and Black Maternal Grief." Associate professor and director of the global health program Kristin Yarris, Global Studies, gives her take on Sylvanna Falcón's Feb. 6 talk, "Finding 'light born in darkness': The Urgency of Feminist Activism in these Times." Doctoral student Martha Ndakalako-Bannikov, Comparative Literature, shares her thoughts on Tina Camp's inspiring Feb. 17 talk on "The New Black Gaze." And doctoral student Jalen Thompson, English, explores how Karla Holloway's Mar. 4 lecture "From Fact to Fiction: A Colored Life in Letters" impacted his thinking during a time of crisis for Black Americans.

In our second feature story, fiction author and career instructor Ulrick Casimir, English, conducts an in-depth interview with Karla Holloway, who was his teacher as an undergraduate student at North Carolina State University (p. 12). Casimir talks to Holloway about her eighth book and debut novel, *A Death in Harlem* (2019). While this detective story was originally inspired by Nella Larsen's classic novel *Passing* (1929), Holloway shares how the story and its characters took on a life of their own. The story follows protagonist Weldon Thomas, Harlem's first and only "colored" policeman, as he picks through racial intrigue and thick layers of class, lies, and familial deceit to solve a murder mystery, while the author explores whose deaths really count in Black Harlem, and why.

Articles by two of our 2019 graduate student research grant award winners reflect on their projects' significance during a time of social and political unrest and antiracist protests. In "Two Sides of the Same Story: Colonial Violence and Erasure in the University of Oregon's (Fallen) Pioneer Statues," doctoral candidate Marc J. Carpenter, History, considers the legacy of UO's *Pioneer* and *Pioneer Mother* monuments that inspired years of controversy, culminating with protesters toppling the two statues in June (p. 30). Also, in "The Work of Black Feminist Liberation: Writing Erotic Freedom in Black Feminist Fiction and TV," doctoral candidate Carmel Ohman discusses what it means to engage creative texts by and about Black women in this historic moment of collective action (p. 34). Other reports from our 2019 graduate student research grant award winners include: Daizi Hazarika, Anthropology, "Witch-Hunting in Colonial Assam" (p. 36); Jane Nam, Philosophy, "Radical Korean Feminism: Women's Movement Seeks to #escapethecorset" (p. 35); Amna Javed, Economics, "In the Name of Honor? Evaluating the Impact of Weather Variability on 'Honor' Killings in Pakistan" (p. 32); and Emily Masucci, Anthropology, "The Struggle Continues: Gender-Based Violence and the Politics of Justice and Care in Brazil" (p. 28).

One of our faculty reports also connects her research on Black writing to the current crises. In her article, "The 'Loophole of Retreat': Seclusion, Privacy, and the Intimate Geographies of Black Life," Assistant Professor Faith Barter, English, considers when seclusion, withdrawal, and retreat are not merely forms of confinement and isolation but also potential tools of Black survival—both in 19th-century Black writing and under today's conditions of pandemic and state-sanctioned violence (p. 24). Associate Professor Sangita Gopal, Cinema Studies, provides an update on the CSWS Women of Color Project (p. 8), while I offer a profile of one donor's longtime association with CSWS (p. 10). Other faculty research reports include: Assistant Professor Diana Garvin, Romance Languages, "Food Under Fascism" (p. 23); Associate Professor Kristin Yarris, Global Studies, "The Alaska Mental Health Act: Tracing the Development of Public Health and the Nation-state" (p. 22); and Professor Alisa Freedman, East Asian Languages and Literatures, "How I Gained 100 Japanese Grandmothers: Reflections on Intergenerational Conversations Inspired by CSWS" (p. 26). ■



Jenée Wilde / photo by Jack Liu.

— Jenée Wilde, Managing Editor

CONTENTS

2019-2020 Year in Review: A Letter from the Director 2
by Michelle McKinley, Director, CSWS

Supporting Women of Color at UO 8
by Sangita Gopal, Associate Professor, Department of
Cinema Studies

**"She Was a Terrific Advocate": Joan Acker Inspired
Alumnus' Career and Lifelong Connection to CSWS 10**
by Jenée Wilde, Dissemination Specialist, CSWS

**Writing A Death in Harlem: A Conversation with Karla
Holloway 12**
Interview by Ulrick Casimir, Career Instructor,
Department of English

Reflections on Gender, Power, and Grief 16

Faculty Research

**The Alaska Mental Health Act: Tracing the
Development of Public Health and the Nation-State 22**
by Kristin Yarris, Associate Professor, Department of
Global Studies

Food Under Fascism 23
by Diana Garvin, Assistant Professor, Department of
Romance Languages

**The "Loophole of Retreat": Seclusion, Privacy, and the
Intimate Geographies of Black Life 24**
by Faith Barter, Assistant Professor, Department of English

**How I Gained 100 Japanese Grandmothers:
Reflections on Intergenerational Conversation
Inspired by CSWS 26**
by Alisa Freedman, Professor, Department of East Asian
Languages and Literature

Graduate Student Research

**"The Struggle Continues": Gender-Based Violence and
the Politics of Justice and Care in Brazil 28**
by Emily Masucci, PhD Candidate, Department of
Anthropology

**"Two Sides of the Same Story": Colonial Violence and
Erasure in the University of Oregon's (Fallen) Pioneer
Statues 30**
by Marc J. Carpenter, PhD Candidate, Department of History



Latisha Nixon-Jones and Sarah Adams-Schoen, School of Law, Lesley-Anne Pittard, Office of Diversity, Equity, and Inclusion, and Michelle McKinley, CSWS, pose at the fall New Women Faculty gathering / photo by Jack Liu.

**In the Name of Honor? Evaluating the Impact of
Weather Variability on "Honor" Killings in Pakistan 32**
by Amna Javed, PhD Candidate, Department of
Economics

**The Work of Black Feminist Liberation: Writing Erotic
Freedom in Black Feminist Fiction and TV 34**
by Carmel Ohman, PhD Candidate, Department of
English

**Radical Korean Feminism: Women's Movement Seeks to
#escapethecorset 35**
by Jane Nam, PhD Candidate, Department of Philosophy

Witch-Hunting in Colonial Assam 36
by Daizi Hazarika, PhD Candidate, Department of
Anthropology

Highlights from the Academic Year

News & Updates 38

2020-21 CSWS Research Grant Award Winners 39

**Black Thought Matters: Two Online Collections
from *Hypatia* celebrate Juneteenth 41**

CSWS Website Gets a Facelift 43

Looking at Books 44

2019-2020 YEAR IN REVIEW





A LETTER FROM THE DIRECTOR

Dear Friends,

The year in review feature is generally an easy column for the Director to write. As the title suggests, I look back with a sense of pride and satisfaction at a year of successful events, celebrate our guest speakers who sparked insightful conversations, and chronicle our community-building activities that strengthened our bonds as feminist scholars on campus. This year suspends all expectations. I even tried to find a “natural” point of pause to begin this retrospective. There simply wasn’t an end to the daily onslaught of misery in these times.

So, let’s start at the beginning. I became the Director of CSWS in 2016. It was a momentous year: We lost our founding mothers Joan Acker and Sandi Morgen in 2016. Voters installed Donald Trump as the 45th president of the United States soon thereafter. Now, I close out my term as director in another election year when, as we are told, the battle for the soul of the nation is at stake. CSWS has always responded to the urgency of the moment in which we live and will continue to do so. In the throes of COVID-19 and its onslaught on the most vulnerable members of our community, in the midst of racial injustice and state-sanctioned killing of black people, and in the face of the expectation that our Latinx and immigrant communities will continue to bring fresh food to our tables notwithstanding the dangers they face, we are here bearing witness.

Last year, as we planned the Lorwin Lecture Series and other talks on the theme of Gender, Power, and Grief, we invited scholars who delved deeply into maternal grief, feminist activism, new approaches to the black archive of travel and belonging, and the global convergence of poverty, trafficking, and migration. As the Review shows, we had a wonderful group of activities and speakers before we shut down in March, and I encourage you to peruse the pages and take comfort in the pictures that remind us how integral you all are to our community.

San Jose George Floyd Protests

A protester takes a knee in front of San Jose Police officers during a protest on East Santa Clara Street in San Jose, Calif., on May 29, 2020, after the death of George Floyd in Minneapolis. / Photo by Dai Sugano, MediaNews Group, The Mercury News via Getty Images

A YEAR IN REVIEW

During the initial stages of the shutdown, COVID-19 instantly revealed the structural inequities and vulnerabilities of parents and caregivers among our staff, faculty, and GEs. We immediately launched a Caregiver Campaign to call attention to the differential impact and stressors that parents, other-mothers, and caregivers of elders faced. My heartfelt thanks to all who contributed to this campaign. It has impacted many on our campus and beyond, and colleagues at other universities have taken our list of strategies to their own administrators with mixed results. Ultimately, we have succeeded in raising awareness of these issues in conjunction with our academic counterparts from all over the country. It is my fervent wish that the humane and just policies that we advocated for remain part of the institutional plan for the future of the academy beyond COVID.

Another personal milestone for me this year has been to encourage us all to slow down and pause. We can't keep replicating a pace that killed our souls with overwork and imperiled our planet. We risk being duped by the fact that all our scholarly engagement is now virtual, so we can do *more*. More events on Facebook or Instagram Live. More Zoom book talks. More webinars. It is a collective response to trauma to bury ourselves in busywork and act like everything is almost normal. Don't do it. Slow down. Our ancestors slowed down the grueling pace on plantations. They didn't just burn the sugar-cane fields. More often, they misplaced tools, broke them, worked slower, and there was nothing the overseer could do about it. Let us learn from our ancestors. They



Photos from the New Women Faculty Reception held Oct. 1, 2019:

Left, from the top: Geovanna Rodriguez and Bertranna Muruthi, College of Education; Krystale Littlejohn, Sociology; Masami Kawai, Cinema Studies; Courtney Cox, Jennifer O'Neal, and Alai Reyes-Santos, Indigenous, Race, and Ethnic Studies.

Right, from the top: Yvette Saavedra and Priscilla Yamin, Women's, Gender, and Sexuality Studies; Latisha Nixon-Jones and Sarah Adams-Schoen, School of Law; Liz Bohls and Stacy Alaimo, English; Ernesto Martínez, Indigenous, Race, and Ethnic Studies, and Priscilla Ovalle, Cinema Studies; Anna Bergslien and Jenée Wilde, CSWS / photos by Jack Liu.



A YEAR IN REVIEW

were not weak. They were strong. And they deployed their weapons.

What does the coming year look like? To replace our regular programming, we have developed a new podcast series called *The Kitchen Table*, with myself and our former colleague Shoniqua Roach as hosts. *The Kitchen Table* features the voices and meditations of feminists as we think through a black feminist care ethic in the time of COVID-19. The podcast series draws on our legacy of Kitchen Table: Women of Color Press, and reminds us that the location of heartfelt conversations and truths emanate from the heart of the home: the kitchen. It also honors a tradition of those who cook, nourish, and feed the revolution. I hope you will join us as we honor that spirit of truth telling and ethical conversation around the kitchen table.

In the spirit of pause, we have no events planned this year. We will of course continue to schedule Noon Talks to support graduate students who need to practice job talks and build their vitae. We also will continue our Works in Progress for those seeking feedback on drafts and proposals. We will continue to build our Research Interest Groups (RIGs), expand our support for research and teaching relief, and act as a germinator for ideas that you are passionate about. But right now, let's gear up for the coming months and use our collective rage and sorrow to build a better and more just university, community, nation, and world. Our future and our children's future depend on it. ■

—Michelle McKinley is the Bernard B. Kliks Professor of Law and director of CSWS.



**Photos from the 2019-2020
Race, Ethnicities, and
Inequalities Colloquium
Speaker Series**

Upper Left: Annie Isabel Fukushima, University of Utah, delivered a talk on "Witnessing Violence in these Migratory Times" on Feb. 13 in the Knight Library Browsing Room.

Bottom Left: Michelle McKinley, Law, and Ana-Maurine Lara, WGSS, following Tiffany King's talk.

Upper Right: After her talk, speaker Tiffany Lethabo King, Georgia State University, chats with Leilani Sabzalian, Education, and Ana-Maurine Lara, Women's, Gender, and Sexuality Studies.

Bottom Right: King delivered a lecture titled "The When and Where of Our Talk: The Shoals of Black and Native Feminisms" to a full house in the Knight Library Browsing Room on Oct. 3. / photos by Jack Liu.



Supporting Women of Color at UO

A Look into the Center's Long-Running Faculty Mentorship Program

by Sangita Gopal, Associate Professor
Department of Cinema Studies



Sangita Gopal at the 2019 New Women Faculty Reception / photo by Jack Liu.

The Women of Color (WOC) Project has been a special project under the auspices of CSWS since 2005. The program is comprised of tenure-track women faculty, and our collective has approximately 50 participants, of whom about 30 are active constituents. We represent all the colleges and schools within the UO.

The group was initially formed to foster WOC in leadership positions in UO administration. It evolved over the years as a vital research, mentoring, and support network for WOC faculty who often find that they are the only one of their kind in their academic units and seek both mentorship and community from fellow colleagues. We have also functioned, informally, as a clearinghouse for archiving the particular structural and interpersonal challenges that WOC face in their research, teaching, and service in a predominantly white university. This makes us a very valuable partner in the university's diversity, recruitment, and retention initiatives. We have frequently advocated for colleagues facing issues of climate and disenfranchisement by partnering with other units such as Center on Diversity and Community (CoDaC) and the Office of Diversity, Equity, and Inclusion (DEI).

More broadly, we have been able to bring

attention to the unduly (and largely uncompensated) service tax that WOC faculty face in order to support the University's efforts to promote diversity as a hallmark of its excellence. This severely hampers the ability of WOC to maintain a brisk pace in their research trajectory and be promoted on time. It also affects rate of tenure of WOC faculty as well as retention. Thus in 2016, we approached the University Administration with our concerns and requested that they not only audit these special challenges faced by WOC and make institutional changes to address them, but also make supporting the research agendas of WOC a priority to enhance rates of tenure, promotion, and retention.

Since then, the WOC Project has received funding from the Office of the Provost, CSWS, and other partner units on campus to support research and professional development programming for WOC faculty on campus. This summer, our funding partnership with the Provost's office was renewed for another three years.

Programs and Impact

Currently, the WOC Project includes the following programs:

- small grants for individual projects and events across departments and schools,
- research workshops for assistant and associate professors to finish up their research portfolio or to jump-start their pipeline for post-tenure research,
- grant-writing workshops with expert consultants to review grant proposals for faculty wishing to submit applications to outside grants, and
- a fellowship competition that provides summer support to complete research projects that will have immediately measurable impacts.

As our cohort repeatedly testifies, the value of the project lies not only in the concrete mentoring and professional support that we provide, which can be measured in terms of impact, but also in the very real benefits such an intergenerational, interdisciplinary network offers its members. These range from providing feedback on research, a safe space for talking about challenges faced by WOC, and a forum for discussing how we may better support UO's goals for equity, diversity, and inclusion based on our varied and cross-disciplinary experiences.

The community we have built is a
WOC, continued on p. 11

WOC Project Testimonials



“Not only did this workshop connect me to other junior faculty on campus, it also connected me to a leading scholar in my field, a relationship that I have since sustained. Further, this workshop gave me essential writing skills, including the ability to streamline my argument, elicit feedback, and incorporate revisions in preparation for publication.” —*Leilani Sabzalian, School of Education / photo by Jack Liu.*



“The WOC workshop last spring has been pivotal in laying the groundwork for my next book project. It provided me with a deadline to put together a draft proposal which I then subsequently revised and submitted to three external fellowships/grant applications in the Fall and Winter.” —*Kemi Balogun, Sociology and Women’s, Gender, and Sexuality Studies / photo by Jack Liu.*

“The feedback that I received, both from colleagues at the workshop and from the specialist that was Skyped in, gave me the confidence to push out the first publication from that project (which was published about a year after the workshop).” —*Priscilla Ovalle, Cinema Studies / photo by Jack Liu.*



“The WOC research workshop was instrumental in helping me revise my manuscript proposal. Since then, I have shared the proposal with numerous editors interested in publishing my research.” —*Isabel Millán, Women’s, Gender, and Sexuality Studies / photo by Jack Liu.*



“My participation in the spring 2019 workshop led directly to my receipt of the 2019-20 UO Presidential Humanities Fellowship, for which I would not even have applied if not for the encouragement of this group and the support of this workshop.” —*Sharon Luk, Indigenous, Race, and Ethnic Studies.*



Joan Acker / archive photo.

“She Was a Terrific Advocate”

Joan Acker Inspired Alumnus’ Career and Lifelong Connection to CSWS

by Jenée Wilde, Dissemination Specialist, CSWS
Senior Instructor, Department of English

Thomas Beaumont (Class of ’69) first met Professor Joan Acker as an undergraduate sociology and social welfare student at University of Oregon.

“Professor Acker was the social welfare researcher and nearly the only woman in the Sociology Department at the time,” Beaumont said. “She helped to prepare students for graduate school in social work. Being interested in that, I wound up in her classes and was supremely intrigued. She even made Principles of Social Policy intriguing and certainly to my liking in terms of social responsibility and got me enthused about being a bit of an activist.”

Acker taught sociology first as a doctoral student, then as an assistant professor in the department after she completed her degree in 1967. In a 2009 interview for the CSWS Annual Review, Acker, who passed away in 2016, said she was only the second woman to earn a sociology degree from UO.

“When I first came there were some faculty members—they were all men, of course—who were very supportive, and some who weren’t,” Acker told CSWS in 2009. “One professor said in class one day that he didn’t think the department should take any women as graduate students because they would just get married and have children. It was outrageous. And there were a lot of political fights in the department. The reigning men were pretty conservative, but that changed during the sixties.”

In addition to being Beaumont’s sociology professor, she was also his program advisor.

“She was someone I wanted to model myself after—the way she carried herself around campus, the way she went to bat for her students,” he said. “She was a terrific advocate.”

A mother of three, Acker returned to graduate school in the early 1960s after 13 years of professional experience in social work. Her husband, a psychologist at Stanford Medical School,

came to UO to work in the College of Education in counseling. Prior to their move to Oregon, Acker had inquired at Stanford about applying for a PhD in sociology.

Acker told CSWS, “The head of the department told me there was no point in me even filling out an application because I was too old and I was a woman.” She was in her late twenties at the time. “Then very soon after that my husband got offered a job up here, and I applied to the department up here, and they were very different from Stanford, they were very welcoming. . . . Not that I never experienced any prejudice against women, or categorizations of any kind, I did experience that. But they were perfectly willing to have me come in, and some of the professors were very helpful.”

Acker-Morgen Lectureship

The Acker-Morgen Memorial Lectureship honors two powerful feminist voices, CSWS founding director Joan Acker and longtime center director Sandra Morgen, both of whom passed away in 2016. This annual lecture series commemorates their legacies by bringing to the University of Oregon campus renowned feminist scholars who work on economic justice and gender equity—issues that were very near and dear to both Joan and Sandi.

You can support the Acker-Morgen Memorial Lectureship with a gift of any amount. Go to csws.uoregon.edu/about/supporting-csws or mail your check designated to the Acker-Morgen Lectureship Fund to CSWS, 1201 University of Oregon, Eugene, OR 97403-1201.

Beaumont experienced Acker as a “tremendously human and feeling and empathetic presence on a campus with about 13,000 students,” he said. “Classes were big and not every professor had the time to talk on the side or to try to help with a level of comfort or ease, and she did, not just with me but with others. I had some relationship problems that she helped me get through, and that encouraged me all the more to go into face-to-face casework or counseling.”

With Acker’s support and assistance, Beaumont went on to graduate school at University of Minnesota for a master’s in social work. “That

choice was in part from the inspiration of Professor Acker,” he said. “Her general approach to life, her presentation, and certainly her philosophy of social justice were what inspired me. My work was to take that and try to invoke it in practice.”

Like Acker, Beaumont stayed at his alma mater after graduation, spending 30 years at UM as an assistant professor and clinical social worker. “When I first got back in touch with her, several years after graduating, she was so welcoming of my inquiring to see how she was and what she was doing,” he said. “She was so excited about her efforts to start the Center, and her enthusiasm about it was just touching.”

Acker told CSWS that, in the early 1970s, she wanted to establish a cross-disciplinary, campus-wide center at UO to research women: “[CSWS] was then called the Center for the Sociological Study of Women, and that was because there was no department other than sociology on the whole campus that would have anything to do with it.” The Center began in 1972-73 with funding for a part-time graduate assistant and space appropriated from the sixth floor of PLC with help from the administrative assistant in political science. Acker served as the Center’s first director.

“It was really a cooperative thing,” she told CSWS, “mostly me and Joyce Mitchell, who was in political science. And a couple of people from education: Jean Leppaluoto and maybe some other people. And not long after that it was Marilyn Farwell, who was in English. We got a little more status in the [sociology] department as the Center for the Sociological Study of Women [CSSW], and a little more money from the graduate school.”

Then in 1975, two significant events changed the Center’s future: Women’s studies was founded, which firmly instituted women’s research as a legitimate academic field, and special collections librarian Ed Kemp identified Jane Grant as somebody whose papers would be interesting to acquire. The rest, as they say, is history.

Over the years, Beaumont kept in touch with Acker, including visiting the Center after the William Harris endowment transformed the small, struggling CSSW into the much larger CSWS. “I remember meeting folks and listening to the plans as they were at the time,” he said. “It’s so involved in social justice and international things that it suits my taste.” Laughing, he added, “I also know that if



I contribute monetarily it's not going to go to the athletic department."

Acker told CSWS in 2009 why research on women remains crucial: "Women have made tremendous gains, if I compare what the University of Oregon looked like in 1970 with now. In 1970, [only] 5 percent of the full professors . . . were women—we've made extraordinary gains. Research on gender and women is legitimate now, it's even establishment almost, which undermines it in a way, but okay. At the same time, there is a lot of subtle sexism going on, and that has made it more difficult to deal with than the very overt kinds of discriminations against women; it's hard to study; it's hard to get hold of, and yet a lot of women know that it is happening."

As a 45-year supporter of research on women, Beaumont donates regularly to CSWS—both in memory of his former mentor and to support the Center's ongoing mission.

"To me, it's a primary effort that's long overdue—to look very carefully at the skills, abilities, and informal power that women have, to give them a just recognition of that, and to support that and bring it out in the open," Beaumont said. "Oftentimes, in my view, women are punished and disadvantaged for things that are critical for society functioning peaceably. The obvious thing now is women's ability to help with conflict. How do women work in a family or communal circumstance and keep everything together? And let's look at this on an international basis, too. We need to know the powers and the values that other cultures have to recognize and also to marginalize women so that we can try to find ways around that from within and without. So often the rich, powerful, and famous are men because that's how history is written. That's the paradigm I've lived through, and it's not gotten us very far, and it's not right." ■

—Jenée Wilde is a senior instructor of English and managing editor for the CSWS Annual Review.

WOMEN OF COLOR PROJECT

WOC cont. from page 8

sustaining one and all of us feels very committed to it. For example, Lynn Fujiwara, ethnic studies, in a sentiment widely shared by others associated with the project, says that the work WOC does plays a crucial role in retention. Priscilla Ovalle, cinema studies, feels it is only a project such as this that allows her to connect with colleagues across disciplines and offers a broad intersection of all experiences and challenges across all units as well as how to address these challenges in teaching, research, and departmental life.

This community is well known and, as the convener, I am often contacted by candidates who are being recruited by the University hoping to learn more about what we do and the resources we offer. We have also been sought out by graduate and undergraduate WOC who want to emulate us and be mentored by us as they build their own networks for professional success. This role-modelling is very exciting to hear, indeed, and is a measure of our critical impact.

History

The WOC Project started in 2005 as a CSWS Research Interest Group. In 2008, the center was awarded a Ford Foundation grant from the National Council for Research on Women (NCRW) to promote a leadership pipeline for Women of Color at universities. "Diversifying the Leadership of Women's Research Centers" was meant

to promote the leadership of women of color from historically underrepresented groups in the United States within NCRW and within its women's research, policy, and advocacy member centers. CSWS and the UO Office of the Vice President for Research provided matching funds to launch the initiative.

The WOC Project was first headed by Professor Lynn Fujiwara, who was one among a very small group of tenured WOC faculty at UO at the time. "The project specifically designed for CSWS was to address the current and historical absence of women of color in leadership positions at the center," said Fujiwara.

From 2008-2016, the WOC Project developed under the leadership of Fujiwara, Lamia Karim, Gabriela Martinez, and myself, who all served as associate directors of CSWS. After the center restructured staffing in 2016, CSWS no longer had an associate director position so there was no one to manage the WOC project. This was disappointing news since we had worked so hard to develop this cohort and it had served such a crucial role in research, promotion, and retention of WOC on campus. We approached President Schill to discuss the future of the special project, and in 2017 we received funding from the Office of the Provost and other campus units to continue their mission in partnership with CSWS. ■

—Sangita Gopal is a professor of cinema studies and convener for the CSWS Women of Color Project.



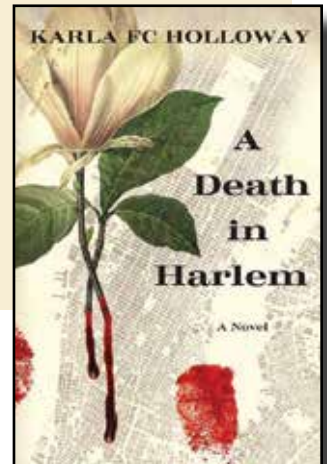
In May 2019, WOC Project co-founder Lynn Fujiwara, left, discusses her new anthology, *Asian American Feminisms and Women of Color Politics*, in a panel with co-editor Shireen Roshanravan / photo by Jack Liu.



Writing A Death in Harlem

A Conversation with Karla FC Holloway

**Interview by
Ulrick Casimir**
Career Instructor
Department of English



Nella Larsen's classic novel *Passing* (1929) features one hell of an ending. We know that one of its main characters, Clare Kendry, lies dead after falling from a window, but we don't know whether she was pushed by her friend Irene Redfield or simply slipped and fell. We know what may have led Irene to do what she may or may not have done, but we don't know whether the betrayal Irene suspects, between her husband and Clare, even occurred. We know the broad strokes and terminus of the connection between these two women—but the novel ends without the hinted-at intimate dimensions of their relationship ever finding air.

In her new novel *A Death in Harlem* (2019), Dr. Karla F. C. Holloway picks up these threads, spinning them into a detective-driven thriller that's more a "what-if" that stands on its own than a straightforward completion of Larsen's story. Clare and Irene are renamed Olivia and Vera; Harlem itself gets a speaking part. Even the death mark-

ing the end of *Passing* takes on new, telescopic significance. Inspired as much by the Harlem Renaissance as by Larsen's novel, *A Death in Harlem* mostly follows Holloway's protagonist Weldon Thomas, Harlem's first and only "colored" policeman, as he picks through racial intrigue and thick layers of class, lies, and familial deceit to determine who really killed Olivia Frelon, and why. Holloway's novel, her eighth book, is the academic's entrée into literary fiction: Her recent visit and talk here, as featured speaker in the CSWS Lorwin Lecture Series, was prompted by this shift to prose fiction, as well as her distinguished career in academe.

When CSWS asked me to interview Holloway, I jumped at the chance for several reasons. One reason had to do with emphases in Holloway's academic work: Toni Morrison and Zora Neale Hurston, two authors who've influenced my own writing, feature heavily in Holloway's thinking, and her analysis often takes a linguistic bent that

I appreciate. Another was her shift to the world of fiction. It's fascinating to see a well-known academic make that transition in her career's late stages.

But the main reason I agreed to interview Holloway was her influence on me as a teacher: The first time we met, she was Professor Holloway and I was a skinny teenager in a course she taught at NC State University, shortly before her stint at Duke. I remember her then as a kind, commanding presence in a class that was, for me, a real "lightbulb" moment: What I learned there, what she taught me, rewired my notions of reading and writing, and proved fundamental to the way I now help my own students dissect difficult prose and realize their thinking on the page. I kept track of her career after that class, but its final-exam period was the last time I saw her in person—until her visit to UO.

The interview took place a day after her talk, over a light breakfast near campus, in the restaurant of the Excelsior Inn. This was the morning before Holloway flew back home, a spring morning so beautiful that the pandemic chatter seemed almost impossible to believe. In anticipation of the visit, CSWS had organized two reading groups, one on *Legal Fictions: Constituting Race, Composing Literature (2014)* and the other on *A Death in Harlem*. I arrived with several questions from the latter group, and many of my own.

UC: Dr. Holloway, your novel is called *A Death in Harlem*, which seems to be a reference to the death of Olivia Frelon, one of its main characters. In *Passing*, as Clare Kendry, her death closes the novel; here, as Olivia, her death opens or occasions your story. But as the reading group emphasized, there's still the matter of the death of Maisie, one of your novel's many minor characters, a young black woman who is run down by her well-connected white lover after telling him that she is pregnant with his child. Can you talk about Maisie, and what her death means in the context of the novel?

KH: First, I deliberately did not write a classroom novel—this is a novel for book clubs, mine in particular. Even some of the women [in the novel] are named after women in [my] book club, because we all have old-school names. But I wanted there to be a question of *which* death in Harlem. I always knew it would be the main character, but in my head was Bessie, from Richard Wright's *Native Son*, and how we never pay attention to her death, and the legal system never pays attention to her death. So the academic in me wanted a Bessie, and I wanted somebody in some book club to say, "But what about this other woman? Is it about her death, too?" And then there's a section in the book that says all kinds of bad stuff happened in Harlem. Babies died, other people died. So I wanted that question out there as to what we pay attention to and why.

When I talked yesterday about, "This book is *Downton Abbey* meets Harlem" in terms of looking at the lives of black people who were as wealthy as black people could be, I wanted that "class" focus to also indicate what we do not focus on—and we don't focus on

Maisie. I loved her story, and I hated leaving her, but I needed to in order to say that this was not only going to be about Vera and Olivia, but it was going to be about the reader's willingness to go there—

UC: So the title is like a challenge.

KH: I was going to say challenge, yes, of which death do you remember at the end of the story.

UC: Speaking of challenges, your novel is notable for its constantly shifting perspective and clever management of point of view. Some of its prettiest passages are essentially Harlem narrating itself, in highly poetic language and across time—

KH: Did it work for you, that shifting? Because some of the early feedback I got was, you know, "Your point

I wanted there to be a question of *which* death in Harlem. . . . I wanted somebody in some book club to say, "But what about this other woman? Is it about her death, too?"

of view changes." And I thought: Yes, yes it does. *My* point of view changes. I kind of wanted Harlem to have a role in the story—place was really important. That style very much reflects my decision to be open to just being pulled back. You know, through time and space or whatever. And to really think through, you know, what was it like for a street to once be a road? I really did think about that—what was it like for things that were cobblestones to be paved over? So I wanted that movement of time to suggest that we were as fully participant in thinking through that space as we are in our contemporary space. I know that's bothersome for some readers, who want the story to stay one point of view, but I don't think I could write like that if I tried.

UC: I stayed in Harlem briefly two years ago, while I was in the city for a book event. There's something about it—

KH: Harlem for me feels full of its history, all the time, even as much as things have changed. I remember being there one time, maybe in the mid-2000s, thinking: Where have all the black men gone? This was right at

the time of stop-and-frisk, and it was just uneven to me, the proportions. I noticed their absence, and it felt like Harlem reflects what's happening, even globally. When I wrote *Passed On[: African American Mourning Stories, A Memorial (2002)]*, it was a Harlem funeral director I talked to the longest about their experiences with the [1918 flu pandemic] and the small, white caskets. And because those were generational businesses, they had the sense of time passing. They were talking like it was their fathers talking through them—sometimes I think it was their grandfather's voice coming through, because there was no distinction for them. So Harlem feels that way to me, too.

UC: Another question from the reading group: the "big reveal" in your

novel that Olivia stole her short story "Sanctuary" from the librarian, Miss Silk. They saw this as an allusion to Larsen's own short story, "Sanctuary," and the plagiarism accusations against her—

KH: Absolutely, but there's only a certain group of readers [who will know that] if you read it on a college campus [or] if they know about Larsen. It was definitely an allusion to that. I thought it was playful and not everybody would get it and those who did would say, "aha!"

UC: The group wondered, though, if that might be an attempt on your part to get a kind of "justice" for Larsen?

KH: No, I don't think she deserved justice. She was a plagiarist. The opening to "Quicksand" is actually plagiarized word for word, except she changes "Chinese rug" to "Turkish rug." The story becomes her own, but she took [Galsworthy's] words. So bless her heart—not Larsen, but the librarian in the novel.

UC: The policeman Weldon Thomas—the reading group pointed out that he is the most developed

character in your novel. The scenes of him reading, where he narrates sections of the book in the first person, the novel's use of the "detective" POV—recalling the work of Rudolph Fisher and Chester Himes. Basically, all those things work together to make us identify with and root for Weldon Thomas. Did you mean this novel as a sequel for *Passing*? Or did you mean to have a whole new detective story series with this novel as first in time, featuring Thomas as the detective?

KH: Yes to the second, but I didn't

KH: Mm-hmm—

UC: —and reading *Passing* kind of harkens back to a time when people were maybe more comfortable with that? To me it's kind of beautiful and brassy, Larsen leaving these two gigantic threads loose—

KH: You know, it's interesting, I haven't really thought about that as a kind of modern quandary. But yeah, I want the end. I want to know what happened on *Lost*—

UC: Everybody does.

... with this [book] I felt more responsible to clarifying relationships, to finishing storylines, to making the ambiguities ambiguous if I wanted to. ... this is my chance to just be the storyteller, and that's my sort of natural habitat: I've always been a fabulist, and this book gave me an opportunity to do it legitimately.

know that until I had finished the novel. Because it really started out with my characters renewing Clare and Irene. I was going to answer the question my students always ask: "So what happened, how did Clare fall?" So I thought the best way to do that would be to, you know, just take up Larsen. But it literally froze me after a while, because these were Larsen's women, and I didn't care for them much anymore. I mean I couldn't play with them the way I wanted to.

So at the point when I changed them into Olivia and Vera, it was still about me solving this question in a situation that recalled Larsen's story, but could go wherever it wanted to. It could have its own past and its own outcome. Although *Passing* is a spare story, the underbelly suggests so much. She gives you that room to wonder is there a [sexual] relationship between Clare and Irene, which I could decide there is, and establish that relationship between my characters. So my novel is certainly inspired by her subtext.

UC: You know, it's so interesting, the modern appetite for narratives with indeterminate endings—

KH: I don't like it when you're leading me down here when y'all haven't figured out what's going to happen, and you're going to leave me hanging, and then [I will] have to write the ending myself? No, I want it settled. I was saying to someone the other day that I think our interest in finishing the story is absolutely a feature of a modern body politic. We don't want the dangle—we want the end of the story. We want it tied up. Maybe not necessarily neatly, but tied up.

But think about what kind of editorial influence Larsen had. Because during that period there were editors who were like, "Just give me the book." You know? So I'm wondering to what degree the industry suggests, you know, "Tie it up." In some books you can see where they said, "Ok, I'm just going to write a last sentence and turn it in." I'm not convinced that *Passing* is not one of those books, although I agree it's beautifully crafted. It's a composed story. The reason I used that word "composed" in my last nonfiction book [*Legal Fictions*] is because I think that stitchery is elegant and fun to work with, and I think that Larsen

got it right up until that last minute, and that ending almost doesn't fit the story for me.

But about Weldon Thomas: What I thought you were going to ask me, and what still shocks me, is that I, the fierce feminist or whatever, wrote a book with this male character. You know, I have no idea where Weldon came from as a vehicle for this story. Although in Larsen, I know she says [toward the end of the novel, when Irene stands by Clare's body]: "A strange man addressed her." At that moment, I thought of him as a policeman, and the first colored policeman—and that took hold of me in a way that I had not anticipated. But still today I wonder, "What am I doing, my first novel with a male carrying the story? That's not Karla Holloway's book." It was a surprise to me.

UC: I love Walter Mosley's storytelling. The fact that you have a black detective—it's a different time period from Mosley's writing, sure, and Weldon Thomas isn't Easy Rawlins. But your novel recalled Mosley's stories for me.

KH: I love Walter Mosley, too. I think I've read just about everything that he's written. My book club reads him, too. So I'm certain there's a Walter Mosley influence. Maybe that's why there's a colored policeman, I don't know. But Walter Mosley is in my head because he solves his stories. I didn't know what the solution was going to be as I was writing, which at some point stopped worrying me. The story just came together. And [the librarian] Miss Silk was, you know, my heart.

UC: Miss Silk—I liked her character a lot.

KH: You know she's alive and well, is what I found out from the Buffalo Public Library. She's the librarian that I actually wrote about in *Bookmarks[: Reading in Black and White, A Memoir (2006)]* as being the librarian of my youth, and her name really is Miss Silk. She used to let me move from the children's room to the adult section, and then she would bring me back to the children's room with the books I had and give me a little space where no one would bother me. She's like a hundred and nine years old. In [A

Death in Harlem] I make her a black woman, but she's a white woman. I may or may not see her when I go home, but as much as I liked Weldon, she was in my heart.

UC: The reading group also discussed the freedom of a well-established academic deciding to write a novel. Can you talk about this decision and the opportunities and challenges that attended it? Additionally, can you talk about the drafting process for this novel, how it differed from the drafting of your academic writing?

KH: I don't know what the drafting process would be like for a non-academic, but this novel went through many, many drafts because at first it was Irene and Clare's story. I think at one time there were English people in this story—I mean, *multiple* drafts. And I think each one got rid of excess and refined it. I don't think my academic writing is much like that, which probably tells on itself. But with this I felt more responsible to clarifying relationships, to finishing storylines, to making the ambiguities ambiguous if I wanted to. So I think I was more attentive in this process than I am in academic writing. I mean fact is fact, so when you're writing nonfiction, it's not as much like storytelling. Although I like books that are more narrative in tone than others that might be more factual. But this is my chance to just be the storyteller, and that's my sort of natural habitat: I've always been a fabulist, and this book gave me an opportunity to do it legitimately.

UC: The reading group also talked a lot about genre, particularly the "passing" narrative and the detective story, and the mystery novel. Can you talk a bit about your decision to fit these forms together in your novel?

KH: Oh my God, I had no idea there were genres until those people on Goodreads. I mean, the first time I got a review, it just showed up on Google as a review. And then I find this site where people review and talk about you like they know you. And some of them said, "Well, it's not a true mystery." The novel was billed as a detective story but does not fit the genre. I'm sort of glad I didn't know that there were those expectations or those restrictions, because I think it would've changed things. I wrote from just wanting to tell a story. I think when it got to the marketing part,

the publisher was trying to say, "It's literary fiction of the detective version which has some historical"—you know, I think they were just trying to claim it all, and this was like totally unknown to me.

UC: One last question, and this one's *definitely* from me: Academics often review one another's writing, but things can work differently with fiction. I know that for my own fiction, I have a trusted group of *non-writers* who help me as readers. They often look for different things in my writing than other writers might, but I trust and respect them because *deep down they value story more than anything else . . . and if the story's not there, if it's not grabbing them, they'll flat-out tell me so. It sounds like you have a similar relationship with the members of your book club?*

KH: Yes, because occasionally through the years I would read them sections of the novel. And there were times when . . . it's not like they ever said, "You should do this or that," but the response did not fit what I thought I had written. But as you speak, I'm thinking, "Oh, I need a writer's group!" This is what creative writers do now. I don't have that except, because I publish through TriQuarterly, I had readers for this like with my nonfiction, and they were extremely helpful. But I'm feeling some kind of way about

the trade world now, because I've been negotiating and thinking about, "Does my next book go to a trade, or do I stay with TriQuarterly?" I just don't know that I can take the machine that the trade world is now. The sort of space that an academic press offers to me feels both familiar and dependable.

UC: You know, this is an interesting exchange for us to end with, about the trade world, as the AWP conference is happening right now, in San Antonio, during this pandemic—

KH: I'm reading about that on Twitter, how some people dropped out while the convention went on? Part of me is thinking, what a good book this would make. But the thing about it is, as a black person, when you go to these events, not only in terms of what's going to happen to your book's marketing if something were to go wrong—pandemic—where do you think you're going to be on that list? It's always the same thing—if America catches the flu, we have pneumonia. I mean that's some *real* stuff. ■

—Ulrick Casimir is a writer, an instructor with the Department of English, and affiliated faculty with Clark Honors College. His academic writing and short fiction have appeared in publications such as *Jump Cut* and *Plainsongs*. *Children of the Night: Stories*, his debut collection of short fiction, was published in April of 2018.



Karla Holloway and Ulrick Casimir chat over breakfast at The Excelsior Inn / photo by Jenée Wilde.

REFLECTIONS ON GENDER, POWER, AND GRIEF

The 2019-2020 Lorwin Lectureship on Civil Rights and Civil Liberties



Audience at Tina Campt lecture / photo by Jack Liu.

Introduction by CSWS Director and Bernard B. Kliks Professor of Law Michelle McKinley, School of Law

In 2019, I experienced the loss of my 94-year-old father, whom I cared for in my home for nearly a decade. Although my father lived a long life and died at home surrounded by his children and grandchildren, his death invoked in me a profound sense of loss and grief. Anecdotal and scholarly evidence show that women are dropping out of the workforce to care for aging parents, shouldering much of the responsibility for elder care that is de facto distributed along gendered lines. Throughout my father's care, I was conscious of my own subject position as daughter, mother, and immigrant who grew up with the cultural expectation that I would care for my parents as they aged. This cultural obligation leeches into broader issues of gender and ethnic identity, as many involved in the home health care industry are underpaid, work long hours, and hail from economically and politically marginalized communities.

In 2019-20, CSWS launched the theme of “Gender, Power, and Grief” for our Lorwin Lectures and other speaker events. On a daily basis, we bear witness to the state-sponsored violence that renders the loss of certain lives and communities unworthy of grief. Immigrant communities are terrorized and families torn apart or imprisoned for exercising their basic human rights. Our speakers and programming sought to both honor the process of grief and the cultural practices of bereavement. They show us that in a time when much of the state apparatus is structured to demean poor people, loving, honoring, and grieving those bodies—and acknowledging what we have lost—is a radical emotional act.

Through our events and conversations at the Center, we hold space for ourselves to grieve, organize, celebrate, and acknowledge that together we are much stronger than we are apart. We have always defied odds, broken barriers, and ignited the change we wish to see in this world. We have to because no one else will ever do

it. And if we don't act together to demand that change, we leave no legacy, nor even an inhabitable planet for our children.

In this spirit of reflection and action, we asked members of our community to share their thoughts on the four Lorwin Lectures held last year.

Rhaisa Williams, "Screaming to Dream: Toni Morrison, Emmett Till, and Black Maternal Grief"

Reflection by Jessica T. Brown

My understanding of Emmett Till's murder was like most—his death was unjust, primal, and indicative of America's biggest embarrassment: racism.

Regrettably, my relationship with Toni Morrison's writing is minimal. I was excited to learn more about her work, at my first CSWS lecture, from the perspective of Rhaisa Williams, assistant professor of theater and performance studies in the performing arts department at Washington University in St. Louis.

Williams' October 25, 2020, lecture, "Screaming to Dream: Toni Morrison, Emmett Till, and Black Maternal Grief," explored the short life and death of Emmett Till through Morrison's first of two theatrical performances she ever wrote, *Dreaming Emmett*.

Williams began the lecture by sharing her research and how she found herself hunting down relics of Morrison's play. You, like most, may not have heard of this story. Williams went to grave lengths—even as far as locating the only living document of the play's performance—to excavate the hidden history of Morrison's play. After its first production, Morrison reportedly destroyed all recordings of the play and copies of the script.

Listening to Williams was like being a member of Morrison's audience. It felt ironic, yet fitting, to have this conversation in Gerlinger Hall, as the formal room set the scene for a stage.

The play began by introducing a 23-year-old Till, bold and brave to combat the men and women who killed him. As we listen to Till's bravado, we feel the immense weight of his mother's grief, symbolic of grief inherent to black motherhood, offspring, or othermothering.

Throughout the play, Till toys with his mother's grief, uncaring of how his actions and words affect her. The audience is in limbo and left to wonder if everything he says is accurate, warped by emotion or production of someone else's stories.

"Entangled between screams and dreams," Till berates his murderers and reenacts his murder for his mother until an audience or cast member, Tamara, makes him stop.

The play is a thematic telling of Till's death, but it's also a reframing of feminism and white fragility.

In between wiping away tears, and scribbling notes that don't make sense to me now—like "who I am and how the world sees me" and "a dissection of blackness based on culture"—I think of my brother.



Rhaisa Williams / photo by Jack Liu.

My brother, like many other black boys, could be Till. I see this within what Morrison expresses in the character's masks and dreamlike dramatics. Till's story is the reality of being black in America. Times may be different now, but are they? Were they different for Trayvon Martin?

William's lecture reminded me of my role in the continuous fight against the unjust deaths of black people—brothers, sisters, mothers, fathers, sons, and daughters. I dearly look forward to reading more of her and Morrison's writing.

—Jessica T. Brown, managing editor of digital and editorial content, School of Journalism and Communication



Jessica T. Brown / photo by Jack Liu.

Lorwin Lecture Series

Tina Camppt / photo by Jack Liu.



Sylvanna Falcón / photo by Jack Liu.



Courtney Cox, left, asks speaker Rhaisa Williams a question as Alai Reyes-Santos and Michelle McKinley listen in / photo by Jack Liu.

Sylvanna Falcón, “Finding ‘light born in darkness’: The Urgency of Feminist Activism in These Times”

Reflection by Kristin Elizabeth Yarris

On February 6, 2020, Dr. Sylvanna Falcón gave a lecture titled “Finding ‘light born in darkness’: The Urgency of Feminist Activism in these Times” at the Knight Library Browsing Room.

Falcón opened her talk by sharing that the phrase “light is born in darkness” comes from Brazilian singer-songwriter Gilberto Gil, whose songs offered a rallying theme for activists at the 2003 World Social Forum. For Falcón, the “light born in darkness” can be found in various instances of transnational feminist activism that contest the “power over” of states and corporate interests. Throughout her talk, Falcón pushed us to ask hard questions about the role of gender, race, power, and privilege in our transnational solidarity work.

The first case Falcón drew upon in the talk was her research into the history of gender rights activists within United Nations spaces. Falcón focused on two women activists from Brazil and the Dominican Republic who inserted themselves into the male-dominant space of the first UN Conference, held in San Francisco, CA, in 1954. Falcón used the story of these women’s dissent to remind her audience of the urgency of “power from below,” arguing that the mere presence of feminist activists in the halls of power can be a form of resistance.

Falcón next turned to the stories of Berta Cáceres and Maxima Acuña, activists from Honduras and Peru who were awarded the Goldman Prize for Environmental Justice (in 2015 and 2016, respectively). Arguing that transnational feminists must “heed indigenous women’s activism and ways of knowing,” Falcón presented images and video clips to demonstrate the power of Cáceres and Acuña to mobilize their communities against corporate interests and extractive industries.

Cáceres’s death in 2016 casts a shadow over current environmental and human rights movements across the Americas and beyond. Nonetheless, Falcón showed how Berta’s legacy of *lucha* (struggle) lives on, inspiring the work of Acuña and other defenders of human and planetary rights. In one emotional quote shared by Falcón, Cáceres passionately states, “*Si no tenemos alegría y esperanza . . . estamos muertos en vida*” (“If we don’t have hope and happiness,



Kristin Yarris / photo by Jack Liu.

we are dead in life.”). This line also characterizes Falcón’s career, which serves as a model of publicly engaged and socially relevant scholarship. At the end of her talk, Falcón exhorted her audience not to “succumb to defeat” in our work on behalf of social justice as academics and activists.

Falcón is associate professor of Latin American and Latino Studies (LALS) at the University of California, Santa Cruz. She is author of the acclaimed book *Power Interrupted: Antiracist and Feminist Activism inside the United Nations* (2016), which was awarded the 2016 Gloria Anzaldúa book prize from the National Women’s Studies Association. Falcón also hosts a weekly radio program at UCSC called *Voces Críticas* (Critical Voices), which invites scholars to share their work with broader public audiences, under the condition that (according to Falcón), “no academic jargon is allowed!”

—Kristin Elizabeth Yarris, associate professor and director of the global health program, Global Studies



Martha Ndakalako-Bannikov, center / photo by Jack Liu.

Tina Campt, “The New Black Gaze”

Reflection by Martha Ndakalako-Bannikov

On February 17, 2020, Tina Campt delivered her talk “The New Black Gaze” to a standing-room-only audience in the Ford Lecture Hall at the Jordan Schnitzer Museum of Art (JSMA). Campt is Owen F. Walker professor of humanities and professor of modern culture and media at Brown University. Her talk centered on her new book *Sounding a Black Feminist Chorus* (forthcoming). Both the talk and the book’s title capture Campt’s new black feminist conceptual approach to black visual culture.

Her book pays homage to Harriet Jacobs, the enslaved woman who hid in her grandmother’s crawlspace for seven years as she waited to make her escape to freedom. Jacob’s choice to anticipate



Karla Holloway, left, greets audience members after her talk / photo by Jack Liu.

freedom in the confines of the dark enclosure she occupied epitomizes the interstitial space many dispossessed people inhabit and find sanctuary—and where they practice fugitive and “furtive forms of freedom.” Campt asks, what does it mean to inhabit this uncomfortable, transitory space as though it were permanent? And how do we as scholars attune ourselves to these practices?

The Black Gaze critiques the power dynamics of pleasurable, consumptive looking. Instead, viewers become witnesses, and this creates complex, contradictory forms of intimacy. These artworks, Campt explained, “demand complex forms of labor.” Listening as an alternative mode of critique from the white gaze becomes apparent in Campt’s beautifully rendered readings of black women’s artworks that harness the power of opacity—“black women’s refusal to use words to explain our complex inferiority.”

In her reading of Simone Leigh’s art installation *Loophole of Retreat*, Campt discussed the sonic installation in Leigh’s work, which honors Debbie Sims Africa, who, imprisoned while eight months pregnant, secretly gave birth to her son in her cell. Debbie took three days to be with him before he was discovered. The installation captures the quotidian sounds—the “sonic wall of protection”—that the other inmates made to mask the sounds of the baby, distract the guards, and enable Sims Africa’s furtive, momentary loophole with her son. Thus, discussing her own disorienting aural encounter with Leigh’s sonic instillation, Campt notes that a loophole—normally considered a way out—becomes a sanctuary, a

refuge. Campt described the inmates’ aural distractions and other “discursive . . . black feminist noise” as “powerful choral enactments of feminist care and futurity.”

The Black Gaze means being able to shift our perspective to align with the experiences of black precarity, whether or not this is our experience. It is attuning ourselves to these registers of fugitivity and practices of freedom. It allows us to empathize, to be implicated and to be accountable. To witness.

—Martha Ndakalako-Bannikov, PhD graduate student, Comparative Literature

Karla Holloway, “From Fact to Fiction: A Colored Life in Letters”

Reflection by Jalen Thompson

Powerfully delivered in two parts, Karla Holloway’s March 4, 2020, lecture in the JSMA Ford Lecture Hall, “From Fact to Fiction: A Colored Life in Letters” revealed how language produces the imagery around color and, in doing so, uncovers the black body.

The section titled “On Composition” was a reflection on how American literature is embedded in race, yet rejects any association with it, falling into the “peculiar grammars” of color. Color, as Holloway would have it, haunts America. This haunting is seen in the way whiteness is revealed through encounters with darkness in literature constantly “playing in the dark.” Conversely, Black litera-



Courtney Thorsson, left, speaks with Karla Holloway before her talk for the Lorwin Lecture series / photo by Jack Liu.

ture names its colors to explore the complexities of racial identity and, more specifically, what “blackness” means to American culture.

Holloway’s concerns with haunting were extended to the idea of place in the “American house” in the latter half of the talk titled “On Residence.” As enslavement is embedded in our cultural memory, Holloway explains how the language of flesh, which is particularly a black feminist practice, offers us a way to attend to our flesh, to love in the flesh. In this example of language theory versus language praxis, Holloway shows us how we come to undo the hiding of our colors with the practice of naming them through the flesh.

In reflecting on the lecture during a pandemic, I am taken to a moment at the end of Holloway’s talk. It was advice she received from her mother on navigating the world as a black woman, which was to “wear it loosely.” This advice has sat with me deeply and here I offer my reflection on its meaning. Since America is embedded with “peculiar grammars” about race—namely the language that attempts to hide racial difference or the power that is given to whiteness—to wear the categories of, for example, “black” and “woman” loosely means to define yourself by your own standards of what it means to be a black woman and not to let those antiblack and antiwoman American grammars attached to those categories define who you are and what you can be. Put another way, the practice of “wearing it loosely” goes against the predetermined narratives about identity to map out space for one to see themselves as themselves in their own flesh.

As I write this reflection, the recent surge of deaths of unarmed black people, mainly black men, in the COVID-19 era has led to a

rallying call to address (and attack) systems of antiblack oppression. Yet, the historical and ongoing violence against black women, black trans, and gender nonconforming people do not get the same outrage. Often, I struggle to understand what it means to be a black queer man in a society that prioritizes stories of black men over other black people. If I “wear it loosely,” then I am allowed to see I do not have to attune to the narratives that place power in black male dominance. Instead, I am moved to consider how my blackness is expansive and multiple while centering and learning from the voices of black women, black trans, and gender nonconforming people. ■

—Jalen Thompson, PhD graduate student, English



Jalen Thompson / photo by Jack Liu.

THE ALASKA MENTAL HEALTH ACT

Tracing the Development of Public Health and the Nation-State

by Kristin Yarris, Associate Professor, Department of Global Studies

With the support of a Center for the Study of Women in Society faculty grant, I was able to make a productive research trip to Alaska in the summer of 2019 to work on my project, “Mid-Century American Psychiatry and State Formation: A Post-Colonial Analysis of Morningside Hospital and the Alaska Mental Health Act.” The project uses an historical case study of the Morningside Hospital, an inpatient psychiatric facility that operated in Portland, Oregon during the first half of the 20th century, to examine the connections between the development of American Psychiatry and of the U.S. nation-state. The connection to Alaska comes because, for decades while Alaska was a Territory with insufficient public mental health resources, people were sent to Morningside from Alaska to receive psychiatric intervention. Morningside itself was operated by a private, family-run company, using public, Department of the Interior federal resources. Using a post-colonial and feminist frame, my project examines the ways in which land, displacement, and the imaginary of Alaska as the first non-contiguous U.S. state intersect with the ways that American Psychiatry was establishing its professional authority in the 1950s. As Morningside comes under increasing public and political scrutiny, both due to accusations of fiscal mismanagement and of poor patient care, Congressional leaders from Oregon begin to push for an Alaska Mental Health Act (AMHA), which ultimately passes, granting vast swaths of Alaska territory to the soon-to-be 49th state for the purposes of financing mental health care services.

During my summer research trip, I examined materials held in the University of Alaska archives at both Anchorage and Fairbanks campuses, exploring historical records related to debates over Morningside hospital and over the passage of the AMHA. Importantly, CSWS funding enabled me to support two undergraduates, Gabriella Farland and Rachel McGill, who traveled with me to Alaska and gained valuable



From left, Rachel McGill, Gabby Farland, and Dr. Yarris inside the University of Alaska archives at UAF-Fairbanks campus during their June, 2019 trip / photo provided by Kristin Yarris.

first-hand research experience with archival documents and in-person interviews. Both Rachel and Gabby completed BA theses under my supervision related to the Morningside project for their degrees in International Studies and Global Health. There are few funding sources at UO that support undergraduate field research, and I am truly grateful to CSWS for recognizing the value of faculty-sponsored undergraduate research.

One particularly fruitful aspect of this field research trip was the opportunity to conduct interviews with a number of key stakeholders in both Anchorage and Fairbanks, individuals connected to the development of the psychiatric profession and the mental health system in Alaska. A particularly productive interview in Anchorage with Dr. Mary Langdon, a Psychiatrist who has had a private practice in Anchorage for decades, led to some very interesting leads related to my research project. Mary Langdon is the

daughter of Ray Langdon, MD—who was an attending psychiatrist at Morningside Hospital during the late 1950s. I had come across Ray Langdon’s name frequently in the archival materials about Morningside I’ve consulted in UO Libraries and Special Collections, and was enthusiastic about meeting his daughter. After his years of service at Morningside, Ray Langdon was recruited in 1959 to become the first Director of the Mental Health Authority of the new State of Alaska. Mary Langdon described growing up as a child on the grounds of Morningside before moving to Anchorage with her family after her father got this job.

Mary Langdon gave me several stacks of her father’s papers, which I reviewed while I was in Anchorage, and have subsequently helped have archived at the University of Alaska-Anchorage library repository. The papers contain correspondence related to the 1950s congressional hearings that sought to oversee Morningside Hospital,

FOOD UNDER FASCISM

by Diana Garvin, Assistant Professor, Department of Romance Languages



The regime promoted new lab-born products, like Galbani cheese, to expectant mothers / photo provided by Diana Garvin.

How did women negotiate national politics in their daily lives under Italy's Fascist regime? In this year's research with CSWS, I tackled this question, the genesis for my book *Feeding Fascism* by investigating a new body of evidence drawn from food and foodways. Rarely do scholars endeavor to involve all five senses in their reconstruction of women's history, perhaps due to the difficulty in sourcing such materials. To prepare this manuscript, I have conducted extensive research in over 30 Italian museums, libraries, and archives. Because many of these sites are small, isolated, and difficult to find, they have received few visits from scholars and little academic notice of their

holdings. My visits to these sites allowed me to create a personal digital library of primary source materials—over 10,000 images of a wide variety of visual, textual, audio, and material culture dating from 1880 to 1970.

This archive provides unique sources such as cookbooks, kitchen utensils, cafeteria plans, and culinary propaganda to connect women's political lives with the places where they lived and worked, and the objects that they owned and borrowed. These examples of material culture illustrate how both women and the Italian state attempted to control food in its many manifestations—cooking, feeding, and eating—to assert and negotiate power. This approach

not only allows me to critically examine state narratives using a broad body of evidence, but also highlights the cultural history of the women and the masses, not just the male elite. Food complicates the idea of an all-powerful government monolith by revealing the local variations of manufacturing, construction, and financing for state enterprises. These regional histories demonstrate the unexpectedly significant extent of women's involvement in public projects. Put broadly, I used food to investigate the history of those who did not write it. Against the dominant characterization of women's response to regime dictates as one of

FASCISM cont. on page 25

including letters between Ray Langdon, his wife Thelma Langdon, and Portland-area Congresswoman Edith Green who was leading the charge to close Morningside. This aspect of the hospital's history was new to me and leads me to ask new questions about the closure of Morningside and its implications for the development of a public mental health system in Alaska. I also learned from the papers Mary Langdon shared with me that, after moving to Alaska, Ray Langdon became a leading figure in the community mental health movement in the U.S.—setting up a community clinic in Anchorage where other progressive psychiatrists in the 1960s engaged with alternative modalities of care, such as art and drama therapies, and, later, methadone treatment for heroin users (Langdon's clinic was among the first

in the nation to practice this harm-reduction approach).

One of our interviewees in Fairbanks runs a public health consulting firm and previously worked on a public website history project related to Morningside Hospital called the "Lost Alaskans" project. In collaboration with Native Alaskan communities, this project made available a vast repository of patient records from Morningside Hospital through a publicly funded website project that seeks to connect families to their ancestors' stories. The opportunity to meet with all these stakeholders strengthened my research project, not just through the information they shared with me during our interviews, but also through the relationships that I established with them, which will be key as I continue to work on the book

manuscript I am writing with my colleague Dr. Mary Wood (UO English) based on this research.

In sum, the CSWS faculty research grant provided me with crucial funding for summer fieldwork, which helped me access primary source archival documents and conduct interviews with key informants. This fieldwork helped lay the groundwork for me to develop and submit two proposals for external funding in the fall of 2019. I am greatly appreciative of the CSWS's support of interdisciplinary, feminist research, and particularly the support of faculty-mentored undergraduate research. ■

—Kristin Yarris is an associate professor of global studies and director of the Global Health Program.

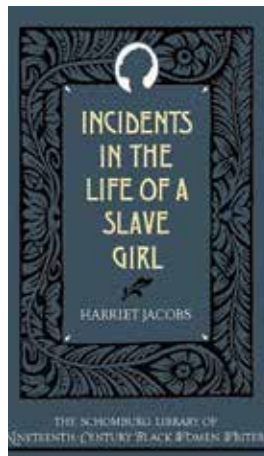
The “Loophole of Retreat”

Seclusion, Privacy, and the Intimate Geographies of Black Life

by Faith Barter, Assistant Professor, Department of English

In 2020, despite the heavy psychic and social costs of isolation, seclusion is unmistakably a marker of privilege—a way of avoiding contagion, of waiting out a global pandemic. That privileged form of retreat is a world away from the confinement of Harriet Jacobs, an enslaved woman from 19th-century North Carolina. In her 1861 autobiography *Incidents in the Life of a Slave Girl*, Jacobs chronicles her life in and after enslavement, including a seven-year confinement in a tiny attic space. Powerless to evade her enslaver’s escalating sexual harassment and apparent intent to rape her, but unable to make her way to a free state, Jacobs instead remained in her enslaver’s immediate vicinity, secreted away in a crawl space above her grandmother’s cottage.

Faith Barter



Act of 1850 and its precedents, as well as her mystification of jurisdiction. The Fugitive Slave Act, which permitted enslavers to recapture self-emancipated slaves even from so-called “free states” in the North, establishes a form of personal jurisdiction—the authority to exert control and confinement over enslaved people as enslavers’ “property.” The jurisdiction authorized enslavers to enlist assistance from marshals and courts to enforce that ownership no matter where an enslaved person fled.

But plantation slavery also followed its own logic of terrestrial jurisdiction, in which an enslaver had almost untrammelled authority over the enslaved people within the plantation. The logic underpinning terrestrial jurisdiction appears in sharp relief in an 1829 judicial opinion by Judge Thomas Ruffin in the North Carolina case *State v. Mann* (13 N.C. 263): “The power of the master must be absolute, to render the submission of the slave perfect.” These jurisdictional networks privilege the plantation and the site of enslavement as spaces of white sovereignty, but the Fugitive Slave Act essentially extended that sovereignty beyond the plantation.

My research on Jacobs places these legal histories in conversation with interventions from Black feminist geographers and literary critics to consider how her “loophole of retreat” defies and frustrates a jurisdictional system that, on its face, seems utterly inescapable. By remaining present in the attic space, Jacobs nevertheless extracted herself from her enslaver’s effectual jurisdictional reach without crossing a single city, state, or national geographic border. It was hardly an unqualified liberation, given her physical and mental sacrifices and losses—but her stillness and silence were “safer” and more effective jurisdictional attacks than a physical flight across borders that would have subjected her to the full pressures of pursuit, surveillance, and all of the limitations that attended the mobility and travel of African Americans.

That space, just three feet high at its tallest point, constrained her body in torturous positions that left her muscles atrophied long after her eventual liberation. It was a seclusion that occasioned unthinkable physical pain even as it demanded silence, mental discipline, and optimism. Her grandmother passed food and supplies through a hidden door, and Jacobs descended into the cottage as rarely as possible—roaming patrols by white militia, unannounced visits by Jacobs’s enslaver, and social calls by nosy neighbors meant that the cottage was under near-constant surveillance. Not even Jacobs’s two children, who often played in or near the house, knew of her presence there for the better part of her confinement. Jacobs’s description of this space as her “loophole of retreat” references several tiny holes she was able to bore in the garret’s exterior wall that allowed her to peer out into the surrounding area, to draw in breaths of fresh air, and to overhear conversations among neighbors, her children, and her pursuers. After seven years in this tiny space of retreat, Jacobs eventually escaped to Philadelphia and New York. She later lived in Massachusetts, traveled with an employer to England, and published her autobiography, which has been studied extensively by literary scholars and historians as an influential text that employs aspects of two genres especially: the slave narrative and the sentimental novel.

My research examines intersections between 19th-century Black writing and the legal history of slavery, particularly regarding the ways Black writers during the antebellum period made strategic use of legal forms like appeal or confession. This authorial practice performs a pretextual affiliation with law but uses law against itself. Jacobs’s occupation of the garret and her autobiography more generally illuminate her nuanced understanding of the Fugitive Slave

I am interested in how Jacobs uses her body’s occupation of certain spaces, spaces that are small and variously confining, to frustrate the logics of jurisdiction that otherwise act upon her body, even though those same legal logics refuse to recognize her status as a full legal person entitled to the rights and protections that attend citizenship. In the tiny space of the garret, and also in the locked room she briefly inhabits at a neighbor’s house, the small quarters aboard the boat that carries her to Philadelphia, and other intimate

passive consent, I argue that female citizens and the state actively negotiated for sovereignty over women's labor in both the public and the private sphere through food, ultimately revealing how political power worked from the bottom up as well as from the top down.

Thanks to CSWS, I was able to spend Summer 2019 fine-tuning the narrative arc of *Feeding Fascism*. I designed the new trajectory to carry the reader from the historical to the political so as to underscore how normal people, places, and objects politicize under Fascism. To do so, I develop this argument across location (moving from private kitchens to public housing projects) and argumentation (moving from the conventional to the controversial). Ultimately, this trajectory broadens the way that we think about how women provided for their families during the Fascist period. They fed their families by cooking, but also by laboring in fields and factories. Through breastfeeding, women provided newborn Italians with their first food. I divide the book into two major sections, exploring the intimacy of food factories and crop fields and the publicness of domestic kitchens. Each paradox presents the colorful representations alongside the dramatic realities.

To emphasize the fusion of women's food production and reproduction that took place under Fascism, my manuscript focuses on four topics: (1) the blending of Fascist autarchic food policies and state surveillance of the female body through the biopolitics of breastfeeding in the Perugia chocolate factory; (2) working-class women's lived experience of feeding their families under Fascism, not only by cooking but also through gardening, foraging, and agricultural labor; (3) the translation



Angora rabbits provided autarchic food—and fashion—in Fascist Italy / photo provided by Diana Garvin.

of abstract government policies into tangible cooking methods and recipes. To conclude, I bring the reader full circle, by highlighting the surprising financial connections and professional overlaps between female cookbook authors, male kitchen architects, and the Fascist regime. I have organized the structure in this way primarily to focus on women's subjectivity. Because women thought deeply about the daily decision of what to cook and eat, the same woman might support Fascist food policy in one situation but resist it in another. By tracing women's paths across the private and the public spheres, I demonstrate how women's bodies transformed the body politic through daily practices of food and feeding.

Rather than focusing on the history of the few women who formally engaged with politics, I use food to investigate the history of women from all social classes. Most past discussions have posited two opposing approaches, suggesting either that using food, cooking, and feeding to decipher women's daily political lives recreates

patriarchal power structures and reduces women to domestic roles, or that the culinary does not constitute a sufficiently serious topic for inclusion in the history of gender. In contrast, I argue for a food-based material culture studies reading in this context. I contend that the study of cooking is important precisely because women spent much of their daily lives engaged in this activity. Excluding consideration of food from women's history means ignoring how many women spent much of their time. Further, I argue that ignoring this aspect of women's history reflects the historic denigration of practices, work, and spaces associated with women.

Recently scholars have pointed to the need for concrete and detailed evidence to understand culture in the private sphere, as well as increased emphasis on individuals' choices to evoke the diversity of women's history. As Emanuela Scarpellini observed, "In the long run, the major efforts [of the regime] had very different effects than originally intended. Their history is interesting, in that it can respond to important questions—who were the addressees of these campaigns? Were propaganda and advertising enough to sell a product? What factors really influenced consumption?" My work addresses Scarpellini's questions by using an integrated archive to evaluate the real effects of Fascist alimentary policy. *Feeding Fascism* situates new examples of material culture within the broader context of power negotiations between women and the state, ultimately adding an adaptive and resourceful approach to the scholarship of the modern history of gender and culture. ■

—Diana Garvin is an assistant professor of Mediterranean studies in the Department of Romance Languages.

geographies, her occupation of small spaces undermines the legal logics that regard her as someone or something to confine and enclose. These small spaces, though painful and incomplete sites of emancipation, register impermanent moments of privacy and Black life that signal Jacobs's refusal to cede her body to her enslaver, or for that matter, to the state. In those fleeting moments, she asserts a form of private Black sovereignty that rejects the white sovereignty of plantation jurisdiction.

In making herself unavailable to law when it most "needs" her physical presence, Jacobs reveals fugitivity as a jurisdictional strategy of misdirection. This should also signal that her fugitivity is a potential literary misdirection—her assertion of private sovereignty presumably also conceals and withholds information, reminding us that autobiography, and the slave narrative genre in particular, affords access that depends on the author's consent. By occupying the page, and purporting to grant us access as readers to her autobiography, what other loopholes of retreat does Jacobs conceal?

Somewhat unexpectedly, this possibility of concealment brings us back around to where we began, to consider when seclusion, withdrawal, and retreat are not *merely* forms of confinement and isolation but are potential tools of survival. As we continue to witness the state-sanctioned murder of Black and brown people by the police—at a time when a privileged few can isolate themselves from a pandemic that is an inescapable danger to most everyone else and that particularly imperils Black and brown populations—the availability of retreat remains an urgently needed instrument of Black survival. While we would never celebrate Jacobs's enduring confinement in a painfully small space, we might nevertheless look for possible spaces of private Black life in a world where another Black woman, Breonna Taylor, could not escape the lethal jurisdiction of the police even as she slept in her own bed. ■

—Faith Barter is an assistant professor of English whose research interests include African American literature, legal history, 19th-century studies, and cultural memory.

How I Gained 100 Japanese Grandmothers

Reflections on Intergenerational Conversation Inspired by CSWS

by Alisa Freedman, Professor, Department of East Asian Languages and Literatures

October 14, 1950: Chie Okada, student at Tokyo Women's Christian University (Tokyo Joshi Daigaku), arrives at the testing center to take the English examination for a year of graduate-level study in the United States. She is vying for a GARIOA (Government Aid for Relief of Individuals in Occupied Areas, 1949-1952) scholarship, financed by Japan's war debt and administered by the U.S. Army. Chie is one of 7,899 people, between the ages of 21 and 41, who registered for the test from around Japan, including 261 applicants in Hiroshima, bombed by the United States five years earlier. The 1,000 applicants with the highest scores will undergo oral interviews and medical examinations before the pool is winnowed down to around 500 students, who will be placed at American universities by the International Institute for Education. Students are forbidden from directly contacting universities. Seventy students from Okinawa, then governed by the United States, will also be chosen. Scholarships are among the only means for Japanese students to attend American universities in an era when travel to and from Japan is restricted, Japanese immigration is prohibited by U.S. laws, and women's access to higher education in Japan is limited.

Chie's professors at Tokyo Women's Christian University, a school known for English instruction, mostly teach British authors, but she wants to learn about Nathaniel Hawthorne. She studied for the test, which assesses English skills and the ability to acclimate to American life, by paying close attention in her classes and memorizing words from dictionaries. Yet she worries that she is not as adept at English as the test takers who are professors, translators, and interpreters. Chie feels she that she has nothing to lose, only knowledge and independence to gain. Chie became one of the youngest GARIOA recipients and was assigned to Smith College. As she wrote on a postcard while onboard the *General Collins* military ship that took her and around seventy other Japanese students to San Francisco in July 1951, "Believing that joy and happiness is brought by myself."

July 13, 2019: Chie tells this story to her 22-year-old granddaughter, as we lunch in a tempura restaurant in the old Asakusa neighbor-



Travel from Yokohama to San Francisco aboard the *General Collins* military ship, July 1951 / photo from a private collection.

hood of Tokyo. Her granddaughter, a recent graduate in psychology from Waseda University, grew up seeing Chie's photo album from her year in the United States, but she did not know that her unassuming grandmother had participated in a cultural diplomacy experiment. After returning to Japan in 1952, Chie translated dissertation abstracts for students at the University of Tokyo, where she met her husband, a professor of economics. Chie taught English part-time at a university, and, later in 1975, with a fellow GARIOA 1951 recipient, she offered English conversation classes for house wives in Tokyo. These meetings formed communities of women and predated the proliferation of English conversation schools in Japan in the 1980s. Her granddaughter, now planning her own study trip, is reassured that her grandmother felt similar excitement and nervousness in 1951.

It is a little-known fact that the largest cohort of Japanese exchange students in all of history came to the United States in 1951. Thanks to a 2015 Mazie Giustina Fellowship, I began a project I affectionately call "How I Gained 100 Grandmothers" of recording the personal stories of women, now above age 80, who studied in the United States in the 1950s and 1960s and who witnessed changes in international relations, gender equality, and universities. Also aboard the *General Collins* ship were twin sisters, Utako Noda and Fumiko Kurata, both en route to the University of Oregon. Fumiko's husband Yasuo Kurata attended UO on a GARIOA fellowship in 1952 and wrote a 1953 book about studying with his wife at "*ahiru daigaku*," or "Duck University." My project was inspired by Professor Yoko McClain, who also came to UO through the GARIOA program in 1952 and later led our university's Japanese language program for around thirty years. In 2010, I asked Yoko to write a personal essay for *Modern Girls on the Go: Gender, Mobility, and Labor*, a conference and co-edited volume (Stanford University Press, 2013) supported by CSWS. To prepare, Yoko and I perused her scrapbooks full of memorabilia from 1950s Oregon. The conversation that began with Yoko's friendship will result, thanks to CSWS's generosity, in two books.

First, *Cold-War Coeds: The Untold Story of Japanese Women*



Takako Lento, bottom left, joins the "Women in Modern Japan" Zoom discussion group, May 20, 2020 / photo provided by Alisa Freedman.

Sponsored by the U.S. Military analyzes how an American imperial project meant to "reeducate" and "reorient" the people of Japan paid off in unexpected dividends for Japanese women in their professional and personal lives. Around 787 Japanese nationals received GARIOA scholarships; among them were 182 women. (After February 1952, Fulbright replaced GARIOA in mainland Japan. GARIOA in Okinawa lasted until the 1970s when the islands reverted to Japan.) Japanese women also received private scholarships from international foundations, philanthropy organizations, and U.S. universities; Japanese groups lacked financial and political resources to support study abroad. American universities were expanding, thanks to programs like the G.I. Bill, and more spots for exchange students became available as American men went off to fight in the Korean War. U.S. graduate degrees helped men gain high-level positions in Japan, but for women who were not expected to pursue full-time careers, study abroad also had a symbolic meaning. Female students served as cultural ambassadors and received more American and Japanese media attention than men. Their work, whether they realized it or not, was political and integral to 1950s American democratic efforts in Asia.

GARIOA scholars were among the first Japanese people to travel abroad after World War II. They arrived bearing the burdens of the past, while possessing an openness to the future. They came to study in a land that had interned around 120,000 Japanese Americans during the war and needed to figure out what it meant to be Japanese in a racially divided America. At a time when being a housewife was held up as a middle-class ideal in Japan, many female exchange students pioneered academic fields that relied on cross-cultural knowledge and were instrumental in historical events like the 1964 Tokyo Olympics. Equipped with new learning and overcoming gender biases, these women were a hidden force in postwar development who forever changed women's roles in Japan and the United States. Study abroad changed them in other ways, as they formed friendships, built networks, and reassessed their life goals. Some found alternatives to patriarchal life courses. My book brings together these

women's experiences for the first time; by doing so, I recover a forgotten chapter in the history of education, illuminate another side of relations between Japan and the United States, and trace stories that are truly inspirational.

A challenge has been finding ways to tell the story of this unacknowledged force of women who used the system they found themselves in to do something extraordinary. To contextualize my interviews, I have delved into a range of materials—military documents, university records, propaganda films, local newspapers, memoirs, guidebooks, and textbooks—to understand why and which kinds of women were given fellowships and how grants promoting American-style democracy gave rise to academic fields that critiqued the very political structures and social systems that had made them possible. My interdisciplinary work is inspired by the notion of modern literature as capturing and presenting, in a creative and thought-provoking form, moments and encounters of daily life, ordinary experiences with the power to transform worldviews and encourage self-realization. This is true of stories about rides on commuter trains (as I analyzed in *Tokyo in Transit: Japanese Culture on the Rails and Road*, Stanford University Press, 2010) and those about studying abroad in early Cold-War America. I try to account for the different ways in which women have processed, narrated, circulated, and consumed their own and others' experiences. The things we save and remember reflect our values and worldviews. As a result, my book reads more personally than most academic studies. It also benefits from the feedback of my interview subjects.

Several female exchange students became professors of Japanese Studies because they had reflected on notions of nation and home while abroad. Concurrently, American women increasingly studied in Japan in the 1950s through 1970s with scholarships. They were among the first American scholars to use original Japanese sources in their research. This generation of Japanese and American women helped establish Japanese Studies as we know

GRANDMOTHERS cont. on page 29



"The Struggle Continues"

Gender-Based Violence and the Politics of Justice and Care in Brazil

by Emily Masucci, PhD Candidate
Department of Anthropology

Marcio Freitas' "Nunca Me Calarei" (I Will Never be Silenced) features the faces of women who have experienced gender-based violence in Brazil / photo by Emily Masucci.

For many historically marginalized women, the state and its institutions are not perceived as reliable. State-sponsored violence against women—low-income, afro-descendant, and indigenous women in particular—is a weapon with which the Brazilian state was founded and has maintained power since. The fabric of Brazil is stained by histories of forced sterilization of indigenous and afro-descendant women, of brutal rapes of young women students by military officials during the dictatorship, and recently by the calculated political feminicide¹ of Rio de Janeiro city councilwoman Marielle Franco. Given this legacy, survivors of gender-based violence (GBV) are justifiably apprehensive of appealing to state institutions as they pursue safety and redress.

Indeed, feminist and women's movements in "post-authoritarian" Brazil, predominately white and middle class, pressured their nascent democracy to address this issue by "engendering" branches of state institutions. As a result, Brazil boasts a host of gender-specialized state services oriented around justice (women's police, specialized courts, public defenders) and care (women's centers, social workers, shelters, mental health care, support groups, crisis hotline).

While gender-specialized state services have received international acclaim, research suggests that this model for GBV prevention and intervention has critical limitations, including how well it serves women of diverse racial, ethnic, and class backgrounds and how readily it withstands shifts in Brazil's increasingly volatile political landscape.

Today, with the rise of far-right politics under president Jair Bolsonaro, Brazilian conservatives are waging a pointed attack on so-called "gender ideology," as legislatures at the federal, state, and municipal levels have stripped GBV and any mentions of "gender" from the country's public policy agenda. Meanwhile, in 2019, feminicide rates increased across the country by 7.2 percent and in Rio de Janeiro by approximately 98 percent.² The vast majority of cases

occurred in the city's urban periphery, an extremely low-income and predominantly afro-descendant region of Rio de Janeiro. This pattern evidences how marginalized women disproportionately feel the effects of this anti-gender politics on their bodies and in their communities.

With the generous support of the Center for the Study of Women in Society, I was able to conduct preliminary dissertation research in Rio de Janeiro, Brazil, in August and September 2019. My ethnographic research set out to understand how low-income, afro-descendant women experience and organize around GBV at the local level. There are a series of barriers that prevent marginalized women, in particular, from accessing gender-specialized state services in Brazil—such as long travel times to services, cost, legal jargon, stigma, and fear of police (and other state actors). Yet, limited access to state services does not mean that marginalized women fail to achieve redress altogether. When communities cannot rely on the state for protection or access to rights, there is a spectrum of ways in which they cope with and seek to minimize violence.

My preliminary research revealed that marginalized women in local communities are actively organizing alternative unofficial spaces of justice and care for themselves. While in Rio de Janeiro, I met members of women's organizations, such as Redes da Maré and Café das Fortes, who are approaching GBV and redress from the perspective of community healing and transformation through dance and music, dialogue, restorative support groups for abusers, and anti-violence activism. These organizations reflect the everyday lived experience of violence in historically marginalized communities—one in which GBV cannot necessarily be disentangled from underfunded education systems, everyday police violence, limited access to health care and child care, high rates of unemployment, extreme wealth inequality, and so on.

My dissertation project builds upon pre-



Masucci, left, with Renata Souza, progressive member of the state legislature, head of the state human rights commission, and former colleague of Marielle Franco, pictured above them / provided by Masucci.

GRANDMOTHERS cont. from page 27

it today and challenge the common narrative that the field was founded primarily by men who worked for the U.S. military or were from missionary families in Japan. My second CSWS project—*Women in Japanese Studies: Voices of a Trailblazing Generation*, print book and open-access digital archive—makes available to academic audiences and the broad public the personal stories of scholars who became professors in the 1950s through 1970s and published groundbreaking studies, translated Japanese culture, and fostered generations of students. This project, a close collaboration with the women profiled, offers trailblazing women the opportunity to tell, in their own words, how they came to research and teach about Japan and deal with institutionalized patterns of discrimination at universities. Their personal stories capture emotional and intellectual experiences omitted from institutional histories, provide a more balanced history of Japanese Studies, and reflect on gender in the academy.

I have brought the lessons I have learned while researching women's stories into my UO courses. In spring 2020, I taught a seminar on "Women in Modern Japan." The class discussed how, due to laws, social conventions, business practices, and other factors, women have faced different choices in work and family and different access to education, jobs, and politics than people of other

genders. We studied how women in various fields, from literature to sports, have told their own stories and how documentary filmmakers, writers, and academics have depicted women whose unusual choices have changed Japanese and American society. While reading several kinds of narratives, we analyzed how women have coped with public and personal traumas and have initiated movements for equality. We discussed the importance of personal stories in reflecting who we are and how we want to be remembered. For their class projects, UO students wrote children's books to teach younger generations, interviewed their grandmothers (including a Japanese war bride), and recorded their own quarantine stories. And one of the women I am researching came to class.

May 20, 2020: Takako Lento, profiled in *Women in Japanese Studies*, joins a Zoom meeting with my seminar on "Women in Modern Japan." With a Fulbright Fellowship in 1965, Takako studied linguistics at the University of Iowa, where she met her husband Tom (a fellow graduate student) and later taught the university's first Japanese literature classes (1968-1971). She translated prizewinning books of poetry, including a volume of Buson's haiku with U.S. Poet Laureate W.S. Merwin (Copper Canyon Press, 2013). Takako says that studying abroad "fortified" her with another culture, strengthening her and her scholarship. Today, Takako is the guest judge of our class "COVID-19 Quarantine Tanka Contest."

(Tanka are 31-syllable poems historically written by Japanese women.) She answers student questions and shares a poem she wrote about being quarantined. My seminar is compiling a PDF of our poems as a keepsake of this unusual spring term. The intergenerational conversation helps us feel less isolated and more connected during a challenging time.

My CSWS project has encouraged grandmothers to talk with their grandchildren, daughters to reminisce about their mothers, and students to interview their professors. Women who rode the *General Collins* together in 1951 but lost touch in subsequent years have reunited. As Sumie Jones (Fulbright 1962, University of Washington, and later professor of Japanese Literature at Indiana University) wrote in a March 4, 2020 email to contributors to *Women in Japanese Studies*, "Unlike institutional histories, in which experiences and views are bound into a unified public story that ignores the edges and borders, oral histories are based on the premise that any part of human community should be heard and that each story tells of an individual experience." What the women I have interviewed consider most meaningful about their experiences provides insight into larger issues concerning gender, education, nation, and home. Their accounts are not merely tales of discrimination; they are stories of memory and empowerment. ■

—Alisa Freedman is a professor of Japanese literature and film.

vious research on GBV and the politics of gender-specialized state services in two ways. First, GBV has mainly been studied through two approaches: 1) as a sequence of causes and effects, both direct and indirect and/or 2) through analyses of acts of violence themselves. Together these approaches reflect a tendency to fix GBV to a linear timeline, as a series of events with a before, during, and after. This project shifts the frame of analysis to focus on the continuities of GBV and how low-income women address this ongoing, intergenerational issue in their communities.

Second, this project seeks to expand our understanding of the concrete impacts of gender-specialized state services on local communities. Until now, research has focused inward on the structure and internal dynamics of these services. By shifting the focus outward, the proposed research traces how these services shape outcomes of justice and care among women in low-income, afro-descendant communities. In doing so, this research has significance beyond Rio de Janeiro, Brazil, and offers transferable lessons about the specific sociocultural, economic, and political conditions that undergird advances toward effective gender reforms or restrict them—with practical implications for policymakers, women's and human rights advocates, and NGOs in Brazil and abroad.

While in Rio de Janeiro, I spoke with women involved in anti-violence community organizing who often stated "A luta continua" (The struggle continues) as both an expression of solidarity and a call to action. This phrase encapsulates low-income women's ethic of organized resistance and invites further investigation into the nature of their "struggle." Ultimately, this work is about more than precarity and violence. Rather, it seeks to foreground the ways in which marginalized communities are tapping into collective histories of "struggle" to incite meaningful change and to reclaim futures that have been historically stolen.

For information on how to contribute to the COVID-19 response in the Maré, one of Rio de Janeiro's most vulnerable communities, visit: <http://redesdamare.org.br/en/quemsomos/coronavirus>. ■

—Emily Masucci is a doctoral candidate in the Department of Anthropology and recipient of a CSWS Graduate Student Research Grant.

References

1 Renata Souza, a leader of the Socialism and Liberation Party (PSOL) in Rio de Janeiro's state legislature, is developing the concept of feminicide: https://brasil.elpais.com/brasil/2019/03/14/politica/1552562116_307529.html.

2 <http://www.tjrj.jus.br/web/guest/observatorio-judicial-violencia-mulher/feminicidio/dados-estatisticos>

“Two Sides of the Same Story”

Colonial Violence and Erasure in the University of Oregon’s (Fallen) Pioneer Statues

by Marc J. Carpenter, Doctoral Candidate, Department of History

When listening to Native students and community members talk about the “Pioneer” statues at the University of Oregon, I have heard the phrase “two sides of the same story” often enough that I do not know whom to credit. Until June 13, 2020, the *Pioneer* and *Pioneer Mother* monuments looked down from their pedestals on anyone passing either side of the President’s office at Johnson Hall. Both crafted by the same sculptor, each statue celebrated a different element of the colonial conquest of Oregon. The *Pioneer*, unveiled in 1919, was intended to celebrate pioneer violence generally and “Indian killers” specifically. The *Pioneer Mother*, unveiled in 1932, was meant to celebrate the “conquering peace” of women in the “course of empire.” Taken together, these monuments did indeed evoke two sides of an overarching story of colonial invasion. The violence used to seize the land of indigenous peoples was exalted by the *Pioneer*, and the erasure of that violence was furthered by the *Pioneer Mother*.¹

The violence celebrated by the *Pioneer* is unusually visible compared to most other pioneer monuments. The nine-foot-tall bronze was a passion project for sculptor Alexander Phimister Proctor, who had for years before getting the contract wanted to craft a statue of an “ideal frontiersman.” As he explained in the unexpurgated drafts of his autobiography, for Proctor the “ideal frontiersman” was a man named Big Frank, an itinerant murderer and adventurer whom Proctor had met as a teen while wilding in Colorado. For Big Frank, Proctor approvingly explained, “killing an occasional Indian was all in a day’s work.” Big Frank bragged of killing multiple indigenous people with only the barest of pretexts as he wandered the West. Proctor imbued the *Pioneer* with this readiness for white supremacist violence—from the gun, to the whip, to the pose, to what Proctor admired as the “cold eyes of a killer.”²

Speakers at the monument’s unveiling in 1919 saw and praised the readiness for violence in pursuit of white supremacy that Proctor had tried to convey. People of color on campus one hundred years later saw this violence, too. Some took the long way across campus to avoid passing too near to the statue. Many Native community members, walking past this monument that celebrated the murder of their ancestors, felt anew how much the campus was still an exclusive White space. A public protest by the Native American Student Union (and allied groups) in May of 2019 demanded the removal of the *Pioneer* and brought new attention to the issue. But this action was a crystallization of years of simmering outrage against an overt symbol of violent white supremacy. The research I did on the *Pioneer* uncovered the sordid specifics of the support for white supremacist violence shared by the sculpture’s patron, creator, and inspiration. But for most Native people at the University of Oregon, I was only confirming what they already knew, just from looking at the monument. White audiences are often shocked and surprised when I detail the horrific origins of the *Pioneer*. People of color seldom are.³

The *Pioneer Mother* is a sort of mirror to the *Pioneer*, meant to celebrate the triumphant end of colonial conquest when “the pioneer woman in the sunset of her life” could rest and “look upon the fruits of her labor.” But those labors, as Shawnee/Lenape scholar Steven Newcomb has demonstrated, were a companion to the violence the *Pioneer* promises. The inscription on the pedestal that once held the statue speaks of a “spirit of conquering peace,” taken from a longer letter that celebrated the *Mother’s* “blazing the westward trail that the course of empire might make its way.” The “Pax” [peace] stamped below the statue was possible only after, as the monument’s patron Burt Brown Barker wrote, “the Indian and his arrows” were “but fireside tales,” and “the flintlock hangs rusty

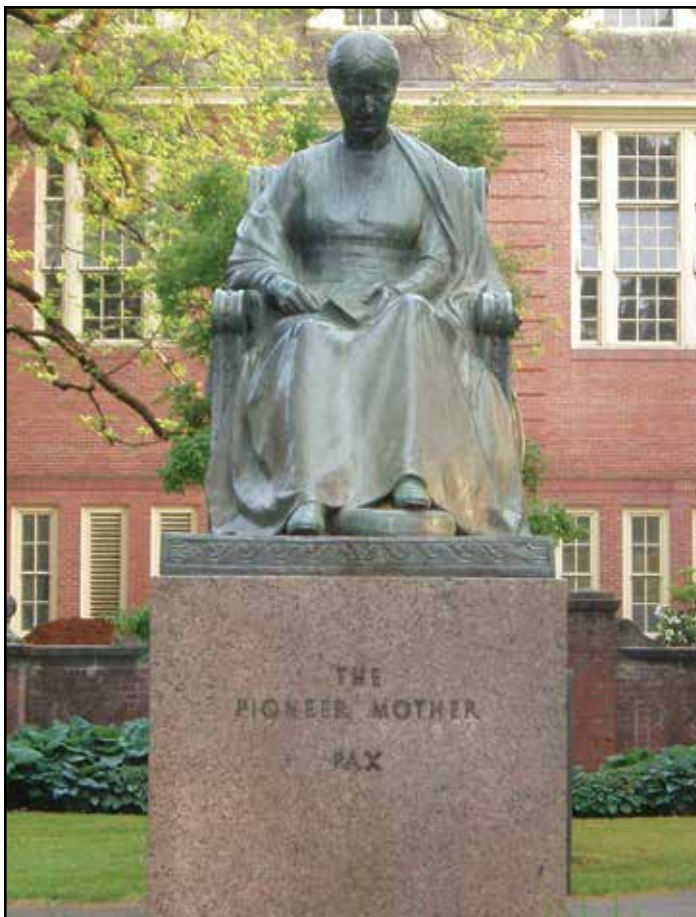


photo https://en.wikipedia.org/wiki/File:UO_PioneerMother_Front.jpg



PhD candidate Marc Carpenter has researched and talked about the UO's pioneer monuments for the past two years, uncovering the sordid history of the Pioneer as part of his broader research into the memory, commemoration, and erasure of settler violence in the Pacific Northwest / photo by Moeko Yamazaki.

on the wall.” In other words, while the prominence of the gun on the *Pioneer* demonstrably alluded to the killing of Native people, the purported peace of the *Pioneer Mother* was predicated on such guns having already been used to slay or subjugate the indigenous peoples of Oregon. As with the *Pioneer*, this part of the story was perceived by those at the 1932 unveiling, where “savage Indians” were listed as the greatest of the dangers faced by “pioneer mothers.” But the visual language of the monument displays little of this turbulent background. The sympathetic calm of the *Pioneer Mother* stimulates uncritical celebration of a generation that, in reality, seized Native land by iniquitous force.⁴

Pioneer mothers have long been perceived as moral bastions, and that has been used politically for a variety of purposes.⁵ Around the turn of the twentieth century, Northwesterners who wanted to celebrate rather than erase pioneer violence against Native people would invoke the defense of white women as their trump card. Women’s suffrage activists in Oregon used pioneer women’s role in colonial conquest, whether by means of domesticity or a double-barreled shotgun, to win allies among heritage groups and “Indian war” veterans.⁶ In the twentieth century, as Cynthia Prescott and others have shown, pioneer mother statues were used to celebrate a traditional construction of womanhood as a critique of expanding gender norms. The *Pioneer Mother* has served all of these functions. It was placed as an exemplar of a “true American” who braved “savage Indians” to “extend the precious heritage of freedom to the great Pacific Northwest frontier.” In campus folklore it has been jokingly framed since as a judgmental virginity detector. And besides its own role in softening colonialism, it has sweetened perceptions of the *Pioneer*. In the eyes of many Euro-Americans, the *Pioneer* trans-

formed from a symbol of martial manliness searching the horizon for Native people with the “cold eyes of a killer,” to a “Pioneer Father” looking for his wife.⁷

The *Pioneer* and *Pioneer Mother* were inherently celebratory, larger-than-life avatars put on pedestals as paragons. In their original setting, it is unlikely that any plaque or similar could have overcome that message. Most arguments for leaving the *Pioneer* in place have rested on the dubious potential of the monument as a teaching tool. In August of 2019, an anonymous op-ed in the *Register-Guard* suggested that leaving up and contextualizing this representation of a “sordid, despicable past” could “help students and visitors learn that their predecessors did horrible things.” The wording was telling, prioritizing a supposed opportunity for White members of the campus community to learn about the sins of their predecessors, while ignoring the harm the monuments continued to inflict on community members of color.⁸

And this is a false choice; there are many effective ways to educate about colonial violence that do not involve a nine-foot-tall celebration of white supremacy atop a pedestal at the heart of campus. Plaques and public art speaking to the violence of the past and the hopes of the future can and should go up in place of the pioneer monuments. Classrooms and museums can tell a more complex story than the monuments, as they were, could ever have mustered. There are ways to celebrate anew the positive things that were associated with the colonialist horror of the monuments. Changing the name of the annual “Pioneer Awards” will let us offer the same opportunities to students and honors to community leaders without

STATUES cont. on page 33

In the Name of Honor?

Evaluating the Impact of Weather Variability on “Honor” Killings in Pakistan

by Amna Javed, PhD Candidate, Department of Economics

Every year, approximately 5,000 women are murdered globally in the name of honor. These crimes, labeled as “honor” killings, are meant to punish transgressing individuals who are believed to have brought shame to their families by overstepping social boundaries regarding acceptable sexual freedoms. In Pakistan’s context, where the “purity” of a woman is crucial to ensuring a successful arranged marriage, dishonor might result from, among other reasons, coming home late, having an alleged affair, or eloping.

The biggest hurdle for any informed discourse on the subject is the lack of reliable and systematic data collection on honor killings. Often, crimes are not reported to law enforcement or are miscategorized in police reports. Very few victims survive to tell their story, and families are reluctant to pursue cases against perpetrators who are close relatives. My first research task then has been to construct a database of honor killings. I have browsed 11 online and print newspapers to compile a detailed data set of honor killings in Pakistan. So far, the data include information on 1084 unique incidents, spanning 41 months. Interestingly, 70 percent of victims are young women, while nearly half the perpetrators are male members of her natal family, such as a father, brother, or son. The relationship of the perpetrator contrasts with other forms of domestic violence in which perpetrators tend to be husbands or intimate partners.

The mainstream public discourse on the subject regards violence in the name of honor as primarily culturally or religiously motivated. Even the labeling of these crimes as honor-based underlines the driving cultural factors but leaves little room for alternate explanations and causes. In fact, anecdotal evidence suggests there may be economic motivations behind honor kill-

ings. For example, women who participate in pre-marital relationships are no longer marriageable, implying that the woman would need to be financially supported by her natal family for her remaining years. During periods of economic distress, families may be more sensitive to accepting this responsibility.

In this research, my goal is to assess the role of economic factors in explaining honor killings in Pakistan. I focus on a specific economic factor—agriculture income. The agriculture sector contributes a quarter of Pakistan’s GDP and employs half of its labor force. Of the major crops sown, cotton is by far the most lucrative; the country is the fourth largest global producer of raw cotton, which contributes to approximately half of the *yearly* income for cotton farmers. However, cotton quality and yields are very sensitive to rainfall, especially during the harvesting period. Cotton that is exposed to too much moisture can become moldy, attract disease, and will otherwise not be purchased by ginning companies.

I exploit this fact and show that rainfall above what is “normal” in any month leads to a 7.3 percent increase in honor-killing incidents, but specifically within regions that produce cotton. What is most interesting is that the above-normal rainfall increases incidents during the cotton harvesting months, from September to December. The results suggest that greater than average amounts of rain, by negatively affecting crop yields, are closely tied to decreases in agriculture income and subsequent increases in honor killing incidents. Approximately 70 percent of the reported incidents in my data occur in rural areas, so it is not implausible that violence against women would increase during periods of poverty or economic distress.

What remains to be determined is *why*



Amna Javed

periods of economic distress would lead to increased victimization of women for honor? One possible explanation is that periods of economic distress lead to increases in crimes of monetary exploitation, which are then falsely labeled as honor-based. Indeed, it is also possible that periods of poverty make families gravitate closer to their culture or traditions, and therefore become more likely to punish anyone who digresses from their socially allocated roles. Finally, it is likely that unmarried women who do not contribute to the household income are just too costly, especially for poorer families. When marriage is not an option, violence might be the second-best choice. Crimes against women and girls, in the shape of infanticides, early marriage, or witch killings, often occur through the latter income mechanism. My future research will focus on unpacking the potential various explanations.

Leaning on the results of my work, I suggest some policy implications. Data collection on honor-based crimes must be improved. This would entail training local law enforcement and authorities to improve investigation and reporting of honor-based crimes. The potential impact of any positive steps taken by the government will be muted if local authorities miscategorize the crimes. Second, increased access to improved weather insurance may reduce the economic distress faced by households from damaged cotton crops, thereby reducing the indirect risk to women of household income volatility. ■

—Amna Javed is a doctoral candidate in economics. She received a 2019 Graduate Student Grant for her dissertation project.

STATUES cont. from page 31

tarnishing them by association with the murderous history the image and name of the *Pioneer* evoke. Finding different ways to celebrate the decades of support Burt Brown Barker and his family have given to what he called “the sacred trust of educating the young . . . of the Commonwealth” will let us honor their contributions without reifying the colonial erasure and White imperialism embodied by the *Pioneer Mother* in its old location.⁹

Those who have protested against these monuments have been right about the two sides of the same story of colonialism that Proctor was trying to tell. Many alumni and community members may have positive associations with the *Pioneer* and *Pioneer Mother*, just as many in communities across the South have positive associations with monuments to the Confederacy. But an individual lack of knowledge about the taint of white supremacist violence doesn’t erase it from these monuments. Historical records prove that violence and colonial conquest inspired the creation of the monuments, their design reflects that truth, and those in the know today confirm it. It is a historical fact that violent colonialism is a core part of the story of the *Pioneer* and the *Pioneer Mother*. Whatever happens next regarding these statues must reflect that reality. ■

—Marc J. Carpenter is a doctoral candidate in history. He received a 2019 CSWS Graduate Student Research Grant for his project “‘Worthy of All Honors Accorded to the Brave’: Women’s Rights and the Sanctification of Race War in Oregon, 1890–1919.”

References

1 In the 2018/2019 school year, a short series of interviews were conducted with Native students and community members about the *Pioneer* and *Pioneer Mother* statues. Out of respect for the wishes of these participants, these recordings cannot be made public until 2024. On the overturning of the monuments by parties unknown, see K. Rambo, “Pioneer statues toppled amid protests at University of Oregon,” *The Oregonian* June 14, 2020.

2 Proctor’s family carefully edited out the sculptor’s embrace of violent white supremacy before publishing his posthumous autobiography. This has misled biographers ever since. For the quotations, see Alexander Phimister Proctor, Folder “Indians,” pp. IX-2 and IX-3, Box 1, Alexander Phimister Proctor



In June, protesters tore down the Pioneer statue and used it to block the entrance to Johnson Hall / photo by Carrington Powell, Daily Emerald.

Papers, Mss 5352, Oregon Historical Society Research Library, Portland, Oregon. There were more drafts of the Big Frank story in Proctor’s papers than of just about any other—and in every version Proctor admired the man’s casual murder of Indians. For the bowdlerized autobiography and the incomplete biographies it shaped, see Alexander Phimister Proctor, *Sculptor in Buckskin: The Autobiography of Alexander Phimister Proctor*, 2nd Ed., Katharine C. Ebner, Ed. (Norman: University of Oklahoma Press, 2009; orig. 1971); Peter H. Hassrick with Katharine C. Ebner and Phimister Proctor Church, *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (Fort Worth, Texas: Amon Carter Museum, 2003).

3 For a more in-depth history of the *Pioneer*, see Marc James Carpenter, “Reconsidering the *Pioneer*, One Hundred Years Later,” report submitted to the Oregon Parks and Recreation Department, June 27, 2019, <https://www.oregon.gov/oprd/OH/Documents/Fellow2019MarcCarpenterReconsideringThe%20Pioneer.pdf>. On the protests, see Hannah Kaniik, “NASU protests for the removal of *Pioneer* Statue,” *Daily Emerald* May 22, 2019; Jordyn Brown and Tatiana Parafiniuk-Talesnick, “Remediating racist symbols on campus,” *Eugene Register-Guard* July 28, 2019.

4 While inspired by his mother and perhaps his grandmother, Burt Brown Barker was adamant that the *Pioneer Mother* was “a pure idealization and as such represent[ed] all pioneer mothers.” Proctor followed the wishes of his patron Burt Brown Barker much more closely with the *Pioneer Mother* than he had with Joseph N. Teal designing the *Pioneer*, and had less to say about it generally. Steven Newcomb, “The *Pioneer Mother* Statue and the ‘Conquering Peace,’” *Indian Country Today* June 6, 2015; Burt Brown Barker, *Pioneer Mother* inscription, May 7, 1932; Burt Brown Barker, “The Letter” [Burt Brown Barker to Alexander Phimister Proctor, Nov. 3 1927], in *The Pioneer Mother* (Salem: University of Oregon, 1956); [Charles] L[eonard] Starr, “Acceptance of Gift,” Program for the Dedication of the *Pioneer Mother*, *ibid.*

5 For the *Pioneer Mother* as an inspiration for a whitewashed fiction of colonial domesticity, see Lauren Kessler, “A Hard-worked Woman,” *Oregon Quarterly* 82:2 (2002). Ignoring many “pioneer women’s” support for and sometimes pursuit of genocide is common. Abigail Malick, who traveled to the Oregon Territory in 1848, thought that if a given group of Native people

was “saucy,” American men should “kill them all,” “Indians and sq—ws” alike. [omission of letters mine]. Abigail Malick to Mary and Michael Albright, June 10 1855, Folder 24, Box 1, Malick Family Papers WA MSS S-1298, Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library, New Haven, CT; Abigail Malick to Mary and Michael Albright, Dec 17, 1860, Folder 38, *ibid.* Compare to Lillian Schlissel, “They have no father, and they will not mind me’: Families and the River,” *Great River of the West: Essays on the Columbia River*, Robert Carriker and William L. Lang, eds. (Seattle: University of Washington Press, 1999): 112–125.

6 William M. Colvig, “The Covered Wagon,” Address Delivered at the Annual Meeting of the Southern Oregon Pioneers, June 1, 1898, Newberry Library Special Collections, Chicago, IL; Abigail Scott Duniway to Dr. Annice F. Jeffereys, “A Pioneer Incident,” Dec 21, 190[2?], Folder 8, Box 1, Abigail Scott Duniway Papers, Coll 232B, University of Oregon Special Collections; Tiffany Lewis, “Winning Women’s Suffrage in the Masculine West: Abigail Scott Duniway’s Frontier Myth,” *Western Journal of Communications* 75:2 (March–April 2011): 127–147.

7 Cynthia Culver Prescott, *Pioneer Mother Monuments: Constructing Cultural Memory* (Norman: University of Oklahoma Press, 2019); Sheri Triphagen, “Campus Folklore, 1971,” University of Oregon Archives of Northwest Folklore, 1971_271, Eugene, OR; Chloe Huckins, “The Best . . . Statue on Campus,” *Oregon Quarterly* 94:2 (2014).

8 “UO should use Pioneer Father to educate about a terrible history,” *Eugene Register-Guard* Aug 4, 2019. The sentiments in this editorial closely mirror the instructions given to the Committee on Recognizing Our Diverse History in 2019, which was forbidden from recommending that any art or statuary on campus be moved or removed. See University of Oregon Senate Committee on Recognizing Our Diverse History, “Case Study,” Nov. 13 2019, <https://cpb-us-e1.wpmucdn.com/blogs.uoregon.edu/dist/9/13250/files/2019/11/Senate-Case-Study-Nov-2019.v2-Committee-Recognizing-our-Diverse-History.pdf>.

9 As I have argued elsewhere, the Euro-Americans who dubbed themselves “pioneers” in the 19th century did so with the martial sense of the word in mind: They were “Soldiers dedicated to the Americanization of the wilderness,” who took pride in their part in the violent conquest of the Northwest. Thus the retention of the *Pioneer* name remains evocative of violence even without the imagery of the statue. See Marc James Carpenter, “Pioneer Problems: ‘Wanton Murder,’ Indian War Veterans, and Oregon’s Violent History,” *Oregon Historical Quarterly* 121:2 (Summer 2020): 156 – 185; Burt Brown Barker, “To the State Board of Higher Education,” in *The Pioneer Mother* (Salem: University of Oregon, 1956).



Carmel Ohman

The Work of Black Feminist Liberation

Writing Erotic Freedom in Black Feminist Fiction and TV

by Carmel Ohman, PhD Candidate
Department of English

I've been thinking a lot about what it means to engage creative texts by and about Black women in this historic moment of collective action. Toni Morrison famously wrote that the relationship between artist and reader is central to Black art and storytelling: "it is the affective and participatory relationship between the artist or the speaker and the audience that is of primary importance."¹ The audience, like the text, needs to work. For Morrison, the engaged, deep-feeling work of reading is part of the work of Black liberation.

I was slated to write about Alicia Garza's Lorwin Lecture series talk at the end of this 2019-2020 academic year. Garza was to discuss her Black queer feminist work as cofounder, with Patrisse Khan-Cullors and Opal Tometi, of Black Lives Matter. In the absence of Garza's visit, we're left to work through the very circumstances—of structural anti-Blackness, misogyny, heterosexism, capitalist exploitation—that make the ongoing movement for Black lives urgently necessary. COVID-19's disproportionate health and economic impacts on Black Americans; the murders of Black trans women Dominique "Rem'mie" Fells and Riah Milton; the murder of Ahmaud Arbery; the police murders of Breonna Taylor, Tony McDade, George Floyd, Atatiana Jefferson, and Rayshard Brooks.

The work of Black feminist liberation lives in the massive spring 2020 uprisings demanding justice for these and too many other state-sanctioned deaths. It lives in

the Black Trans Lives Matter rallies leading up to June's historic Supreme Court decision affirming gender and sexual identity employment protections. It lives in the push to remove police from Eugene 4J schools, and in the Eugene BLM Resources document,² lovingly compiled.

The work of Black feminist liberation lives, too, in written and visual texts by and about Black women, cis and trans. Black art and Black feminist reading are linked tools for the work of nourishing and teaching freedom dreams.³ And as Barbara Smith says, Black feminist literary and cultural criticism requires working to read texts on their own terms.⁴ This means reckoning with the anti-Blackness, misogyny, and heterosexism behind common vocabularies of sex and gender. Black women in America have never had easy claim to the benefits of categories like "reproduction," "heterosexuality," or "motherhood"—Black women's bodies and sexualities have been routinely scapegoated as the perceived source of social ills.⁵ So Black feminist texts are forging different vocabularies. Reading Black feminist texts on their own terms also means sitting with what Black feminist hip-hop scholar Joan Morgan describes as "the complex, messy, sticky, and even joyous negotiations of agency and desire that are irrevocably twinned with [Black women's] pain."⁶ Reading for trauma alone is itself a violence that fails to honor complex Black pleasures and modes of flourishing.

My dissertation, "Writing Erotic Freedom

in Black Feminist Fiction and TV, 1973-2020," examines creative efforts to liberate Black sex and self in the face of state-sanctioned assaults on Black lives. It considers how Black feminist writers in the post-Civil Rights era, from Toni Morrison to Issa Rae, turn to fiction and TV to write alternative Black erotic worlds.

My dissertation project spans two periods of amplified political conservatism and social services defunding: the New Right in the 1970s-1980s, and the 2016-2020 presidential administration of Donald J. Trump. Analyzing creative texts that participate in contemporaneous Black feminist and Black liberation movements, "Writing Erotic Freedom" draws out connections between iconic African American fiction of the late-20th century and Black diasporic T.V. of the 2010s. It demonstrates that Toni Morrison's novels *Sula* (1973) and *Jazz* (1992) and Ntozake Shange's *for colored girls who have considered suicide / when the rainbow is enuf* (1975) are in salient if unlikely dialogue with contemporary comedic and surreal TV shows including *insecure* (2016-), *Random Acts of Flyness* (2018-), and *A Black Lady Sketch Show* (2019-). Differing widely in form and content, these texts register and produce the literary and televisual mainstream while demanding a reckoning with the state-sanctioned scapegoating of Black sexualities. Together they display a Black feminist commitment to denaturalizing historically contingent sexual expressions of

LIBERATION cont. on page 37

RADICAL KOREAN FEMINISM

Women's Movement Seeks to #escapethecorset

by Jane Nam, PhD Candidate, Department of Philosophy



Pictured left is 28-year-old @jeongmeji prior to joining the Escape-the-Corset Movement. She is a Korean beauty with her pale “glass skin” and rosy lips. Since joining the movement in early 2019, @jeongmeji (right) has undergone a drastic transformation in her physical appearance. Most striking is her short hair. / photos provided by Jane Nam.

South Korea is often deemed the beauty capital of the world, as the cosmetic surgery hub and home to one of the largest beauty industries in the world. Beginning in early 2018, however, thousands of young South Korean women began to cut off their hair, smash their beauty products, and opt for androgynous wear. They are partaking in what they call the Escape-the-Corset Movement, or *Tal-Corset*, a radical feminist movement calling for all women to take off their figurative corsets. This project is an effort to describe the philosophical meanings behind the experiences of these women, using feminist phenomenology. With the CSWS Graduate Student Research Grant, I traveled to Seoul and became acquainted with nearly fifty of the women participating in the movement. The interviews I was able to conduct both in-person and online serve as the base of this project.

The movement is motivated by a com-

bination of recent events that have been brought to attention in the past four years: the Korean #metoo movement, the Gangnam murder, the bar incident near Isu Station, the Burning Sun Scandal, the case of Jang Ja-yeon, and most recently, the Nth Room Case. The Gangnam Station murder of 2016, however, is considered to be the most significant. The murder took place in a unisex public restroom, where a man deliberately waited for a woman to walk in so he could stab her (six men had walked in and out of that same restroom before her). The murder was not deemed a hate crime against women, but rather a mental illness issue, despite the fact that the killer himself confessed that he had done it because women had “ignored” him his whole life. This caused public outrage, but more significantly, a kind of existential panic among women. It forced many to take seriously for the first time the question of gender. If being a “woman” meant being subject to gendered forms of violence and discrimination, then how does

one remove herself from this position? This led to a movement that began with the stripping away of femininity: the hair, clothes, makeup, etc.

Learning about which events made the most impact and how these women got into feminism was important to understanding the women by their own logic. I was able to first connect with the women by following the hashtag they were posting under: #escapethecorset. Social media has been an important tool for the movement, in forming communities, posting ideas, and sharing experiences. Since 2018, when the movement first gained momentum, women have been posting their transformation photos on Instagram, under the hashtag. In the first few photos, you will see a woman you would typically see on the streets of Seoul: long hair, powdered face, bright lips, and wearing a dress or form-fitting blouse. In the following photos, the transformation is

#ESCAPETHECORSET cont. on page 37

Witch-Hunting in Colonial Assam

by Daizi Hazarika, PhD Candidate, Department of Anthropology

My CSWS fellowship allowed me to travel to the India Office Records at the British Library in summer 2019. At the British Library, I focused on the effects of colonial policies on witch-hunting on indigenous women in Assam, India. After spending two months poring over colonial documents, I discovered a strong connection between British colonial laws and an increase in witch-hunting allegations against tribal populations in Assam. My first research finding contests the prevalent view that tribal communities in Assam practiced witch-hunting pre-dating British colonialism. I found the opposite to be true. The colonialists introduced allegations of witch-hunting against certain tribal communities in order for the British to arrest them and take over their ancestral lands for tea plantations. My second research finding asserts the deterioration of the social status of indigenous women after the arrival of the British. The colonial-era saw the insemination of Brahmanical patriarchy in Assam, socially and economically marginalizing lower castes and indigenous women. This caused the Hinduization of many indigenous groups and intensification of gender relations in Assam. Indigenous women belonging to the Rabha and Garo communities had to face violent practices like head-hunting and homicide after the arrival of the British.

The area of Assam that I am studying is composed of multiple tribal communities, among whom the Singphos, Rabhas, and Garos were considered to be the most powerful groups by the colonizers. From my archival research, I found minimal instances of witch-hunting among tribal populations before 1847. The first instance of witch-hunting ever recorded in Assam was in 1848 when the colonial government charged a Singpho chief of killing another Singpho man accused of witchcraft. Hence, a colonial proclamation was passed in 1850, restricting all forms of witchcraft allegations (including witch-hunting) among the indigenous communities. Individuals involved in iden-

tifying and torturing other individuals for witchcraft were either deemed to be deceivers, obtaining money through pretense, or were charged for murder. In other parts of colonial India, where such accusations centered on the targeting of indigenous women, in Assam, indigenous men were the ones targeted. But careful analysis of witch-hunting in colonial Assam shows that the imposition of colonial policies restricting witchcraft allegations were strategies to take over Singpho land for colonial tea plantations.

The Singpho community has been cultivating tea in Assam for a very long time. The discovery of tea in Assam in 1824 was a breakthrough for the British East India Company, as they found an alternative to expensive tea imports from China. This sparked new interests among the colonizers to take over the fertile Singpho for colonial tea plantations. In order to do this, Singpho had to be colonized. Initially, the British tried to use this tribal land through the payment of a small rent called “posa” to the Singpho communities. But, the meager amount paid infuriated many Singpho chiefs who then revolted against the colonial administration. To control this situation, the British interfered with their native beliefs of witchcraft and slavery for arresting and subjugating them. The colonizers knew that although the Singphos rarely practiced witch-hunting, their tantric religious thoughts were influenced by beliefs in witchcraft and sorcery (where witchcraft was believed to act as a defense force against invading alien powers). Hence, by accusing the Singpho chiefs of either witch-hunting or slavery, and imposing anti-witch-hunting and anti-slavery laws, the British strategized to take over the jurisdiction of the Singpho land directly.

Another major finding from my research asserts the degradation of the social status of indigenous Assamese women after the arrival of the British. In pre-colonial times, tribal women in Assam were given



Daizi Hazarika

considerable autonomy over their lives, where they contributed equally towards family sustenance alongside men. But colonization led to the insemination of various Brahmanical and elite-class norms that led to the Sanskritization and Hinduization of multiple indigenous groups. Brahmins in India practiced a strong patriarchal system where women were given subordinate roles within society. The colonial era witnessed the migration of many Brahmin Bengali Babus to Assam for managing the colonial tea plantations, imposing Brahmanical patriarchy in this region, and eventually intensifying gender relations among indigenous communities.

The intensification of gender relations led to an increase in gendered violence against women belonging to the Garo and Rabha communities. While examining the colonial records, I found that the colonialists described Garo men as “headhunters,” whose social position was determined by the number of human skulls they owned. The imposition of external Brahminical patriarchal structures objectified women’s bodies within this community, giving rise to a practice of procuring skulls of women and children. As per records, the importance of skulls belonging to women and children emerged from them being the center of protection. Women and children were the most protected within the Garo community as they were regarded as bearers of future warriors. Surpassing this protective shield to procure such human heads elevated a man’s status within this community. Hence, we see numerous instances of Garo

#ESCAPETHECORSET cont. from page 35

drastic: shaved hair, bare face, and wearing an oversized tee.

Initially, the women appear simply to be motivated by a desire to protest against societal standards of beauty. Why should women have to spend an extra two hours on their appearances every morning, even when working the same jobs as their male colleagues? One woman wrote an article about how women in their twenties, in the Escape-the-Corset Movement, were buying cars with the money they would otherwise have spent on makeup and plastic surgery. Even while the movement's message is about getting rid of the metaphorical "corset" society puts on its women, such as teaching us to prioritize beauty even at the expense of our health (very much like a real corset), it is first and foremost a freedom project. As I have found from my interviews, the changes in physical appearance are very much the first half of the transformation. What has been most transformative, according to the women I have interviewed, is the remaining parts. Many talked about being unafraid now to enter certain spaces, such as the weightlifting section of a gym. Many picked up new hobbies or took on more ambitious career goals. Partaking in the movement altered almost all facets of the women's lives: It altered her spatial relations, temporal relations (allocating time in different areas of her life), bodily relations, etc. Many women also adopted a "4B" lifestyle, which is a

men attacking rival villages to acquire the skulls of women and children. One such police record discusses the murder of three women by a Garo man in 1851. But since the British colonialists did not yearn for Garo lands for their tea plantations, they did not prosecute the Garo man.

Historically, the Rabhas had followed matrilineality and matrilocality. But under British colonial rule, it was transformed into a Hindu patrilineal and patrilocal society. Since then, the social position of women in this community has deteriorated, with multiple incidents of rape and homicide practiced against them. Although in the colonial records, I found minimal instances of witch-hunting within the Rabha community, today, this community experiences the highest number of

commitment to four principles: no dating men, no marrying men, no having sexual relations with men, and never becoming mothers. At its worst, the movement is a divisive approach, fueling an extremely explosive gender war. At its best, however, it is a powerful response to a violent system (of patriarchy) that has consistently failed them.

Why interviews? Why first-person experience? Alia Al-Saji describes "bodily experience" as "the ground of our awareness of social structure." The body is not merely an object in space, but a site laden with social, historical, material, and subjective meaning. In other words, it is not the anatomical female body that makes one a woman, but the ways in which she experiences her body that simultaneously shape the structures of her consciousness. It is this privileging of first-person experience, and taking the time to slowly un-mystify which forces lie beneath each lived phenomenon, that makes feminist phenomenology the appropriate tool and academic space for this project.

My main motivation with this project was to bring to light the strength, intelligence, and courage of Korean women, who have demonstrated not just their potential, but also a capacity for activism through concrete acts of feminism. I hope this project can bring new perspectives of Asian women, and Asian peoples more broadly, to Western scholarship. ■

—Jane Nam is a doctoral candidate in philosophy.

witch-hunting attacks against indigenous Assamese women.

My research at the British Library helped me understand that witch-hunting of indigenous women in Assam is a recent phenomenon and one that is a result of changes in gender relations during the colonial era. Furthermore, my initial research findings show that the laws restricting witch-hunting practices in Assam were colonial strategies to take over the land of indigenous communities. Based on my research, I conclude that the social position of indigenous Assamese women first deteriorated under British colonial rule. In contemporary times, it has further deteriorated, putting women at a high risk of witch-hunting. ■

—Daizi Hazarika is a doctoral candidate in anthropology.

LIBERATION cont. from page 34

anti-Blackness and misogyny while enacting alternative worlds of intimacy, pleasure, and erotic freedom through popular art.

Reflecting on this year of "unprocessed" and "unprocessable" harm, I am grateful for Black feminist work that both names systems of violence and enacts beautiful refusals.⁷ I am grateful to my new advisor, Courtney Thorsson, for helping me do the work of reading deeply and carefully, and to Mary Wood, especially for supporting me through the CSWS grant application process. Thanks also to Jiesha Stephens and Jalen Thompson, fellow organizers of "Rethinking Popular Performance: A Symposium on Race, Media, and Visual Culture" (dates TBA)—this upcoming event is such a powerful opportunity to read differently and better in the service of Black feminist liberation! I'm also incredibly humbled to have my article—"Undisciplining the Black Pussy: Pleasure, Black Feminism, and Sexuality in Issa Rae's *insecure*"—published in *The Black Scholar's* 50th anniversary issue 50.2 on "Black Radical Pleasure." This article is in many ways a testament to Shoniqua Roach's guidance and enduring impacts at UO. Finally, thanks to CSWS for the research support and for the community; CSWS has helped guide my way to a project that is, for me, deeply felt. ■

—Carmel Ohman is a doctoral candidate in English.

References

- 1 Toni Morrison, "Rootedness: The Ancestor as Foundation," in *Black Women Writers, 1950-1980*, ed. Mari Evans (New York: Anchor Doubleday, 1984): 341.
- 2 tinyurl.com/eugene-blm-resources
- 3 Robin DG Kelley, *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press, 2002).
- 4 Barbara Smith, "Toward a Black Feminist Criticism," *The Radical Teacher* no. 7 (1978): 23 (reprint of essay first published in *Conditions* 1977).
- 5 Cathy Cohen, "Punks, Bulldaggers, and Welfare Queens," *GLQ* 3 (1997): 455; Hortense Spillers, "Mama's Baby, Papa's Maybe," *Diacritics* 17, no. 2 (1987): 67.
- 6 Joan Morgan, "Why We Get Off: Moving Towards a Black Feminist Politics of Pleasure," *The Black Scholar* 45, no. 4 (2015): 36.
- 7 Zadie Smith, "What Do We Want History to Do to Us?" *The New York Review of Books* (February 27, 2020) <https://www.nybooks.com/articles/2020/02/27/kara-walker-what-do-we-want-history-to-do-to-us/> (accessed June 1, 2020).

HIGHLIGHTS FROM THE ACADEMIC YEAR

Dana Garvin receives Fulbright, Getty awards



Assistant professor of Mediterranean studies Diana Garvin, Department of Romance Languages, has received the Fulbright Global Scholar Award to research her second book project, “The Bean in the Machine: The Global History of Coffee under Fascism.” The project examines the history of everyday life across Fascist Italy and the Horn of Africa (modern-day Ethiopia, Eritrea, and Somalia) through decolonial methodology and feminist approaches to the archive. The award will allow her to conduct research at the Wolfson Collection in Genova, Italy; the Kaffa Coffee Museum at the Kaffa Biosphere Reserve in Ethiopia; and the Museu do Café in Santos, Brazil.

Garvin’s project also received the Getty Research Library Grant. She will consult the Anne Willan and Mark Cherniavsky Gastronomy Collection and the Gilberto Ferrez Collection. Together, these two collections offer a rich visual and culinary account of Italian foodways on Brazilian coffee plantations in the late 1800s.

Garvin received a 2019-20 CSWS Faculty Research Grant for her book project. A recent *Treyf* podcast’s series on fascism and the far-right featured an interview with Garvin about her research into Italian fascism’s attacks on women’s autonomy, as well as the inspiring ways that women resisted the fascist regime.

Allison Madar awarded Kluge fellowship

Assistant professor of history Allison Madar has received a six-month Kluge fellowship in the John W. Kluge Center of the Library of Congress to pursue research on her manuscript, tentatively titled “A People Between: Servants in Slaveholding Virginia from Bacon’s Rebellion to the American Revolution,” which examines the legal and social dynamics of servitude in 18th century Virginia. The Kluge Center encourages humanistic and social science research that uses the library’s collections and gives only 12 awards per year across all humanities and social science disciplines.

Bryna Goodman receives National Humanities Center fellowship



Professor of history Bryna Goodman was awarded a 2020-21 residential fellowship grant from the National Humanities Center (NHC) in North Carolina for her book project, *Finance and Fortune: Economics, Calculation, and the Fate of the Chinese Republic*. The project explores ideas of economics and the imagination of China as a republic. The research examines un-

derstandings of finance that developed amidst concerns about national sovereignty, risk, economic rationality, and citizenship that emerged at the turn of the 20th century. NHC grants enable Fellows to take leave from their normal academic duties to pursue research at the Center.

Priscilla Ovalle named 2019 SCMS President-Elect

Priscilla Peña Ovalle, associate professor and head of cinema studies, was elected the 2019 President-Elect for the Society for Cinema and Media Studies, the leading scholarly organization in the United States dedicated to promoting a

broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition. Society membership includes more than 3,000 scholars from more than 500 institutions across 38 countries. Peña Ovalle will be president-elect through 2021 and then will step in as president of the organization.

Tatiana Bryant coauthors article based on CSWS-supported research

Tatiana Bryant, then at UO Libraries, received a 2017-18 CSWS Faculty Grant Award as well as a CSWS Travel grant in support of research for the project “Gender Performance and Identity in Librarianship.” She recently coauthored an article that is the first in a series based on the study this grant supported. The article, published last year in *College & Research Libraries*, is titled “Being Seen: Gender Identity and Performance as a Professional Resource in Library Work.” Bryant is now an assistant professor, University Libraries, at Adelphi University.

CSWS Jane Grant Fellow Celeste Reeb publishes research article

Celeste Reeb, PhD, Department of English graduate and the 2019-20 CSWS Jane Grant Fellowship awardee, published an article related to her dissertation research in the summer 2019 issue of *Disability Studies Quarterly*. The article is titled, “[This Closed Captioning is brought to you by Compulsive Heterosexuality/Able-bodiedness].”



CSWS affiliates receive Resilience Initiative seed funding

Three faculty who are CSWS affiliates and/or whose research has been supported previously by CSWS are among those selected for Resilience Initiative seed funding. They are Alai Reyes-Santos, Department of Indigenous, Race, and Ethnic Studies; Kari Norgaard, Department of Sociology; and Yizhao Yang, School of Planning, Public Policy, and Management. Sponsored by the Office of the Vice President of Research and Innovation, the Resilience Initiative supports existing collaborations and fosters the development of new, diverse interdisciplinary teams to address major areas around sustainability, resilience, and climate change.

Kate Mondloch named Graduate School interim dean and vice provost

In October 2019, professor of contemporary art history and theory Kate Mondloch of the UO College of Design was named interim dean and vice provost of the Graduate School. Previously, Mondloch was head of the history of art and architecture department. She has been at the UO since 2005.

Masami Kawai wins Eastern Oregon Film Festival awards

Assistant professor of cinema studies Masami Kawai won the Audience Choice Best Short and Curator’s Pick Director to Watch awards at the 2019 Eastern Oregon Film Festival for her 2018 film “Tides.” Kawai also received the 2020 University of Oregon Summer Humanities and Creative Arts Faculty grant for writing a feature-film screenplay. Her work explores race, class, gender and what it means to be an immigrant.



HIGHLIGHTS cont. on page 40

2020-21 CSWS RESEARCH GRANT AWARD WINNERS



Cristina Faiver-Serna, Jane Grant Fellow.

CSWs awarded more than \$89,000 for scholarship, research, and creative work on women and gender for AY 2020-21.

A total of 23 grants were awarded to 13 graduate students, seven tenure-track faculty members, and one career faculty member. Moreover, given the ongoing coronavirus crisis, the Center is extending flexibility in the grant funding period so that researchers may conduct their project fieldwork and travel when conditions permit.

CSWS director Michelle McKinley said she was pleased that four of the faculty awardees had research projects that qualified for funding from the Center's Mazie Giustina Endowment for Research on Women in the Northwest.

"For many years the Giustina fund was underutilized," McKinley said. "It's important that Center-supported research is drawing attention to the position of women in the Pacific Northwest."

In graduate student research awards, Cristina Faiver-Serna, PhD candidate in geography, was unanimously selected as the next Jane Grant Dissertation award holder for her project, "Geographies of Environmental Racism and the M(other)work of Promotoras de Salud."

According to Faiver-Serna's project abstract, "Promotoras de salud (community health workers) are central to a public health model of care that addresses asthma in Southern California's Latinx communities." Drawing from environmental justice frameworks, Faiver-Serna critically analyzes the care-work of promotoras and "how it operates to (de)construct geographies of environmental racism."

The Jane Grant Dissertation awardee receives

an \$18,000 stipend and UO student health insurance for the academic year. In addition, in partnership with the dean, the Graduate School provides tuition remission for the academic year.

CSWS has awarded the Jane Grant Fellowship to graduate students at the University of Oregon since 1983. This highly competitive dissertation award supports projects from a range of disciplines on topics related to women and gender. The award is open to eligible UO graduate students who are ABD and spend the award year writing their dissertation.

In addition, the CSWS Advisory Board has approved a new Graduate Writing Fellowship, which gives summer writing time to doctoral students who are in the early stages of dissertation writing. The inaugural winner of the Graduate Writing Fellowship is Melissa Barnes, a PhD student in psychology.

The following is a complete list of CSWS grant awardees and their projects:

Jane Grant Dissertation Fellowship

- Christina Faiver-Serna, Geography, "Geographies of Environmental Racism and the M(other)work of Promotoras de Salud."

Graduate Writing Fellowship

- Melissa Barnes, Psychology, "Gendered and Racialized Police Violence Towards the Black Community: Feminist Integration of the Concepts of Betrayal Trauma, Collective Trauma, and Vicarious Trauma."

Faculty Research Grants

- Sangita Gopal, Associate Professor, Cinema Studies, "Mixed Media: A History of Women's Filmmaking in India."
- Helen Huang, Career Instructor, English, "'Yes! We Have No Bananas': Cultural Imaginings of the Banana in America, 1880-1945."
- Theresa May, Associate Professor, Director of Graduate Studies, Theater Arts, "WaterWays: Native Women's Story Circle" (Mazie Giustina Fund for Women in the Northwest).
- Jennifer O'Neal, Acting Assistant Professor, Indigenous, Race, and Ethnic Studies, "Beyond the Trail of Broken Treaties."
- Jenifer Presto, Associate Professor, Comparative Literature, Director of Russian, East European, and Eurasian Studies, "East Meets West: 'Nina Fedorova' and the Making of an Émigré Blockbuster" (Mazie Giustina Fund for Women in the Northwest).
- Judith Raiskin, Associate Professor, Women's, Gender, and Sexuality Studies, "Eugene Lesbian Oral History Project Website" (Mazie Giustina Fund for Women in the Northwest).
- Ellen Scott, Professor, Sociology, "Comprehensive Study of the Effects of Oregon's Fair Scheduling Legislation"

(Mazie Giustina Fund for Women in the Northwest).

- Arafaat A. Valiani, Associate Professor, Associate Department Head, Director of Undergraduate Studies, History, "Aspiring to Good Fortune: Chinese Mothers and the Biosocial Construction of Reproductive Care and Birth Tourism in the Pacific Northwest and California."

Graduate Student Research Grants

- Lara Boyero Agudo, Romance Languages, "Soy mujer, inmigrante y latina: An Intersectional Study of Linguistic Capital among Latina Women Immigrants in Oregon."
- Polet Campos-Melchor, Anthropology, "El Noa Noa: Demystifying Love and Survival in Ciudad Juárez."
- Nicholette DeRosia, Education, "Refugee Futures: Identity-Based Motivation and the Unknowable."
- Annalise Gardella, Anthropology, "Visibility, Risk, and Violence: Face-to-Face and Online Organizing among El Salvador's LGBT Organizations."
- Katherine M. Huber, English, "Re-mediating Ireland: The Nature of Modernization in 20th-Century Irish Culture."
- Parichehr Kazemi, Political Science, "Reimagining social media images as sites of protest in authoritarian regimes: The case of #NoToCompulsoryHijab."
- Molly McBride, Anthropology, "'Raising our voices together': Identity Politics in a Midwestern LGBTQ+ Chorus."
- Aidan Pang, English, "Hear Me Out: Remediating Bodies through Digital Voices."

Graduate Student Travel Grants

- Polet Campos-Melchor, Anthropology, "LGBTQ+ Migrants: Strategizing Survival and Love at the U.S.-Mexico Border" at the Mujeres Activas en Letras y Cambio Social (MALCS) conference in Washington, D.C.
- Nino Dgebuadze, International Studies and Nonprofit Management, the Oxford Consortium for Human Rights annual workshop on migration and forced displacement.
- Lola Loustaunau, Sociology, "Assessing the Initial Impacts of the First Statewide Fair Scheduling Law in Oregon" at the Advancing Equality at Work and at Home conference in New York.
- Carla Osorio-Veliz, Geography, "A Case Study of two Guatemalan Organizations Demanding Justice for 41 Girls" at the American Geographers Association Annual Meeting in Denver.
- Aiden Pang, English, "Three Minute Women: Female masculinities on Japanese Music Television" at the Society for Cinema and Media Studies conference in Denver. ■

HIGHLIGHTS FROM THE ACADEMIC YEAR

HIGHLIGHTS cont. from page 38

Marie Vitulli named American Mathematical Society fellow

Marie Vitulli, professor emerita of mathematics, was for 35 years the only female research mathematician at the University of Oregon. This year, she became the ninth UO faculty member to be named a fellow of the American Mathematical Society. In its citation, the 30,000-member society noted Vitulli's research efforts in commutative algebra and her service, particularly in support of women, in selecting her among the 52-member 2020 Class of AMS Fellows. The American Mathematical Society is the premier research organization for mathematicians.

Marjorie Celona receives Oregon Literary Fellowship, publishes novel



Assistant professor Marjorie Celona, creative writing, has received an Oregon Arts Commission Fellowship for her fiction writing. The award was part of the 2020 Oregon Literary Fellowships Program, which helps Oregon writers initiate, develop, or complete literary projects. In addition, Celona's second novel, *How a Woman Becomes a Lake*, was published this year by Penguin Random House (USA), Little, Brown (UK), and Malpaso

Ediciones (Spain). She received a CSWS Faculty Research Grant in 2018-19 for writing time to complete the novel.

Maria Escallón awarded NEH fellowship

Assistant professor Maria Fernanda Escallón, anthropology, was awarded a National Endowment for the Humanities fellowship to complete her book project, *Excluded: Black Cultural Heritage and the Politics of Diversity in Colombia*. The project examines why in Colombia disparities within Black groups continue to increase despite the heightened public attention for Afro-descendants and the creation of public policies intended to combat ethno-racial inequality. Escallón argues that by using visibility as a form of inclusion, state-sponsored multicultural policies have entrenched structural discrimination and preserved systematic inequities.



Laura Pulido is the newest recipient of a Collins Chair



Laura Pulido, a professor in two UO departments who has had a wide-ranging influence on campus and beyond, has been named a Collins Chair in the College of Arts and Sciences. Pulido holds a joint appointment in the Department of Indigenous, Race, and Ethnic Studies, where she has also served as department head, and the Department of Geography. Her research focuses on how working-class

people of color struggle for their rights within the confines of what she calls "racial capitalism," the idea that racism is an endemic aspect of capitalist economies. The Collins gift specifies that the recipient of the endowed chair be an outstanding scholar in the humanities disciplines or one who studies "aspects of the social sciences that employ historical or philosophical approaches."

Geri Richmond receives top award from Oregon Historical Society

The Oregon Historical Society has named Geri Richmond, professor of chemistry and Presidential Chair in Science, Department of Chemistry and Biochemistry, one of their Oregon History Makers, an honor bestowed on three Oregonians every year for helping shape the culture, history, and landscape of Oregon. She is the founding director of COACh, a grassroots organization to help female scientists and engineers advance their careers and combat discrimination in their fields. The organization has supported more than 20,000 women in the United States and developing countries in Asia, Africa, and Latin America.



In addition, Richmond is the current president of Sigma Xi and past president of the American Association for the Advancement of Science. Sigma Xi is the leading international honor society of science and engineering and one of the oldest and largest scientific organizations in the world. More than 200 Nobel Prize winners have been members. The American Association for the Advancement of Science is the world's largest multidisciplinary scientific society and a leading publisher of cutting-edge research through its Science family of journals. The association has 120,000 individual members in more than 91 countries around the globe.

Julie Weise receives grant to turn podcast into a YouTube series

Associate professor of history Julie Weise has been awarded a \$50,000 public-engagement grant to take her *Nuestro South* project to the next level, building on a successful podcast series to create a five-part YouTube series. The podcast filters historical scholarship on Latinx people in the South through the lens of youth who are discovering and celebrating their roots in the region. The YouTube series will showcase the long history of Latinx life in the Deep South, celebrating 100 years of Latinx culture and contributions in the region. The grant was awarded by the Whiting Foundation, a national program founded to champion the public humanities in all its forms and to highlight the roles scholars play in using the humanities to advance communities around the country. Weise's grant was one of 14 awarded to scholars who are tackling pressing challenges in communities.

Monique Balbuena elected to MLA executive committee

Associate professor of comparative literature and Jewish studies Monique Balbuena, Clark Honors College, has been elected to the executive committee of the Sephardic Studies Discussion Group of the Modern Language Association. As the principal professional association in the U.S. for scholars of language and literature, the goal of the association is to strengthen the study and teaching of language and literature.

Lynn Stephen continues on LASA executive council

After completing her tenure as president, Lynn Stephen, Philip H. Knight Chair and Distinguished Professor of Arts and Sciences, Department of Anthropology, has become an Executive Council member of the Latin American Studies Association, the largest professional body for individuals

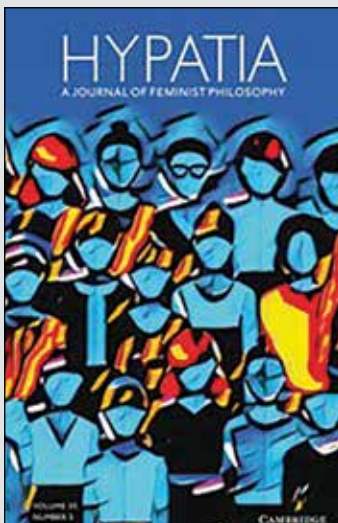
Black Thought Matters

Two online collections from Hypatia celebrate Juneteenth

Hypatia: A Journal of Feminist Philosophy has been supported by CSWS since four UO Philosophy faculty (one now former) were chosen as new editors for the journal in January of 2019. CSWS has been a key supporter of the journal, providing office and meeting space.

In these strange times, defined by the triple cataclysms of Covid-19, economic devastation, and the international confrontation with and uprising against systemic racism, we are called on to make our feminist practices and institutions responsive to these intensified conditions.

Hypatia has chosen to mark Juneteenth with a two-part curated online collection featuring work by Black feminist scholars previously published by *Hypatia*, curated and introduced by Camisha Russell, *Hypatia* co-editor and assistant professor of philosophy at the University of Oregon. This work is available at <https://www.cambridge.org/core/journals/hypatia/online->



[collections-from-hypatia](#), free and without subscription, and includes articles by Patricia Hill Collins, Kristie Dotson, and Kathryn Sophia Belle (formerly Gines), among others. One volume features work by Black feminists on the discipline of philosophy, and one features Black feminist theory more broadly.

Camisha Russell writes, “Just as the wider world, economically and politically dominated by white colonial nations and European-descended settler colonists, must come to recognize that Black lives matter (despite widespread social attitudes and practices that suggest otherwise), the myriad academic institutions founded by those same political regimes must come to recognize that Black

thought matters, and that there is no hope of true transformation without it.” Read the full introduction here: <https://www.cambridge.org/core/blog/2020/06/18/a-collection-from-hypatia-a-journal-of-feminist-philosophy-to-mark-juneteenth/>.

and institutions engaged in the study of Latin America. With more than 12,000 members in 90 countries, it brings together experts on Latin America from all disciplines and diverse occupational endeavors across the globe.

Lynn Stephen and Erin Beck receive Guggenheim grant

Associate professor Erin Beck, political science, and distinguished professor Lynn Stephen, anthropology, received a grant from the Harry Frank Guggenheim Foundation for their project titled “Can the State Interrupt the Vicious Cycle of Gendered Violence that it Helped to Create? Evidence from Guatemala.” They will be engaging in remote research this summer and return to Guatemala likely next year.

Beata Stawarska receives two fellowships

Professor Beata Stawarska, philosophy, received an STIAS fellowship in South Africa for her project titled “The Morality of Martiality: Beyond Good and Evil in Liberation Struggles.” She also received an Oregon Humanities Center teaching fellowship for PHIL 399 African Philosophies (Fall 2020).

Judith Raiskin receives teaching, mentor awards

Associate professor Judith Raiskin, women’s, gender, and sexuality studies, received the Herman Award for Specialized Pedagogy, which honors senior career faculty members who have demonstrated excellence in a specific area of instruction. She also received the CURE Faculty Research Mentor Award at the 10th annual Undergraduate Research

Symposium.

Elizabeth Wheeler receives grants for disability studies speaker series

Associate professor and director of disability studies Elizabeth Wheeler, English, received a CAS Program Grant and Division of Equity and Inclusion funding for a 2020-21 disability studies lunchtime speaker series. The project’s aim is to develop and strengthen the successful UO Disability Studies Minor and the UO disability community, and to raise disability awareness. At informal monthly gatherings, participants will engage with disability studies speakers, including local and visiting scholars, activists, disability community members, and professionals sharing information about disability-related careers. Speakers are chosen to be of interest to undergraduates both in and outside the Disability Studies Minor, to faculty, staff, and students with disabilities, and to the general campus public.

Jennifer Freyd wins distinguished publication award

Psychology professor Jennifer Freyd won the Distinguished Publication Award from the Association for Women in Psychology for her co-authored article, “Compelled disclosure of college sexual assault,” published in the *American Psychologist* in 2018.

Tenure and Promotion

CSWS is delighted to extend congratulations to those members of the community who have received tenure and promotion, and especially to faculty in our CSWS community:

HIGHLIGHTS FROM THE ACADEMIC YEAR

Gabriela Pérez Báez, associate professor, Department of Linguistics; **Kemi Balogun**, associate professor, Department of Women's, Gender, and Sexuality Studies; **Stuart Chinn**, professor, School of Law; **Tara Fickle**, associate professor, Department of English; **Franny Gaede**, associate librarian, Digital Scholarship Services; **Samantha Hopkins**, professor, Clark Honors College; **Maile Hutterer**, associate professor, Department of History of Art and Architecture; **Anya Kivarkis**, professor, School of Art and Design; **Gyoung-Ah Lee**, professor, Department of Anthropology; **Joseph Lowndes**, professor, Department of Political Science; **Dyana Mason**, associate professor, Department of Planning, Public Policy, and Management; **Ellen Peters**, professor, School of Journalism and Communication; **Miriam Rigby**, senior librarian, Research and Instructional Services; **Xiaobo Su**, professor, Department of Geography; **Lesley Jo Weaver**, associate professor, Department of Global Studies; **Elizabeth Wheeler**, professor, Department of English; **Timothy Williams**, associate professor, Clark Honors College. We trust you will indulge us in a shout-out to our own **Jenée Wilde**, our amazingly talented and dedicated Dissemination Specialist who has been promoted to Senior Instructor in the Department of English. Enhorabuena! Parabéns, congratulations to all!

RESEARCH INTEREST GROUP REPORTS

Américas RIG: Intersectional Gender Justice

In 2019-2020 the RIG focused its activities on further developing a documentary project focusing on the establishment of specialized violence against women courts in Guatemala. This documentary was started in summer 2018 when Gabriela Martinez, Lynn Stephen, and Erin Beck traveled to Guatemala to film key actors involved in these courts including judges, public prosecutors, nongovernmental organizations, and victims and their families. As the director, Gabriela Martinez edited a rough cut of the documentary, which Lynn Stephen and Erin Beck brought back to Guatemala in summer 2019 to show to interview respondents and solicit their feedback.

The 2019-20 academic year has been focused on further editing the documentary in light of this feedback, including adding animation to key sections of the documentary, most notably to accompany courtroom testimonies that we filmed in 2018. Having put together a rough-cut of the main story structure, Gabriela has been working with two animation artists to create four core animation sequences that will help move the story forward and illustrate portions of the story where there are no materials or the materials are too graphic to show. We used \$3,250 of our Américas RIG funding to hire two excellent animators who have produced beautiful work for a minimal price tag as a way of helping the project. Currently three of the sequences are finished, and the last sequence is in process. We estimate to have everything done by the end of July. We anticipate using the remaining Américas RIG funding (currently we have a balance of \$2,687.09) to fund the costs of screening the documentary next summer, when (hopefully) it will be safer to travel to and around Guatemala.

This summer, we had originally planned to return to Gua-

temala to conduct focus groups with police, men, women, and indigenous leaders about violence against women and access to justice, drawing on Américas RIG funds as well as a recently received grant from the Harry Frank Guggenheim Foundation. We had also hoped to screen and distribute the documentary around the country, partnering with women's rights nongovernmental organizations. Unfortunately, our travel plans were interrupted by the COVID-19 pandemic. We are therefore postponing this trip to next summer and will pursue virtual interviews with key informants in Guatemala in order to maintain contacts and keep up to date on how this crisis is affecting women suffering violence in the meantime.

Although we did not use Américas RIG funding to support it, it is also worthwhile to note that as part of our U.S.-based activities focusing on access to justice for victims of violence against women in immigration/asylum courts, Lynn Stephen and Erin Beck have continued their expert witnessing work and additionally got permission to observe asylum hearings in Portland, OR, which they have done a handful of times.

The purpose of the Américas RIG is to strengthen the work of, and foster contact among, scholars interested in women in the Americas (that is, women in Latin America and Latinas in the United States and Canada) on issues of gender, sexuality, and feminism. Our mission is to explore those topics from an interdisciplinary perspective and look at how they intersect with key political processes, power structures, and cultural narratives. We are interested in diverse women's lives as shaped by the influence of gender, class, race, ethnicity, culture, nationhood projects, State policies, colonialism, and globalization. We hope to promote collaborative work and a stronger awareness and understanding of these themes within the university community.

Inclusive Pedagogies RIG

The Inclusive Pedagogies Reading Group was founded in 2017 by members of the Composition Program. In response to their successful "Social Justice through Antiracist Writing Assessment" symposium featuring Dr. Asao B. Inoue, author of *Antiracist Writing Assessment Ecologies: Teaching and Assessing for a Socially Just Future* (WAC Clearinghouse, 2015), the group began a pilot program for implementing labor-based writing assessment in Composition and English courses. We continue to meet twice a term to read and discuss current composition theory, research, and antiracist pedagogy in support of student writers from diverse backgrounds. With support from CSWS, Inclusive Pedagogies became a Research Interest Group in AY 2018-19.

Unique to our reading group format is that no preparation is required for our two-hour discussion sessions. Instead, we read together for 30 minutes then discuss our selected articles or book chapters in fields of composition and the intersections of gender, race, sexuality, ability, and other aspects of identity and social justice. Faculty, students, and staff from across disciplines are invited to join us.

While the pandemic cut short our objectives AY 2019-20, the IPRIG has continued to evolve this year. We formed

an advisory board of faculty and staff affiliated with the Center for the Study of Women in Society, the Tutoring and Academic Engagement Center, the English Department's Writing Associates/Writing Tutorial Program, and the Composition Program. This restructuring has allowed the RIG to achieve our primary goal for this year: to expand our discussions to include constituent groups of undergraduate and graduate student tutors as well as GEs and faculty across the curriculum. Each term, the IPRIG has separate meetings with similarly themed readings for student tutors and for faculty, GEs, and learning specialists in week three, then a combined meeting for these groups in week seven where we share insights from our various discussions.

We began our expanded discussions this year with a reading of the Conference on College Composition & Communication's statement on the "Student's Right to Their Own Language", which affirms the right of students to "their own patterns and varieties of language—the dialects of their nurture or whatever dialects in which they find their own identity and style."

This CCCC proclamation was first adopted in 1974 and updated in 2014. In week seven of fall term, we held our first combined discussion among faculty, GEs, learning specialists, and writing tutors to share insights from our discussions of the CCCC statement during week three and to discuss the implications of it for writing-related instruction, learning support, and assessment at UO.

Building on the CCCC reading, the IPRIG focused this year on the theme of "Classroom Inclusion and Climate," with readings on class, disability, and race in relation to affect, temporality, and allyship.

We discussed "Class Affects, Classroom Affectations: Working through the Paradoxes of Strategic Empathy," by Julie Lindquist (*College English* 67:2, Nov. 2004). This article argues that "Writing teachers teach not only by describing rhetorical strategies and applying them to texts, but also by enacting them through relationships with students; literacy learning generates its own complex dramas of motive, desire, and affect—dramas scripted and staged by experiences of class difference; and only by giving more explicit attention to the performative and relational dimensions of affect in classrooms where literacy instruction happens will it be possible to disrupt the usual arrangements of student-as-emotional-laborer [and] teacher-as-manager that are especially pernicious when teaching working-class students" (189).

We also read Tara Wood's "Crippling Time in the College Composition Classroom" (*College Composition and Communication* 69:2, Dec. 2017). This article "shares findings from a qualitative study on the experiences of students with disabilities in college-level writing and writing-intensive classrooms" arguing that "normative

conceptions of time and production can negatively constrain student performance, and I offer the concept of crip time (borrowed from disability theorists and disability activists) as an alternative pedagogical framework" (260).

Finally, the RIG read "Last Verse Same as the First? On Racial Justice and 'Covering' Allyship in Compositionist Identities," by Marnie Twig (*College Composition and Communication* 71:1, Sept. 2019). This article discusses "strategies by which compositionists can use Kenji Yoshino's theory on 'covering' to identify rhetorical moves white compositionists make to 'pass' as allies, so they can revise the moves effectively to support colleagues and students of color" (7).

In addition, the RIG held a special discussion of the first two chapters of *Troubling Education: "Queer" Activism and Anti-Oppressive Pedagogy* by Kevin Kumashiro (RoutledgeFalmer 2002). According to the publisher's description, "While several books have discussed the need for anti-oppressive school environments, few have addressed actual research for teachers to

turn to as resources for classroom practice. Kumashiro draws on interviews with queer activists as a starting point for discussion of different models of reading and challenging oppression. It is through these personal stories that the complex theory and methodology Kumashiro presents gains particular relevance for creating actual pedagogical practice." The book was one of three featured texts for the 2020 UO TeachIN on Equity and Anti-Oppressive Pedagogy (teachin.uoregon.edu), though due to the pandemic the event was rescheduled for Feb. 27, 2021.

Among the IPRIG Advisory Board's goals is to explore how to support students and faculty in antiracist writing

and tutoring pedagogy, especially by providing funding for groups who don't normally have access to support. While this goal was curtailed this year, our plans still include the following: (1) sponsor undergraduate and graduate student tutors to attend the annual UO TeachIN on Equity and Anti-Oppressive Pedagogy; (2) develop small grants to support (a) undergraduate research connected to writing and (b) projects by and/or professional development for writing tutors and learning specialists; and (3) expand the Composition Program's Equity and Inclusion Awards, which recognize educators who display best practices in creating an equitable and inclusive learning environment, as follows: one for a 100-level WR instructor (all WR faculty and GEs are eligible), one for writing tutors (grad and undergrad at any tutoring site are eligible), and one for an instructor outside of 100-level WR classes who uses writing and inclusive practices in their course (we imagine our first nominees will come from our core IPRIG group).

For more information on the IPRIG and to join our mailing list, please contact RIG co-coordinator Jenée Wilde at jenee@uoregon.edu or go to blogs.uoregon.edu/iprig. ■

CSWS Website Gets a Facelift

The Center has teamed up with UO Development Services to give our website a new look.

Work began in August to update the website's home page and add more user-friendly navigation tools.

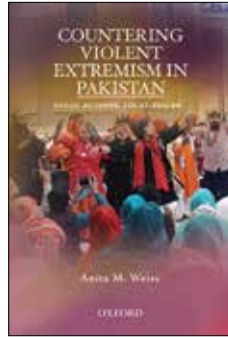
Rather than landing on the news blog, the new home page will provide navigation into new content areas, such as the Kitchen Table podcast and Campaign for Caregivers, as well as easier access to high-traffic areas such as news.

In addition, the new site is designed to load more easily on a variety of digital devices, including cell phones, for a more user-friendly experience.

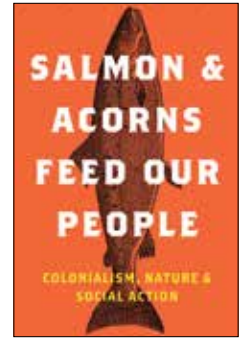
While these upgrades will give a "facelift" to high traffic areas, the menu bar will link to informational and archival pages in the old site. The project is the first phase of a long-term plan to overhaul the entire website.



Countering Violent Extremism in Pakistan: Local Actions, Local Voices, by Anita M. Weiss (Oxford University Press, 2020, 312 pages). “This book identifies and analyzes the impact of the various ways in which local people are responding, taking stands, recapturing their culture, and saying ‘stop’ to the violent extremism that has manifested over the past decade (even longer) in Pakistan. Based on close ethnographic study of ground realities, it looks at not only what people are doing but why they are selecting these kinds of actions, how they are creating alternative narratives about culture and identity, and their vision of a future without violence. This book is also designed to celebrate what is flourishing in cultural performances, music, social activism, and the like in Pakistan today because of people’s commitment to take stands against extremism.” —from the publisher



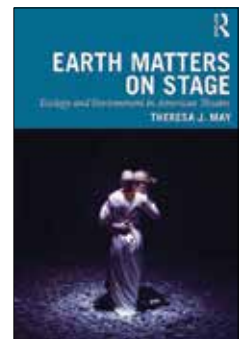
Salmon and Acorns Feed Our People: Colonialism, Nature, and Social Action, by Kari Marie Norgaard (Rutgers University Press, 2019, 312 pages). “Not only has the magnitude of Native American genocide been of remarkable little sociological focus, the fact that this genocide has been coupled with a reorganization of the natural world represents a substantial theoretical void. Whereas much attention has (rightfully) focused on the structuring of capitalism, racism, and patriarchy, few sociologists have attended to the ongoing process of North American colonialism. [This book] draws upon nearly two decades of examples and insight from Karuk experiences on the Klamath River to illustrate how the ecological dynamics of settler-colonialism are essential for theorizing gender, race, and social power today.” —from the publisher



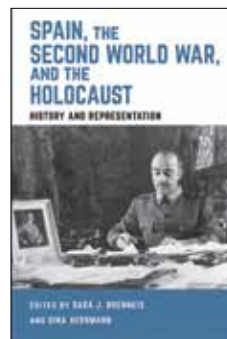
How a Woman Becomes a Lake: A novel, by Marjorie Celona (Penguin-Random House, 2020, 272 pages). “It’s New Year’s Day and the residents of a small fishing town are ready to start their lives anew. Leo takes his two young sons out to the lake to write resolutions on paper boats. That same frigid morning, Vera sets out for a walk with her dog along the lake, leaving her husband in bed with a hangover. But she never returns. She places a call to the police saying she’s found a boy in the woods, but the call is cut short by a muffled cry. Did one of Leo’s sons see Vera? What are they hiding about that day? Told from shifting perspectives, *How a Woman Becomes a Lake* is a compelling, lyrical novel about family, new beginnings, and costly mistakes, which asks, What do you do when the people who are meant to love you the most, fail?” —from the publisher



Earth Matters on Stage: Ecology and Environment in American Theater, by Theresa May (Routledge, 2020, 344 pages). The book “tells the story of how American theater has shaped popular understandings of the environment throughout the 20th century as it argues for theater’s potential power in the age of climate change. . . . As the first book-length ecocritical study of American theater, [it] examines both familiar dramas, but also lesser-known grassroots plays, in an effort to show that theater can be a powerful force for social change. . . . [and it] argues that theater has been part of the history of environmental ideas and action in the U.S. *Earth Matters* also maps the rise of an ecocritical thought and ecotheater practice—what the author calls ecodramaturgy—showing how theatre has informed environmental perceptions and policies.” —from the publisher



Spain, the Second World War, and the Holocaust: History and Representation, edited by Sara J. Brenneis and Gina Herrmann (University of Toronto Press, 2020, 736 pages). “Spain has for too long been considered peripheral to the human catastrophes of World War II and the Holocaust. This volume is the first broadly interdisciplinary, scholarly collection to situate Spain in a position of influence in the history and culture of the Second World War. Featuring essays by international experts . . . this book clarifies historical issues within Spain while also demonstrating the impact of Spain’s involvement in the Second World War on historical memory of the Holocaust.” —from the publisher



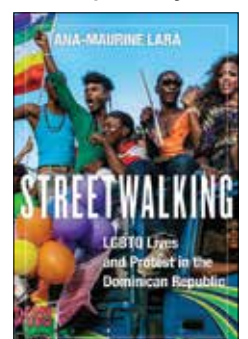
Beauty Diplomacy: Embodying an Emerging Nation, by Oluwakemi M. Balogun (Stanford University Press, *Globalization in Everyday Life Series*, 2020, 304 pages). “Even as beauty pageants have been critiqued as misogynistic and dated cultural vestiges of the past in the U.S. and elsewhere, the pageant industry is growing in popularity across the Global South, and Nigeria is one of the countries at the forefront of this trend. . . . Drawing on four case studies of beauty pageants, this book examines how Nigeria’s changing position in the global political economy and existing cultural tensions inform varied forms of embodied nationalism, where contestants are expected to integrate recognizable elements of Nigerian cultural identity while also conveying a narrative of a newly emerging, globally relevant Nigeria.” —from the publisher



Gaming Sexism: Gender and Identity in the Era of Casual Video Games, by Amanda Cote (NYU Press, 2020, 274 pages). “When the Nintendo Wii was released in 2006, it ushered forward a new era of casual gaming in which video games appealed not to just the stereotypical hardcore male gamer, but also to a much broader, more diverse audience. However, the GamerGate controversy six years later, and other similar public incidents since, have laid bare the internalized misogyny and gender stereotypes in the gaming community. [This book] explores the video game industry and its players to explain this contradiction, how it affects female gamers, and what it means in terms of power and gender equality.” —from the publisher



Streetwalking: LGBTQ Lives and Protest in the Dominican Republic, by Ana-Maurine Lara (Rutgers University Press, 2020, 258 pages). This book “is an exploration of the ways that lesbian, gay, bisexual, trans, and queer persons exercise power in a Catholic Hispanic heteropatriarchal nation-state, namely the Dominican Republic. . . . Drawing on ethnographic encounters, film and video, and interviews, LGBTQ community leaders teach readers about streetwalking, confrontación, flipping the script, cuentos, and the use of strategic universalisms in the exercise of power and agency. . . . [It] re-imagines the exercise and locus of power in examples provided by the living, thriving LGBTQ community of the Dominican Republic.” —from the publisher




2019 – 20: A Review of CSWS Events

Lorwin Lectures | Race, Ethnicities, and Inequalities Colloquia | Noon Talks

LORWIN LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES

“From Fact to Fiction: A Colored Life in Letters”



KARLA HOLLOWAY
Duke University

March 4, 2020
12-1:30 pm | Ford Lecture Hall,
Jordan Schnitzer Museum of Art

csws.uoregon.edu/karla-holloway/

RACE, ETHNICITIES, and INEQUALITIES COLLOQUIUM

“The When and Where of Our Talks: The Shoals of Black and Native Feminisms”




TIFFANY LETHABO KING
Georgia State University

October 3, 2019 | 12-1:30 pm
Knight Library, Browning Room
csws.uoregon.edu/tiffany-king

The Black Shoals

LORWIN LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES

“The New Black Gaze”




TINA CAMPT
Brown University

February 17, 2020
12-1:30 pm | Ford Lecture Hall,
Jordan Schnitzer Museum of Art

csws.uoregon.edu/tina-campt/

LORWIN LECTURE SERIES

“Screaming to Dream: Toni Morrison, Emmett Till, & Black Maternal Grief”



Rhaisa Kameela Williams
Assistant Professor of Theater and Performance Studies,
Washington University in St. Louis

October 25, 2019
11 am-12:30 pm
Geringer Lounge
csws.uoregon.edu/rhaisa-williams

RACE, ETHNICITIES, and INEQUALITIES COLLOQUIUM

“Across Oceans of Law”



RENISA MAWANI
Professor of Sociology,
University of British Columbia

November 5, 2019
12-1:30 pm
Jane Grant Room, 330 Hendricks

csws.uoregon.edu/renisa-mawani/

LORWIN LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES

“Finding ‘Light born in darkness’: The Urgency of Feminist Activism in These Times”



Sylvanna M. Falcon
University of California, Santa Cruz


February 6, 2020 | 12-1:30 pm
Knight Library, Browning Room

csws.uoregon.edu/sylvanna-falcon/

CENTER FOR THE STUDY OF WOMEN IN SOCIETY

In the Name of Honor: Evaluating the Impact of Weather Variability on Honor Killings in Pakistan

CSWS Noon Talk | Jane Grant Room
March 9, 12-1:30 p.m. | Hendricks 330



csws.uoregon.edu/in-the-name-of-honor/

[Moans, Groans, Slurping]: The Politics of Captioning Pornography

CSWS Noon Talk | Jane Grant Room
Feb. 26, 12-1:30 p.m. | Hendricks 330



csws.uoregon.edu/moans-groans-slurping/

RACE, ETHNICITIES, and INEQUALITIES COLLOQUIUM

“Witnessing Violence in These Migratory Times”



Annie Isabel Fukushima

February 13, 2020 | 12-1:30 pm
Knight Library, Browning Room

csws.uoregon.edu/annie-isabel-fukushima/

Center for the Study of Women in Society presents

KITCHEN TABLE



A feminist podcast to nourish the soul in troubled times

SERIES 1: Black Feminist Ethics in the Era of COVID-19

FEATURED GUESTS

- Marlo David, Purdue University
- Tiffany Willoughby Herard, University of California – Irvine
- Tiffany King, Georgia State University
- Christen Smith, University of Texas – Austin
- Rhaisa Williams, Washington University
- Mireille Miller Young, University of California – Santa Barbara

PODCAST HOSTS



**Shoniqua Roach,
Brandeis University**

**Michelle McKinley,
University of Oregon**



csws.uoregon.edu/kitchentable