



CENTER FOR THE
STUDY OF WOMEN IN SOCIETY
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2024 CSWS ANNUAL REVIEW

FEMINIST FUTURES

*Moments from our
50th Anniversary*

ANITA HILL

*Reflections on the
2024 Lorwin Lecture*





Cover: Anita Hill at the 2024 Lorwin Lecture on Civil Rights and Civil Liberties / photo by Jack Liu.

CSWS ANNUAL REVIEW OCTOBER 2024

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OUR MISSION

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

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

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MANAGING EDITOR Jenée Wilde

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FROM THE EDITOR

The 50th anniversary of the Center for the Study of Women in Society presented an amazing opportunity to partner with units across campus in novel ways. This issue of the *Annual Review* presents features on our programming, plus behind-the-scenes looks at what and who shaped this special event series. Miss an event? Check out our YouTube channel for 50th anniversary video highlights!

During the 2023-24 academic year, CSWS launched a successful new communications strategy and undergraduate internship/student worker program. In addition to our legacy print publications (*Annual Review*, *Research Matters*) and website (csws.uoregon.edu), the Center has expanded our social media presence (Facebook, X/Twitter, Instagram, LinkedIn) and added video content to our website, social media, and YouTube channel (see stories this issue). Be sure to Follow, Like, and Subscribe!

We also created a biweekly email newsletter (*CSWS News & Events*) to expand our direct outreach to the UO community and beyond. The newsletter publishes five issues in Fall, Winter, and Spring terms. If you don't have digital access and would like to receive print versions of our publications and newsletter, just call or write to us (see contact information in sidebar). I'll make sure you stay in the loop!

None of these strategies would have been possible without the talents of our undergraduate student employees and interns, who gained valuable training and work experience on our CSWS Communications Team (see stories this issue). In the coming years, we will continue to strengthen our support of undergraduates through internships, job opportunities, summer research fellowships, CSWS Calderwood Seminars, and more (see Director's Message).

Got an idea for a guest speaker? Have some feedback on our events or publications? Want to share some exciting news with the CSWS community? Use our new Suggestion Box on the website (csws.uoregon.edu/forms) to share your ideas and concerns with us, or just write, email, or call.

We want to hear from you, especially as we move into a period of strategic planning for the Center shaped by our 50th anniversary outcomes (see stories this issue). What do "feminist futures" mean to you, and how can we help to make them happen? Write, call, or drop us a note in the Suggestion Box or email us. ■

—Jenée Wilde, Managing Editor



CSWS 50th Anniversary staff, from left, Sangita Gopal, Jenée Wilde, Bryant Taylor, Agnese Cerebe, Kristen Thompson, and Angie Hopkins / photo by Jack Liu.

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Guest speaker Tina Brown / photo by Jack Liu.

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Anita

Reflections on the 20



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In 1991, Anita Hill started a national conversation on sexual harassment when she testified that Supreme Court nominee Clarence Thomas had subjected her to unwanted sexual advances years earlier. Today, Hill is a leader in the fight against gender-based violence.

A professor of social policy, law, and women's studies at Brandeis University, Hill presented the 2023-24 Lorwin Lecture on Civil Rights and Civil Liberties, held in partnership with the Wayne Morse Center for Law and Politics. The event was held May 9, 2024, as part of CSWS's 50th anniversary celebrations. Hill was introduced by political science major Lierita Nako, president of the UO Undergraduate Law Association.

Below, University of Oregon students reflect on Hill's talk about the perils and promises of this moment for feminism. For additional reflections, see our Anita Hill video on the CSWS YouTube channel.

Reflection by Mahnoor Ahmed Department of Global Studies

As an international student from Pakistan, I didn't have the opportunity to learn about Dr. Anita Hill until I started graduate school here at the University of Oregon. The more I learned about her and her journey, the more I felt compelled to take my space unapologetically. It was an honor to hear Dr. Hill talk about the civil rights and feminist movements in the United States, the unfortunate curtailment of existing freedoms, and the

possibility and promise of a bright future ahead. In her talk, Dr. Hill highlighted the immense civic value of inclusion, emphasizing how truly democratic societies thrive when they integrate all their constituents. This concept deeply resonated with me, especially coming from a region where women's exclusion from public and political spheres starkly undermines democratic ideals.

Dr. Hill discussed how all civic movements create new languages and frameworks. This is crucial for women in the Global South, as traditional Western feminist frameworks often overlook or misinterpret their unique challenges. This calls for the decolonization of knowledge construction and application, and an emphasis on localization

Photo: After her talk, Anita Hill (left) answers audience questions, moderated by Ellen Herman (right) / photo by Jack Liu.

Anita Hill

2024 Lorwin Lecture



of policies and practices. By advocating for a decolonization of feminist knowledge, we strive to create frameworks that are inclusive of the diverse experiences and struggles of women from different cultural, racial, and religious backgrounds. This approach not only broadens our understanding of the intersectionality within feminism but also ensures that it becomes more equitable and representative.

Additionally, Dr. Hill addressed the importance of deconstructing religio-cultural narratives to redefine what is culturally acceptable and expected. This aligns perfectly with a quote by Chimamanda Ngozi Adichie that I truly believe in: “Culture does not make people. People make culture. If it is true that the full humanity of women is not our culture, then we can and must make it our culture.”

We must be active in reshaping our cultures to fully acknowledge women’s humanity to realize true inclusion. ■

—Mahnoor Ahmed is an international graduate student completing a master’s degree in global studies in the School of Global Studies and Languages.

Reflection by Mira Coles Clark Honors College

Anita Hill concludes her speech by citing the efforts of the many activists and organizations currently working to realize the dreams of intersectional equality (MeToo movement, Ramirez, Google employee walk-out 2021, etc.). We have more knowledge, more resources, than ever before; progress has been made, but future complacency is not an option.

As I write this, the University of Oregon

has agreed to meet, at least in part, several of the demands of the pro-Palestinian student protestors after 25 days of peaceful protesting in the encampments. The agency student protestors have exhibited nationwide demonstrations stepping into the voting booths, noted by Anita Hill herself—the public has become more than alert, we are acutely attentive to ruling powers.

The culmination of my studies within the comparative literature department is a thesis on the application of *écriture féminine*, the idea that women must write themselves and by doing so can reclaim the body and history they have been robbed of. The original 1975 essay “Le Rire de la Méduse,” by French feminist critic Hélène Cixous, was updated in 2010 with a new introduction



Mahnoor Ahmed



Mira Coles



Grace Denny

that identified Medusa (and thus Literature itself) as queer, further emphasizing a revolutionary and necessary break from the current order of hegemonic phallogentrism. A decade later, the iconography of Medusa was further adopted by the MeToo movement, reclaiming her image as emblematic of power, protection, and empowerment. Patriarchal sovereignty is being challenged more than ever before, thanks to creative ways we're finding to challenge oppressive strictures and unify. Reclamation is not enough; we must go further and forge new paths for equality. The tools of the past evolve, and the single shout becomes polyphonous when we recognize that fights for equality are necessarily intersectional.

It's easy, very easy, to dismiss the actions of others as useless—a mistake I've been guilty of myself. Administrations, restrictive academia, governments, or even one single, pathetic man—none of these seemingly impenetrable authoritative forces are easy to speak out against. But it is not a choice whether we engage with these conflicts; it's a responsibility.

At its core, Anita Hill's speech was against apathy. Against fatalism, futility, resignation. In what feels like an increasingly pessimistic world, her message is ultimately one of action, and therefore, it is one of hope. ■

—Mira Coles graduated *magna cum laude* this spring with a degree in comparative literature from the Clark Honors College, with minors in economics and French.

Reflection by Grace Denny Department of History

Professor Hill explained the transformative impact of women rights advocates

in the 1960s and 1970s to prohibit sex-based discrimination through federal legislation. Their utilization of the Fourteenth Amendment and unrelenting efforts led to the Civil Rights Act of 1964 and the recognition of women under the law. This recognition led to equal access legally.

During my undergraduate history research into Pauli Murray, a Black civil rights activist, I explored how identity influences advocacy and ideas. Murray's intersectional identity as a queer Black woman led her to establish the Fourteenth Amendment strategy of challenging the courts, as she was critical of boundaries that categorically separated people. Though the work of Murray and her feminist networks has changed the interpretation of the law, Professor Hill explained that equal access is not enough. It is not enough when, socially and legally, we fail to acknowledge residual discrimination.

Professor Hill's talk illustrated the importance of the work that advocates before us

have done while emphasizing where the work lies ahead, especially in the age of a conservative Supreme Court. While Students for Fair Admissions looked to correct residual discrimination, the Court ruled against it. In failing to recognize how exclusion is built into institutions, the Court's near future looks bleak. However, Professor Hill was optimistic about our future. Her optimism struck me as she exclaimed, "Women have more power than ever before."

I am grateful to Professor Hill, Pauli Murray, and all the women who have come before me for giving me the power to help the women of the future. Even in my 20 years of life, the perception of women and our capabilities has expanded, and will continue to do so. I am confident that with our knowledge of the past and our work in the present, the future looks bright. ■

—Grace Denny is an undergraduate pre-law history student at the University of Oregon.



Keya Saxena

PhD Candidate, School of Journalism & Communication



Scan the QR code to watch more reflections on Anita Hill.

A Message from the CSWS Director

by Sangita Gopal, Associate Professor, Department of Cinema Studies

Thank you all for making the 50th anniversary celebrations of the Center for the Study of Women and Society so rich and fruitful! And filled with joy and remembrance. Indeed, it was an eventful 18 months where we collaborated with partners across the disciplines at the University of Oregon to showcase how diverse fields imagine feminist futures and archive feminist pasts at a time when gender and justice are once more at the forefront of our attention globally.

It was such a pleasure to get this programming started with *Haunting Ecologies* in Spring 2023. This collaboration with the Provost's Environment Initiative, Center for Environmental Futures, Just Futures Institute, and the Native American and Indigenous Studies Program was truly eye-opening for it demonstrated how gender, race, and climate justice are intertwined. We were so heartened by the robust participation of students, faculty, and community members and by the curricular engagements this event fostered.

The 2023-24 academic year featured collaborations with departments and schools across campus with an emphasis on feminist engagements in the creative and performing arts as well as workshops aimed at building skills and networks. Our anniversary events enjoyed great attendance—several were filled to capacity—and we were able to bring new folks into the Center. We have documented these events in a photo essay and features in this issue. You can also access video content including interviews with artists, guest speakers, and audience members on our website and on the CSWS YouTube channel. The year came to a glorious close with a keynote lecture by Professor Anita Hill to a packed audience in the EMU Ballroom, followed by an Alumni Symposium where we celebrated the accomplishments of the past five decades and set the agenda for feminist futures.

We take inspiration from Professor Hill's address, which outlined the perils facing just and democratic futures everywhere while reminding

us that this fight can and must be won—in the streets and in the courts, through research and community outreach, by remembering the many tactics that the feminist and civil rights movements employed, and by learning from our students who model for us daily the ethics and politics of activism and global solidarity. We are in the process of preparing and sharing with you a report that documents the impacts of CSWS over time, but here is a key takeaway from this golden anniversary—the Center will continue to create, fund, share, and support work that addresses the complicated nature of gender identities and inequalities. With this enduring mission, CSWS welcomes feminist futures!

CSWS is honored by and grateful for your steadfast friendship and support that enabled us to meet and exceed an ambitious \$50,000 fund-raising goal that will go toward two initiatives to support undergraduate engagement with the CSWS mission. The first are the Calderwood Seminars focused on gender that prepare students to address issues of import to the broader public, and the second is a summer fellowship focused on undergraduate research. Our partners at the Calderwood Foundation, the Division for Undergraduate Research, and the Office of Research and Innovation have lent their generous support to fund these programs for the next three years. The first CSWS Calderwood Seminar will be offered in Spring 2025.

We have also launched, with great success, a CSWS undergraduate internship program. This past year we trained and mentored five interns in research, social media management, and video production. We thank them for the energy and creativity they brought to the Center, and we look forward to extending our commitment to undergraduate education, skill-building, experiential learning, and mentorship as our internship program continues.

This special anniversary provided an opportunity for sprucing up the Center with some long-overdue improvements and upgrades. We now have a cozy lounge to welcome fel-

Photo by Brian Davies.



lows and associates and a much-improved Jane Grant Room for meetings, conference calls, and talks. Much gratitude to our Business Manager Angie Hopkins whose prudent management of the budget made this happen.

Under the guidance of our Research Dissemination Specialist Jenée Wilde and our 50th Anniversary Project Manager Agnese Ceberé, and with assistance from our Graduate Employee Bryant Taylor, student employees, and interns, we have completely revamped our communications infrastructure. We invite you to browse our dynamic content-rich website and active social media feeds. Please let us know what we can do better, and if new media platforms are not your jam, please know that we are still available by phone and email.

Looking ahead to the new year, we are very excited to gather a committee to embark on strategic planning. The anniversary and the Alumni Symposium provided great opportunities to assess what we do well and where we might grow. We also received a wealth of ideas and suggestions. We are gathering this into an impact report that we will soon share with you and the committee to assist in their deliberations and recommendations for the Center's priorities for the next five to ten years.

In closing, my heartfelt gratitude to my team—Angie, Jenée, Agnese, Bryant, and Kristin—whose relentless labor allowed us to produce such an eventful year. A shout-out to our collaborators and sponsors who came on board with such enthusiasm. And finally, your unstinting support is the Center's most precious treasure. Thank you, and onward! ■

—Sangita Gopal is an associate professor of cinema studies and director of the Center for the Study of Women in Society.

Feminist Futures

Moments from the CSWS 50th Anniversary

by Jenée Wilde, Senior Instructor, Department of English

Right from the start, CSWS leaders, affiliates, and collaborators imagined our 50th anniversary as an opportunity to reach beyond the usual partnerships. From the UO Environmental Initiative to the School of Music and Dance, and from UO Common Reading to the Jordan Schnitzer Museum of Art, we built a program of events that speak to the ways that intersectional feminism informs research, scholarship, and creative production across the University of Oregon and shapes our collective visions of social justice.

Collaborative 50th anniversary programming began in Spring 2023 with the “Haunting Ecologies” event series on environmental justice, in partnership with the UO Environmental Initiative. Held April 12–May 4, 2023, events included “Native Ecologies,” a panel discussion on Indigenous histories and approaches to fire management; the annual Acker-Morgen Memorial Lecture on “Desire in the Aftermath of Environmental Violence” with Professor M. Murphy from the University of Toronto; and the exhibit *Ghost Forest*, with photography by Eugene artist Sarah Grew and featuring Jon Bellona’s sound installation *Wildfire*. (See more on these events in the 2023 *Annual Review*.)

Fall 2023 kicked off with the *Hypatia Journal* 40th Anniversary Conference, held Sept. 6–9 at UO, followed by an Oct. 24 talk and panel discussion with Professor Diana Greene Foster, author of *The Turnaway Study: Ten Years, a Thousand Women and the Consequences of Having—or Being Denied—an Abortion*. Foster’s book was one of six UO Common Reading selections for the year connected to

Photo: School of Music and Dance faculty Shannon Mockli (pictured right) and Bárbara Lima (middle) presented the improvised dance piece “(un)refined” at the Mar. 8 “Feminist Futures” performance, with original music by Akiko Hatakeyama (left). Watch performance highlights on the CSWS YouTube channel / photo by Jack Liu.







This page: Pictured above, Sangita Gopal (middle) introduces guest speakers Anjali Singh (left) and Shay Mirk (right) at the Nov. 2 Comics Studies event. During the reception, attendees check out free mini-zines by Mirk at the Comics Studies speaker reception (inset) / photos by Agnese Cebere.

Facing page: On Oct. 24, Diana Greene Foster (pictured top left), author of *The Turnaway Study*, answers panel questions during UO Common Reading's speaker event, while students listen intently (pictured top right) / photos by Jack Liu. Bottom: Pictured from left, moderator Tannaz Farsi listens to avant-garde feminist filmmakers Gelare Khoshgozaran and Su Friedrich, who discuss their artistic visions at a Nov. 8 Cinema Studies screening of their works / photo by Agnese Cebere.

CSWS events on the theme of “Feminist Futures: Research on Women and Gender in Society.” The busy Fall schedule continued with literary agent Anjali Singh and graphic journalist Shay Mirk in conversation on Nov. 2, in partnership with Comics Studies. On Nov. 7–8, screenings and panel discussions were held with avant-garde feminist filmmaker Su Friedrich and media artist Gelare Khoshgozaran, in partnership with Cinema Studies. The term wrapped up with a special History of Women in Science Symposium on Nov. 13, featuring a keynote address by Professor Lisa Weasel, Portland State University, on “Gender in the History and Future of Science.”

Winter 2024 saw the opening of “Artists, Constellations, and Connections: Feminist Futures” at the Jordan Schnitzer Museum of Art. For the first time, works from UO art faculty members were displayed alongside selections from the museum’s permanent collection, with tours and artist talks linked to

our 50th anniversary theme. On Jan. 23, Professor Patti Duncan from Oregon State University gave a talk on the past, present, and futures of feminist knowledge and praxis in “The State of the Field,” in partnership with Women’s, Gender, and Sexuality Studies. On Feb. 27, acclaimed former *New Yorker* editor Tina Brown spoke about her legendary career, in partnership with the School of Journalism and Communication. Then for the first time, CSWS partnered with the School of Music and Dance to produce a showcase of dance, music, and discussion with faculty performers and invited guests on the theme “Feminist Futures.” The term concluded with a Mar. 18 COACH workshop on “Effective Communication and Negotiation for Career Success” for early- and mid-career women faculty members at UO.

Our year-long 50th anniversary programming concluded in Spring 2024 with two marquee events: the May 9 Lorwin Lecture on Civil Rights and Civil Liberties with Professor Anita Hill,



50th Anniversary

in partnership with the Wayne Morse Center, and the May 10 CSWS Alumni Symposium (see stories this issue).

These events and more would not have been possible without the generous sponsorship of and collaborations with partners across the University of Oregon. Thank you to the Office of the Provost, the Office of the Vice President for Research and Innovation, Division of Equity and Inclusion, CAS Program Grant, School of Journalism and Communication, School of Music and Dance, School of Art + Design, School of Law, Jordan Schnitzer Museum of Art, Oregon Humanities Center, Wayne Morse Center, Center for Latino/a and Latin American Studies, UO Common Reading Program, UO Environmental Initiative, Just Futures Institute, Center for Environmental Futures, the Lorwin Lecture on Civil Rights and Civil Liberties, and the departments of Cinema Studies, Women's, Gender, and Sexuality Studies, Native American and Indigenous Studies, Biology, Philosophy, History, and the Comics Studies Program. ■

—Jenée Wilde is the CSWS research dissemination specialist.

This page: Pictured right, panelist Kris Sealey, a philosophy professor at Fairfield University, speaks during the Sept. 9 Hypatia Conference plenary panel on black feminisms today / photo by Kaito Campos de Novais. Pictured below, art faculty member Tarrah Krajnak gives a tour of her work during the Feb. 10 reception for “Artists, Constellations, and Connections: Feminist Futures” at the Jordan Schnitzer Museum of Art / photo by Brian Davies.

Facing page: Pictured top, moderators Jenée Wilde (left) and Gabriela Martinez (right) listen as former New Yorker editor Tina Brown shares stories from her legendary journalism career on Feb. 27. Pictured bottom, Dr. Anita Hill (right) greets members of the CSWS Advisory Board before giving the May 9 Lorwin Lecture on Civil Rights and Civil Liberties. Pictured with Hill are, from left, Heghine Hakobyan, Jenifer Presto, Yvette Saavedra, and Melissa Pena / photos by Jack Liu.





Past Lessons, Future Visions

CSWS 50th Anniversary Alumni Symposium

by Jenée Wilde, Senior Instructor, Department of English

On May 10, 2024, three panels of faculty affiliates, former grant fellows, and friends of the Center for the Study of Women in Society participated in our 50th Anniversary Alumni Symposium.

The “Shaping a Feminist Research Center” leadership panel opened the event with stories of what influenced CSWS’s identity as a feminist research center over time. Next, the “Incubating Feminist Futures” special projects panel shared the history and important outcomes of several CSWS research interest groups and initiatives. Finally, the “Envisioning Feminist Futures” alumni panel discussed the long-term impacts of funding feminist research, scholarship, and creative work for UO graduate students and faculty.

A total of 30 panelists responded to questions related to each session’s focus, as well as the “Feminist Futures” 50th anniversary theme. As participants shared stories of how CSWS funding, programming, leadership, and collaborations have impacted their professional and personal lives, several over-arching themes emerged. What follows is a synthesis of these themes in terms of looking inward, outward, and forward.

Looking Inward. What kind of space is CSWS? What and who has it supported over time?

Interdisciplinary feminist scholarship often is not recognized or validated by traditional departments, so the Center is an intellectual space for us to come together, to share our ideas, and to advance intersectional feminisms across disciplinary divides. We do this through grant funding, special projects, and research interest groups (RIGs) that connect faculty, graduate students, and communities for interdisciplinary inquiry and collaboration. We do this through speakers, symposia, and conferences that bring to campus cutting-edge feminist thinkers and activists from across the disciplines. And we do this through major research initiatives and partnerships that focus on key regional, national, and global issues that impact women and girls, low-income families, minority groups, and more.

Some outcomes of our intellectual community mentioned during the symposium include, among many others, the very first RIG—Reclaiming the Past—which organized talks, conferences, and archival exhibits and led eventually to the UO Medieval Studies Program; numerous research studies, symposia, conferences, and documentaries produced by the Americas RIG; and the incubation and launch of the Center for Latino/a and Latin American Studies.

CSWS is an intergenerational mentoring space where graduate students make connections with peers and faculty outside of departmental silos and learn by example how to work together to create spaces and programs that serve our needs. “It has struck me today

that a lot of the good ideas about what I should do at my own institution have come from here,” said UO alumna Miriam Abelson, a former Jane Grant Dissertation Fellow who is now an associate professor and head of Women, Gender, and Sexuality Studies at Portland State University. “How should I be a colleague? How should I be a feminist pushing back at my institution? How can I mentor junior colleagues? Those ideas came from the folks here and from so many of the initiatives that I took part in, so I’m really grateful for that time and the support from this community.”

CSWS is a space of solidarity where faculty and graduate students who are *in* but not *of* the university can find each other. We are a “soft landing” for new faculty to find like-minded colleagues who can help them navigate quagmires in departmental and institutional culture and politics, and we are a collaborative space for “subversive intellectuals” to build needed programs for diverse faculty and graduate students. Whether through informal relationships or long-running programs like the Women of Color Project, we support each other through professional advancement and career challenges, lending our hard-earned wisdom to lift each other up when the institution seems intent on keeping us down.

“It’s very easy to feel deflated when the university works against you—or when society works against you—when you know what you need,” said Ernesto Martínez, associate professor and head of Indigenous, Race, and Ethnic Studies. “I feel deflated when I think of myself as an individual, but when I think of myself as part of a collective, I feel animated to do something.... I’m interested in the way that we animate each other to be critical of the world but also to think about possibility.”

For five decades, CSWS has been a space of possibility.

Looking Outward. What impacts has CSWS had on the UO and beyond?

Intersectional gender inequities are embedded in institutions and perpetuate sexism, racism, and other inequities, as aptly demonstrated by CSWS-sponsored research by Joan Acker, Sandi Morgen, and many others over the Center’s history. As such, CSWS has always functioned as an activist space where we call out practices that are unfavorable to women and inequitable for all and advocate for policy changes at local, state, and national levels.

“Joan showed us that you can’t assume that an organization is gender neutral,” said professor, economist, and policy advisor Margaret Hallock, founding director of the Wayne Morse Center for Law and Politics (WMC) and former director of the UO Labor Education and Research Center (LERC). “Sandi was very theoretical, but she always led by asking, What does this mean for women’s lives? She didn’t



Pictured upper left, Teresa Hernández shares the long-term impacts of receiving the Jane Grant Fellowship. Pictured upper right, Michelle McKinley listens as Michael Hames-Garcia discusses his tenure as the Center's only male director. Pictured bottom, panelists Lynn Fujiwara, Gerard Sandoval, and Chris Chavez share stories about the Women of Color Project and Center for Lantino/a and Latin American Studies during the CSWS special projects panel / photos by Jack Liu.

believe in the public-private split. She thought it was all one and tried to teach us all how to deal with that.”

With partners such as the WMC and LERC, Hallock said, CSWS can mobilize the kinds of resources that are available in a large public research university to highlight the issues that affect women’s lives, especially in the region and state, in order to “move the needle” on policies that impact women, children, and families in all of their diversity.

Examples of direct interventions mentioned during the symposium include an initiative to evaluate the effectiveness of 1996 Welfare-to-Work policies and make recommendations for renewing temporary assistance programs; an initiative in the early 2000s to evaluate classification and compensation in Oregon to alleviate

gender-based pay inequities between female-dominated and male-dominated jobs; and a campaign with United Academics to change labor policies at UO that affected caregivers during the 2020 pandemic.

Panelists remembered Acker and Morgen throughout the day as role models for feminist leadership and activism.

“Sandi taught me more than any other single person what a feminist research center could do and should aim to do to make the world a better place,” said historian Ellen Herman, co-director of the Wayne Morse Center.

“Getting to listen and talk about Mrs. Acker today has greatly expanded my love and esteem for her,” said UO alumnus Thomas



Beaumont, a former student of Acker's and a retired professor and clinical social worker at the University of Minnesota. "She meant so much to me."

For five decades, CSWS has been a space of advocacy and activism.

Looking Forward. What will intersectional feminisms look like in the 21st century? What can CSWS do to support this work?

CSWS has built a legacy of feminist research, solidarity, community, and activism for present and future generations at the University of Oregon. But as current rollbacks to our civil liberties and social freedoms demonstrate, the work of social justice activism cannot rest. New strategies are needed if we are to create and sustain feminist futures. During the symposium, panelists shared their visions of what this project might look like.

What does it mean to be a feminist or feminist scholar in the 21st century? We are still applying 20th century approaches to issues that are born of entirely different social contexts, with new technologies, new social movements, and new ways of defining gender. So as feminist scholars of an older generation, we need to ask ourselves, How do we embrace this new era? What parts of our feminist legacies do we carry forward, and what parts do we update or set aside to meet the needs of the next five decades? What exactly is feminist research today, and how do we deliver and disseminate that research to meet people beyond our academic silos—to engage students as early as high school and to reach across social and political divides? How do we engage people in all parts of the world and raise the funding to make that happen? How do we organize and collaborate internationally? One way to imagine how feminist research, solidarity, community, and activism can develop over the next decade is to pay attention to and support the visions of our graduate and undergraduate students and teach them how to communicate their research effectively in public spaces.

Academia is lonely, so another way to create a feminist future is to expand the Women of Color Project model and offer mentorship and support to young women faculty, queer faculty, and disabled faculty. Because senior colleagues are still predominantly white men in many UO departments, a program could be created where a senior CSWS faculty affiliate can receive a small stipend to mentor a junior minority faculty member on how to navigate the university and speak the language of the institution, how to secure grants and career opportunities, how to achieve work-life balance given who we are and how we're positioned on campus, and how to advocate for our own and our families' needs in order to protect our time and energy from institutional service demands. A similar funded mentorship structure could be developed among early and advanced graduate students who are female-identified, BIPOC, queer, first generation, and disabled. These students often enter their home departments without

...the work of social justice activism cannot rest. New strategies are needed if we are to create and sustain feminist futures.

any real sense of support, especially BIPOC students entering a predominantly white institution for the first time. So a feminist future is identifying the ways in which we're being told we don't belong or measure up, and doing what it takes to change those beliefs.

A feminist future is having the space and time to do our research during the regular work week, rather than sacrificing time for family, caregiving, and personal health needs. Given the teaching and service loads at all levels, there is little support for our research and creative output, despite the UO being an R1 institution. A solution could be research grants that offer time rather than money so our affiliates can be relieved of teaching or service burdens to complete their work.

A feminist future most obviously includes the concept of gender equity, though we should not take that for granted as we are in a moment when a dedication to diversity and inclusion, social justice, and concepts and initiatives that have empowered diverse communities are now under attack. We must think about the current rise of authoritarianism globally and the rolling back of women's and human rights, and how democracy and social justice are interdependent. So a feminist future is a democratic one and must include these concepts and socially just spaces.

For a feminist future, we must also think bigger. As Dr. Anita Hill said in the Lorwin Lecture, we can take a bigger approach to gender-based violence. Big problems like this require a multidisciplinary approach, so we need to research collaboratively across academic and public spaces to find solutions and advocate for changes. Looking at all that we have learned and accomplished over 50 years as a feminist research center, what big problem should we focus on next, pulling together all our resources as CSWS affiliates across the UO campus and beyond? Collectively, we have the potential for multidisciplinary grants—partnerships that bring together researchers in the sciences, social sciences, and humanities to address a major question through multiple levels of analysis in multiple disciplines. So what big problem most urgently needs to be resolved?

In the next five decades, CSWS can be a space for imagining and creating the feminist futures we want, need, and deserve. ■

—Jenée Wilde is the CSWS research dissemination specialist.

Facing page, clockwise from upper left: Alice Evans listens as panelist Malori Musselman reflects on the influence of CSWS research interest groups. Pictured from left, Sarah Hodges, Heghine Hakobyan, and Ellen Herman chat during a coffee break. Ellen Scott asks panelists a question during the symposium. Pictured from left, panelists Sangita Gopal, Michael Hames Garcia, Michelle McKinley, Vickie DeRose, Ernesto Martinez, Ellen Herman, Margaret Hallock, Priscilla Ovalle, Tannaz Farsi, and Marilyn R. Farwell discuss what over time has shaped the identity of CSWS as a feminist research center. UO alumnus Thomas A. Beaumont shares the impact that CSWS co-founder Joan Acker had on his career / photos by Jack Liu.

Q&A: BRYANT TAYLOR

Why Working for CSWS Makes an Impact

by Jenée Wilde, Senior Instructor, Department of English

For two years, Bryant Taylor, a PhD candidate in the Department of Indigenous, Race, and Ethnic Studies, had a special appointment working as a Graduate Employee (GE) on our 50th anniversary events and projects. I had the opportunity to chat with Bryant about his time at CSWS before he left for a summer internship on an African American archival history project at Harvard University.

Jenée Wilde: I'm so happy to have worked with you for the last couple of years. It has been completely amazing!

Bryant Taylor: Me, too. It's been such a blast!

JW: Why don't you share a little bit about who you are and what you're doing at UO.

BT: I'm a third-year Ph.D. candidate in Indigenous, Race, and Ethnic Studies (IRES). I'm originally from Oakland, California, and moved to Eugene three years ago. My research focuses on black queer homemaking practices, looking at how black queer folks archive and document experiences of home, specifically through objects and ephemera. I'm interested in how these objects—which are considered transient, unimportant, and difficult to catalog in terms of archival studies—are really important and valuable to the people who hold them. Understanding that value is crucial to understanding black queer experiences of home more broadly, but also very specific, unique personal experiences as well.

JW: Can you give me one example of what you mean by ephemera?

BT: It's thinking about the objects that people carry with them that, to the outside world, would be deemed as unimportant. That could be a photograph, a letter, a baseball ticket. A lot of the time, people keep these objects because they hold some sort of memory attached to either an experience that they had or a loved one. And from the outside, no one would know that. But to the person, once they tell you these stories, they're like, *Oh, this means so much to me because my ex-boyfriend gave this to me. He was my first boyfriend and I loved him.* Or, *My grandma, she wrote me this letter when I moved away to remind me that she still loved me, and I was just coming out at the time.* All these personal objects that people have with them tell these grand, beautiful stories that make up who they are and how they move through the world. I'm really interested in examining these objects and considering what they can tell us about black queer experiences.

JW: What do you hope to accomplish with your research into black queer experience through these ephemeral objects?

BT: I'm hoping to inspire more conversations around homemaking as a practice because it's not easy for queer folks. I think a lot of the discussion around "home" is that everyone has one and building a community so easy—you just have to go out and meet people and do all these things. But a lot of times it's not always that easy. And creating



Bryant Taylor invites attendees to play a Bingo icebreaker at the 2023 New Faculty Welcome Reception / photo by Jack Liu.

home, creating community can be a difficult experience. So looking at the objects that people carry with them—how they decorate their homes with these objects, the significance that they have, the memories that they unearth for folks—is really important. I'm hoping to dive more into those conversations.

I know specifically for me, I have so many objects—photographs, letters, movie tickets, train tickets—that bring back so many memories of home for me. I think coming from Oakland to Eugene, I rely on those objects to remind me of what home is and can feel like, and to remind me of my roots and people that care about me. So there's definitely a lot that I hope to share and uncover with these objects.

JW: Tell us a little bit about how you got involved with CSWS.

BT: I was the GE for two years. CSWS brought me on to help with the 50th anniversary. I remember my IRES advisor said I should apply because at the time I did not have a GE-ship lined up, so I did and have been happy ever since!

JW: Can you tell us some of the things that you did while you were at the Center and how they have contributed to your research and future work trajectory?

BT: My time at CSWS has seen me do so many different projects, from building databases of more than 700 grant recipients over the last

TAYLOR, continued on page 18

UO Students Reflect on Working for CSWS

Hi, I'm Brynli Nelson. Over the past year, I worked with CSWS as a social media manager to broaden their reach and connect people to their values and initiatives. I also worked on events to capture photos and video content and assist with tabling and outreach. My time at CSWS has been incredibly fulfilling and beneficial for my growth. It allowed me to leverage my passion for design and communication to engage with like-minded individuals, on and off campus. I utilized social media to create engaging graphics and content to connect people to our initiatives, fellowships, and events, and to local businesses, movements, and scholarships that promote similar missions and values. I also used these platforms to facilitate connections with different departments and community members on social media and then deepened those connections in person through our events. Our social media platforms, coupled with our events and funding initiatives, have helped graduate and undergraduate students pursue their passions in various interdisciplinary fields. Witnessing the impact of our work on the CSWS team, students, professors, and community members, particularly grant and fellowship recipients, was very rewarding. It underscored the power of feminist research and deepened my passion for using social media platforms and events to drive conversations and initiatives that shape public opinion and spark meaningful change, especially following collaborations with influential women like Tina Brown and Anita Hill. From the very beginning, the CSWS family welcomed me with open arms, and I have felt supported ever since. CSWS will always hold a special place in my heart, and I will never forget my time here. —*Brynli Nelson graduated Spring term from UO with a degree from the School of Journalism and Communication.*



Hello, I'm Eric LaChance. Over the past year, I had the privilege of working as a videographer and editor for the Center for the Study of Women in Society (CSWS). This role not only sharpened my technical skills but also enriched my personal and professional life. At CSWS, I formed meaningful connections with an incredible team. These friendships provided both support and inspiration, making my experience truly special. The diverse and



challenging projects I worked on allowed me to apply and refine my skills in real-world scenarios, from filming key events to editing impactful content. Having recently graduated from the University of Oregon, I am excited to bring the skills and experiences I gained at CSWS into the next phase of my career. My time at CSWS has been invaluable, offering professional growth and personal enrichment that I will carry forward in my videography journey and beyond. —*Eric LaChance graduated in Spring term from UO with a degree in Cinema Studies.*

My name is Grace Hille, and I recently graduated from the University of Oregon with a degree in Women's, Gender, and Sexuality Studies, and a minor in Nonprofit Administration. During the Fall term, 2023, I had the privilege of interning at CSWS. This internship provided me with an opportunity to intersect my academic endeavors with professional experience all while centering feminist futures. As an intern, the majority of my time was dedicated to writing and supporting the publication of news articles. This role developed my skills to shape content for a broad audience, while also refining professionalism and email etiquette. One of the most valuable takeaways I have from this experience was learning to balance the demands of professional work alongside my personal endeavors. My internship at CSWS strengthened my connection to the campus community.



I was able to pull back the curtain into the inner workings of the Center and found a new sense of belonging with like-minded individuals here at UO. This sense of community and shared purpose was both empowering and motivating. My goal for the future is to attend law school in 2025, with a focus on restorative justice and deconstructing our punitive judicial system. The skills and experiences I gained at CSWS such as maintaining professionalism and meeting deadlines are invaluable lessons that I will carry into my legal studies and beyond. —*Grace Hille graduated Spring term from UO with a degree in Women's, Gender, and Sexuality Studies.*

My name is Jimila. I am grateful to have had my internship with CSWS before my graduation. I was initially attracted by the title of the Center because I was so glad to see there is an academic institution supporting women's research at UO. I was so excited to participate in the work for the Center's 50th anniversary year. Not only could I practice my skills in media production from my major of Cinema Studies, but also the experience inspired me for my future goal of being a filmmaker. The opportunity of working with CSWS provided me with a wider understanding of social justice. During

my internship, I had the chance to interview many of the CSWS scholars who did influential studies and research related to gender, race equality, and women's rights. I was thrilled to hear that the scholars were so grateful to receive the support from CSWS, which provided them with opportunities to achieve their influential impacts on gender and race equality. Overall, it was an eye-opening experience working as an intern because I deeply felt the significant role of the Center in shaping Feminist Futures. History is made by yesterday's future visions; I look forward to seeing how CSWS today will continue to shape tomorrow's history. —*Jimila interned with CSWS during Winter and Spring terms and has graduated from UO with a degree in Cinema Studies.*



Hi, my name is Owen Garvey and I was a videographer and editor for CSWS in the Winter and Spring of this year. You may have seen me in the background with a camera at some of our many events, but what you don't know is that I then edited such events into promotional videos to share on our socials and website. Working for CSWS this year has been so enriching for me. While much of my focus was on the aesthetics of filmmaking during the events, while I was editing I was really listening to all the speakers, students, and interviewees as they shared their insights on what it means to be a feminist in this day and age. Getting to hear the wisdom of Tina Brown and Anita Hill were highlights during my time here, but also hearing the student discussions that arose surrounding these events was almost equally insightful. So often during my interviews I had the opportunity to ask the question, "What does feminist futures mean to you?" I feel that my answer to that question is an amalgamation of all the answers I've heard so far: I believe a feminist future means we as a society will be less hung up on the actual word "feminist" because we're already practicing what feminism preaches. It's a future where women won't have to worry about getting aid for an unwanted pregnancy. A feminist future, to me, is a future where all women are uplifted and empowered, and that is a future I'd like to see. —*Owen Garvey is an undergraduate student in the Department of Cinema Studies.* ■





Scan the QR
code to watch
the Q&A video.

Bryant Taylor
CSWS Graduate Employee, 2022-2024

TAYLOR, continued from page 16

50 years, to archival work and planning events, to minor day-to-day operations at the Center. It's all been really fun and useful. I think most definitely, for me, what I take away is all the archival projects from my time here in the past two years. I think that's a route I want to go after my PhD journey is done. And so knowing that I have tons of experiences digitizing documents and creating spreadsheets of how many publications we've had through the years and where you can find all that material archived is really my jam. I was glad to get this experience, and hopefully it can carry me into my future professional goals.

JW: Being so involved with steering our 50th anniversary celebrations, what were some of the most influential experiences for you?

BT: I think the Alumni Symposium was perhaps one of the biggest and most impactful events for me. That's when I really got to see folks from the beginning come back and talk about their goals for the Center at that time, and to hear folks throughout the Center's history talk about the influence that CSWS had on them—that was really inspiring.

I think seeing a lot of the old documents and working with them to create the CSWS timeline exhibition in the Knight Library also impacted me. I read the original Center plans, and then to hear the original folks at the symposium talk about their hopes and dreams for this place, and to have it all realized and actualized 50 years later—all throughout the years, really—it was an eye-opening moment. You never really know what kinds of impacts a project like CSWS will have on folks, when you don't know how long will last. That was really inspiring, for sure.

JW: Given all this time you spent with the Center and all these events that you attended, tell us what the anniversary theme “feminist

futures” means to you.

BT: To me, “feminist futures” means freedom. I think a lot about the original goals that the women had for CSWS at the time, and they had so much freedom to create their vision. I think if more people had that option to just create things that they want in the world, to better the world, we would be in such a beautiful place.

JW: What do you do outside of all of this for self-care, to get your mind off work and unwind?

BT: I'm a huge gamer. Actually, it's funny—one of the video games I'm playing right now, *Season: A Letter to the Future*, is a part of my current research because it does a lot with black archival practice in the game. It's one of those situations where self-care is merging with the research, but it's all fun, it's all games. If I'm not in the office and not at school, you can definitely find me in the virtual sphere, gaming it out.

JW: Do you have any final words you want to leave us with?

BT: Thank you for everything. My time at CSWS has been such a beautiful experience. I've learned so much. I've got to interact with so many different people on campus that I probably wouldn't have otherwise. I think departments can be quite isolating, in that sometimes they don't interact much with each other. But CSWS has such a broad reach around campus, I got to talk to people in philosophy and biology and romance languages—all the different departments and institutions on the campus. So I'm really, really grateful that I got to be here for two years. Don't forget about me! ■

—*Jenée Wilde is the CSWS research dissemination specialist.*

Highlights and Testimonies

Envisioning Feminist Futures in Video

By Agnese Ceberé, Pro Tem Instructor, Department of Art

Right from the beginning, the planning of the 50th anniversary year of events was closely tied to a focus on video. The idea was to document all the events and generate video content that could expand the reach of the Center and its activities and highlight the breadth of research on women and gender across disciplines reflected in the collaborations with units and departments across campus.

Built into each event was a set of questions for our visiting speakers and partners, about who they are and what they research, how their research relates to the mission of the Center to create, fund, and share research that addresses the complicated nature of gender identities and inequalities, and how they envision feminist futures.

The resulting video content provides a rich multiplicity of views on what feminist futures could and should look like, and I feel encouraged to be in community with such fierce advocates for a better future in the face of threats and recent curtailments of our freedoms.

Video allows us to come face to face with the feminist scholars and practitioners of today and catch a glimpse of their thought processes to gain a more intimate understanding of their work. The audiovisual form gives us a sense of the 50th anniversary year unlike anything else. It gives us a sense of place and time and creates a record for future generations. Putting together the 50th anniversary video “Envisioning Feminist Futures” brought this home for me. The cross-generational testimonials by CSWS alumni expanded my own understanding of the Center and its place in women’s history, as well as its impact over time. The reach of CSWS is hugely impressive, and I feel honored to have contributed to the celebration of its 50-year history as it looks forward to the next 50.

Our video team did a wonderful job capturing the spirit of the 50th at our events and by interviewing participants. They worked on filming and editing, often collaborating to create the final videos which you can watch on our YouTube channel! Our interns and student workers were a reminder of the value of including undergraduates in the center’s activities to a greater extent going forward. ■

—Agnese Ceberé is the CSWS 50th anniversary project coordinator.



Scan the QR codes above to watch three CSWS 50th anniversary videos. From the top, “Envisioning Feminist Futures” alumni reflections, “Artists, Constellations, and Connections: Feminist Futures” exhibit at the Jordan Schnitzer Museum of Art, and UO Common Reading author Diana Greene Foster. More videos can be found on our CSWS YouTube channel.

Illustrating Resilience

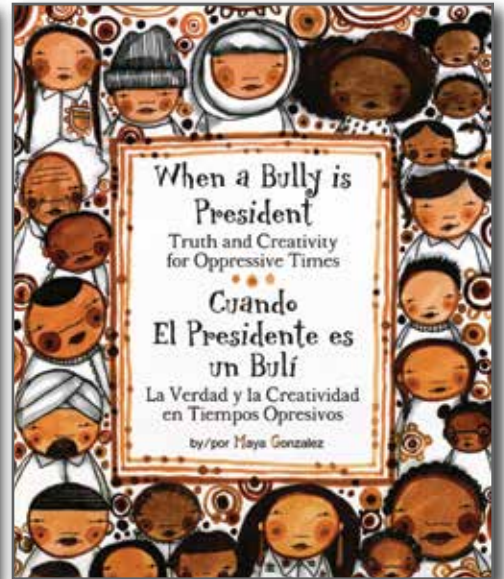
Children's Picture Books for Oppressive Times

by Isabel Millán, Assistant Professor, Department of Women's, Gender, and Sexuality Studies

How might children's literature help us respond to our current political climate? While all literature is politically (or at the very least, ideologically) motivated, a picture book that exemplifies political content for children is Maya Gonzalez's *When a Bully is President: Truth and Creativity for Oppressive Times*.¹ Not only is it an indirect comment on Trump but it also reframes US history through bully discourse in its reflections on colonization, slavery, war, and xenophobia. When read as political texts, picture books have the potential to inspire collective action or activism.

Gonzalez does not shield readers from social inequalities. Instead, *When a Bully is President* invites us to explore responses to bully history by incorporating social justice movements and creative expressions—or “truth and creativity.” This manifests as, for example, portraits of former US presidents with the number of enslaved people they had below them juxtaposed with references to civil rights activists such as Bayard Rustin alongside the current Black Lives Matter movement.

Unlike a more traditional picture book, this one does not provide a linear plot, nor does it include a protagonist or set of main characters. Rather, Gonzalez speaks directly to readers (second person point of view), telling them, “If you want to do something when a bully is president, here are some things...you can do on your own or with



Isabel Millán (left) analyzes antioppressive children's literature such as Maya Gonzalez's picture book (right) in *Coloring into Existence: Queer of Color Worldmaking in Children's Literature* (2023) / images provided by Millán.

other kids.”² The vibrant illustrations demonstrate these actions, including passing out flyers, creating protest signs, and marching, providing readers regardless of age with a type of activist roadmap. As evidenced throughout the book's text and illustrations, Gonzalez's version of politics for kids centers queer, feminist, crip, and BIPOC collective action. She includes strategic visual markers (e.g., pride flags or a trans symbol for LGBTQ+ visibility) while still allowing for ambiguity or fluidity depending on our needs as readers, or what I refer to as auto-

fantastic reading.³

Picture books such as *When a Bully is President* inspire creativity by incorporating artistic possibilities within and beyond their pages. One exercise asks readers to draw portraits of themselves or other community members. Outside of the book, epitext features include coloring pages and additional drawing handouts.⁴ As described by Gonzalez, “This book is an opportunity to talk more about what's going on, how it fits into the history of bullying in the US,

ILLUSTRATING, continued on page 23

Photo provided by Lana Lopesi.



CARE

Samoan Feminism, Care Work, and Immaterial Labor

by Lana Lopesi, Assistant Professor, Department of Indigenous,
Race, and Ethnic Studies

Two years ago, I moved from Aotearoa, New Zealand, to take up my current role as an assistant professor in the Department of Indigenous, Race, and Ethnic Studies. When we first made the move, the key word was “adjust,” and the mission was to adjust to a new country and to a new academic context, while carving out my own space here. Now that Kalapuya Ilihi is growing in familiarity, I have delved into new research projects, including one tentatively titled “Care: Samoan Feminism, Care Work, and Immaterial Labor.” This project is interested in Samoan womanhood and Samoan intersectionality as it relates to notions of care and care work within diasporic contexts.

The Samoan archipelago is a group of islands in the middle of the Pacific Ocean, which are today separated into the independent nation of Sāmoa and the US territory American Sāmoa. In Indigenous Samoan culture, fa’a Sāmoa is what we call the Samoan way, and it describes the multiple ways of thinking and being that make up Samoan customs. In fa’a Sāmoa, culturally coded notions of care, service, and collectivism are foundational to life. It is understood that the individual only exists in relation to the collective, and leadership takes the

form of service. However, what happens when these cultural values are moved out of context and relocated to diasporic homes like the United States, New Zealand, or Australia? Working through this question, “Care” pairs thinking about the cultural value placed on care alongside the significant levels of care work undertaken by Samoan women in diasporic communities where we see Samoans overwhelmingly entering care and service industries. These industries, while often devalued socially and undervalued financially, are simultaneously vital for the maintenance of society. It is the work that no one wants to do, yet it needs to be done.

Care work and Samoan as well as other Pacific Islander women have a long history, spanning back to the active labor recruitment that occurred in Sāmoa and the wider Pacific in the early 20th century, when women were moved to cosmopolitan centers to work as cleaners, carers, and “house girls.” Today the legacy of Pacific care work is visible in places like New Zealand, which hosts significant Pacific populations. There, Pacific women (of whom Samoan women are the majority) are 81 percent more likely to engage in unpaid work like childcare, household

work, cooking, and caring for an ill or disabled family member, compared to the rest of the population. Further, even within paid employment Pacific women are most likely to work as carers and aides. Despite the profound contribution of Samoan woman to care for wider society, they remain significantly under-remunerated and undervalued. This is evidenced in gendered and racialized wage disparities, with Pacific women in New Zealand earning 75 cents and, in the US, Samoan women earning 60 cents for every dollar earned by their white male counterparts.

With support from a grant from CSWS, I was able to take a course release this past Spring term to focus on turning the research and thinking behind “Care” into a creative non-fiction manuscript. Using the form of creative non-fiction enables different approaches to these ideas of care, combining academic research, theory, and personal experiences. Within the manuscript, I weave research of Samoan care work and Indigenous notions of care with my own experiences as a Samoan woman academic thinking through teaching as a kind of care work dependent on an ethics of care. This is an approach to

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A chat with a Myanmar Jingpo wife, who holds a baby on the left side / photo provided by Xiaobo Su.

Aliens at Home: Myanmar Wives and the Exercise of Border Biopolitics in Yunnan, China

by Xiaobo Su, Professor, Department of Geography

In August 2023, at the entrance of Muke village, an ethnic Jingpo (equivalently, Kachin in Myanmar) village one kilometer away from the China–Myanmar border, I and my interpreter parked our car and stopped by a snack shop to learn where to find the village head for more information about cross-border marriage. The female owner, Ruishan, was a Myanmar wife originally from Kachin state, just across the border. Ruishan said that she was introduced by her relative in 2009 to marry her current Chinese husband, who was also an ethnic Jingpo. Their marriage followed local traditions. What most bothered

Ruishan was that the couple did not have a formal marriage certificate. Nor was she granted a status of permanent residency. She dreamed that she could receive China's National Identification Card (NIC) so that she can travel as easily as Chinese citizens. If she had her own NIC, she planned to take a flight, as she had never boarded a plane. Without the NIC, she was afraid to leave Muke for another place. After ten years in Muke, Ruishan is still an alien at home, and this sense of alienation will implicate her socially and spatially in Muke if the Chinese state does not change relevant regulations.

MYANMAR WIVES, continued on page 25



Photo provided by Xiaobo Su.

ILLUSTRATING, continued from page 20

and what we can do about it, while providing a structure to use our creative power to stay strong and focused on ourselves.”⁵ Whether one is painting “Standing with Standing Rock” on a poster or drawing themselves as a tree rooted in the ground, art has proven itself vital for political movements.⁶

Children’s literature is not only for children. It can teach all of us how to enact social change if we are willing to pay attention. I was able to do so with the support of a CSWS Faculty Research Grant.⁷ This research stems from my broader interest in BIPOC and LGBTQ+ children’s picture books, which I published as *Coloring into Existence: Queer of Color Worldmaking in Children’s Literature* (2023). ■

—Isabel Millán received a 2023 CSWS Faculty Research Grant for this project.

REFERENCES

1 The original version, quoted herein, was published bilingually (English and Spanish) in 2017 as *When a Bully is President: Truth and Creativity for Oppressive Times/Cuando el Presidente es un Buli: La Verdad y la Creatividad en Tiempos Opresivos* (San Francisco: Reflection Press). The second edition was published monolingually in English.

2 Gonzalez, *When a Bully is President*, 19.

3 I theorize *autofantasia* and *autofantastic* reading practices within *Coloring into Existence: Queer of Color Worldmaking in Children’s Literature* (New York: New York University Press, 2023).

4 Some of these handouts are also included in the second edition of the book.

5 Quoted from Reflection Press; see <https://reflectionpress.com/our-books/when-a-bully-is-president/>

6 Protest or political art can include public art such as murals or graffiti to ephemera such as zines and posters. Examples abound across political movements. For artwork with the Chicana/o/x movement, see Guisela Latorre, *Walls of Empowerment: Chicana/o Indigenist Murals of California* (Austin: University of Texas Press, 2008); Karen Mary Davalos, *Chicana/o Remix: Art and Errata Since the Sixties* (New York: New York University Press, 2017).

7 This research will be published as an article tentatively titled “When a Bully Is President: Children’s Literature for Oppressive Times” in the academic journal *Feminist Formations* (expected 2025).



A coloring page created with illustrations from *When a Bully is President*. Available for download at Reflection Press / © Maya Gonzalez 2017.

CARE, continued from page 21

writing that I first experimented with when writing *Bloody Woman*, a creative non-fiction essay collection published in 2021, which explored issues of Samoan womanhood through an autotheoretical approach moving across and between genres. This approach is experimental and joyful personally, but more importantly is more accessible to support engagement from a wider range of interested readers who might not pick up a typical academic monograph.

While I was able to make good progress on the manuscript, through the process I also felt a keen need for a thought partner, and to practice the collectivism so core to fa’a Sāmoa. So, with sociolo-

gist and Samoan feminist scholar Moeata Keil at the University of Auckland, I co-authored two forthcoming articles in this area. The first, “From the F-word to a Samoan Feminism: Cultivating Samoan Feminist Thought,” argues for the need to develop Samoan feminist thought, which is as much a development of new thinking as it is a return to and restoration of Samoan feminist thought already in existence within Indigenous Samoan cosmologies. The second, “Promiscuous Possibilities: Regenerating a Decolonial Genealogy of Samoan Reproduction,” makes the argument that under colonialism and capitalism, Samoan women are disciplined into good reproductive laborers who reproduce the moral family and

also wider society. This paper looks to Indigenous feminist discourse of regeneration to place Samoan reproductive labor outside of capitalism and within Indigenous feminist genealogies of worldbuilding, asking what other promiscuous possibilities are available for Samoan regeneration.

It has been a productive term of thinking and writing that I cannot wait to share with you all. I am hugely grateful to CSWS for seeing value in this work and for the gift of time to put pen to paper. This support is itself a form of care. Fa’afetai tele lava. ■

—Lana Lopesi received a 2023 CSWS Faculty Research Grant for this project.



A still image from the film *Good Manners* (2017) / image provided by Marena Lear.

‘Feeling With’ Other Bodies

The Posthuman in Latin American Cinema

By Marena Fleites Lear, PhD Candidate, Department of Comparative Literature

Over the last several decades, feminist philosophers have given us different frameworks for understanding how individual and collective bodies are made vulnerable to sociopolitical forces, but also how bodies in turn shape those networks of power. They remind us that our bodies (differentially marked by racism, colonialism, ableism, etc.) are the very stuff of politics. As Judith Butler argues, the body, though it seems to have clear boundaries, is nevertheless “defined by the *relations* that make its own life and action possible” (130, emphasis mine). In the late 1980s Donna Haraway created the powerful metaphor of the feminist cyborg in order to illustrate the ways in which bodies are bound up in networks that

include the human, the non-human, and the technological in “monstrous” and rebellious fusions that challenge stringent dualisms, and she demonstrated the ways in which science fiction’s “cyborg monsters” enable us to imagine these relations differently. Gloria Anzaldúa and other Chicana and Latina scholars have made complementary claims about a hybrid “alien” *mestiza* consciousness that challenges binary colonial logic. These philosophers and writers led me to a consideration of the role of genre in generating certain politics of race, gender, and sexuality.

As I developed my knowledge of film theory and feminist and anti/postcolonial philosophies in my doctoral program, questions began to emerge about

the role of popular genres like science fiction in film and literature, particularly for women and minoritized groups (both in terms of their representation and their artistic output). I wanted to know, who are the subaltern voices of speculative cinema in the Americas, and how do they make use of genre tropes and methods to probe and question their subject positions? How do gender and race intersect within speculative narratives to present alternative visions of the future while critically addressing contemporary sociopolitical issues?

The more I read, the more I also understood that even though speculative genres have long been present in Latin America (in fiction extending back at least to the late 19th century), there has

The implementation of the NIC and marriage certificates in border villages represents China's central government's biopolitical technique to turn borderlands into bordered lands. The tightened control over cross-border marriages inevitably impacted Ruishan and other Myanmar wives. When their first child was born in 2014, Ruishan and her husband could easily register the child as a Chinese citizen in their household registry book. When their second child was born in 2016, however, household registration required their formal marriage certificate. The application for a marriage certificate requires Ruishan to present her Myanmar passport, which is notoriously hard to obtain. Hence the couple went to Mandalay, the biggest city in northern Myanmar, to rely on a broker to apply for Ruishan's passport. Paying an agency fee of CNY 7,000 (\$986 USD) to the broker, Ruishan received a fake passport. Returning to Muke, Ruishan's husband spent CNY 2,000 (\$282 USD) doing a paternity test to verify the direct genetic relationship with their second child and thus register him in the household registry book. Ruishan noted that this whole process used up their savings and put them in debt.

Ruishan's story may at first appear to be something of an expression of

cross-border marriage, but its relevance becomes sharply apparent as it sheds light on the biopolitics of border control upon Myanmar wives in Chinese border villages. Located in Dehong Dai and Jingpo Autonomous Prefecture, in China's Yunnan province, Muke and other border villages adjacent to Myanmar's Shan and Kachin states host thousands of Myanmar wives. These women are not illegal border-crossers, since they hold legal documents such as the Myanmar identification certificate (in Burmese, Hmat-pon-tin) and Myanmar-China Border Crossing Permit (or red book) issued by the Myanmar Immigration Authority. Some of them have formal marriage certificates issued by the Chinese government, and others were unable to register their marriage. Despite being regarded as their local people by local border villagers, these women are rendered ambiguous in the legal system of population management in China.

The term "aliens at home" denotes an unsettled existence in which individuals experience both inclusion and exclusion. Ruishan's story, and many others, show that their sense of home is twofold. First, these ethnic peoples have lived in the borderland for centuries and regard it as their homeland, although the borderline verified in 1960 places them into different national territories. The coethnic

sentiment lingers, through grassroots efforts, to tie them together in relation to external ethnic majority groups such as Han in China or Burman in Myanmar.

Second, these Myanmar wives start new families with their spouses and children in border villages. Despite their lack of permanent residency or naturalized Chinese citizenship, they live on the Chinese side, speaking the same dialects, sharing the same habits, and enjoying the same food as other fellow Chinese. They want to be rooted in a place where they can establish their family, maintain intimate relationships, and contribute to local development, but they feel unsettled because they are deprived of citizenship. The unsettled life of Myanmar wives is juxtaposed between a homeland (Myanmar) and a homestay (China), but they cannot claim full loyalty to either home or host society for various reasons. While these Myanmar women do not worry about deportation or being regarded as illegal, their identity as Myanmar nationals generates punitive repercussions in their everyday life, including a sense of marginalization and discrimination, which constitutes a key dimension of their daily struggles in China's border villages. ■

—Xiaobo Su received a 2023 CSWS Faculty Research Grant for this project.

been a dearth of critical attention paid to them because of a perception that they are "apolitical" or purely entertainment. Yet many recent films either directly or indirectly address the legacies of colonialism, authoritarianism, and slavery by drawing upon genre conventions like time travel, magic, and reanimation, and they explore the possibilities of posthuman bodies like cyborgs, human-animal hybrids, and the undead for expressing these historical phenomena and their resonances in the present. This led me to formulate a central question of my dissertation: How do "monstrous" posthuman figures of cinema like cyborgs, zombies, werewolves, and the undead provide opportunities for reframing subjectivity under oppressive systems?

My dissertation argues that the monstrous bodies within a recent archive of Latin American and Latinx cinema critique essentialist notions of race, gender, sexuality, and social identity, while providing avenues for audiences to see and feel in ways that circumvent hegemonic forces that seek to channel feelings in certain directions. Given its capacity for broad cultural impact and its nature as a multisensorial medium, film is unique in its ability to perform these posthuman critiques. Classic horror, for example, is a cinematic genre particularly concerned with soliciting strong affective responses from its audience through depictions of monstrous non- and posthumans, making it well

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Photo provided by Marena Lear.

Power of the ‘Multitude’

Women’s Autobiographical Writings in Latin American Literature

by Magela Baudoin, PhD Candidate, Department of Romance Languages

Women’s autobiographical writing has historically faced devaluation within the realm of so-called “high” literature (Huyssen 2006). This marginalization stems from several factors: firstly, the misguided association of “literary” with “fiction,” which tends to discredit narratives perceived as not purely imaginative (Lejeune 1989; Molloy 1996); secondly, entrenched paradigms in modern Western thought that dichotomize emotion from reason, thereby relegating the “sentimental” to a pejorative category (Ahmed 2015; Labanyi 2021; Caputo 2017); and thirdly, prejudices that autobiographical writings lack the capacity for political or aesthetic reflection, especially if produced by women.

My dissertation proposes the concept of “writings in multitude” (*escrituras en muchedumbre*) based on the analysis of three unprecedented autobiographical writings in Latin American literature: those of Carolina María de Jesús (Brazil), Matilde Casazola (Bolivia), and Cristina Rivera Garza (Mexico). These writers break categorical definitions of genre/gender (literary and sexual) and challenge prejudices surrounding women’s writings as spaces of only “emotion” rather than thought. They generate new aesthetic avenues where ethics and politics converge to bear witness to creative challenges and emancipatory tensions of women in their respective contexts and historical moments, from the mid-20th century to the present in the 21st century.

“Writings in multitude” are paradoxical in their collective and polyphonic nature emerging from individual autobiographical voices. They resist being purely individual, thus questioning the canonical idea of authorship rooted in a



Photos from Christina Rivera Garza’s autobiography *Liliana’s Invincible Summer* / images provided by Baudoin.

patriarchal tradition. These works also challenge notions of originality through the concept of “creative bastardism,” treating the text as a dynamic, performative entity. Consequently, “writings in multitude” tend to be hybrid, palimpsestic texts interwoven with quotations, blending different genres, and infused with poetic, political, philosophical, and profane elements. They invite readers to actively engage in a communal experience with the text and its voices, creating spaces for intervention.

With the support of CSWS, I approached the autobiographical work of Cristina Rivera Garza since it is writing in multitude that resides in the bastardism proposed by María Galindo (whom I not only studied but was able to interview in Mexico). This bastardism disrupts the conventional boundaries of

genre and tradition in multiple ways. In this chapter, I analyze *Liliana’s Invincible Summer* (Rivera Garza 2021), a book that the author dedicates to her sister murdered at the hands of her partner and in which she reflects on the maximum expression of patriarchal violence: femicide.

María Galindo (2021) defines “bastard consciousness” as a diverse realm of thought and action, challenging essentialist constructs of identity such as gender, family, and nation. Galindo advocates for rejecting ancestral and colonial prejudices to embrace a “pariah existence,” promoting a self-awareness that celebrates diversity without reducing it to “pure origins” (41, 49). Rivera Garza embodies this open approach to art and culture, crafting a language of emotions that defies hegemonic discourse and denounces patriarchal violence.

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equipped to transmit emotional charges based on historical traumas. Often these traumas have been ignored by official narratives such as those expressed in written archives and political speech.

In one of my dissertation chapters I posit that horror cinemas can provide audiences access to memory in ways that circumvent dominant representations. This can be seen in Jayro Bustamante's film *La Llorona* (2019), in which horror genre conventions enable an emphasis on nonlinear conceptions of time and provoke a cathartic hyper-sensory experience for the viewer that gestures toward the non-narrativizable after-effects of violence (specifically the genocide of Indigenous Guatemalan women in the 1980s). In another chapter I analyze the Brazilian film *As Boas Maneiras/ Good Manners* (Rojas and Dutra, 2017), in which monstrosity is aligned with queerness yet positioned positively as a boundary-disrupting force, as well as part of an alternative system of care based on radical love and kindness

rather than externally enforced norms. Both films illuminate the possibilities for monstrous figures to disrupt official narratives about how women should behave in society and offer alternative visions that emerge from an attunement to embodied experience.

My research expands on an emerging line of critical examination of speculative cinema with a specific focus on feature films. The cinema is a medium with immense power of influence, especially in its transnational circulation, and each new viewing context provides an opportunity for audiences to be touched by a vision of otherness, while marking the film itself in turn. It provides a space for not only picturing but "feeling-with" other bodies, engaging our sensory perception, drawing on the felt responses of the viewer to create meaning. Speculative genres provide opportunities to craft alternative visions of the past and future in which the oppressed can have agency, while connecting to genre traditions that embrace

feelings of strangeness, disorientation, and monstrosity disavowed by dominant institutions. Ultimately, my work seeks to amplify the sociopolitical relevance of speculative genre films and demonstrate the importance of their inclusion within scholarship on Latin American cinema and cultural studies, as well as position affect and emotion (traditionally feminized and denigrated forms of embodied knowledge) as essentially intertwined with politics and aesthetics. ■

—Marena Lear was awarded the 2023 CSWS Jane Grant Dissertation Fellowship for this project.

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Liliana's Invincible Summer is a performative, collective, and bastard autobiographical artifact, establishing a new literary form. Supported by the CSWS Graduate Writing Completion Fellowship, my research demonstrates how this "writing in multitude" achieves aesthetic innovation and political impact by dismantling prejudices against autobiographical literature, particularly when authored by women. Moreover, our author's work avoids symbolic exploitation and simplistic narratives of victimhood, instead advocating for justice and a deep understanding of power dynamics.

Rivera Garza not only co-authors this narrative using the archives of her sister Liliana, recovering her voice and agency, but she also interviews witnesses, friends, and victims of violence, with whom she "agrees" on a "documentary writing," or more precisely, "a critical fabulation"



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Pictured from left are María Galindo, Christina Rivera Garza, and Magela Baudoin / photo provided by Baudoin.

Re-examining Context, Culture, and Medium

Gender in South Asian and South Asian American Graphic Narratives

by Anu Sugathan, PhD Student, Department of English

My interest in graphic narratives as a research topic emerged during my master of philosophy studies. While contemplating my thesis, I discovered various Indian graphic novels by contemporary writers and artists that brought back memories of my childhood comic books like *Balarama*, *Balabhumi*, and *Champak*. However, unlike earlier comic books, these graphic novels stood out due to their distinctive style, paper quality, and thematic depth. As a PhD student at the University of Oregon, I aim to broaden my understanding of Indian graphic novels to encompass South Asian and South Asian American graphic narratives. My primary goal is to underscore the critical importance of developing context-based theories, particularly for the study of non-Western cultural products. As part of this focus, for my CSWS project I explored graphic narratives that address gender within specific cultural contexts to understand their perspectives and implications.

I specifically examined graphic narratives by female authors and artists of South Asian origin, exploring how they address gender, identity, and sexuality through unique artistic and narrative styles. I aimed to show how these portrayals challenge traditional views of South Asian women and their roles in society. My research argues that stories of South Asian and South Asian American women, especially those created by the women themselves, offer a non-Western perspective and rethink how women are depicted in graphic narratives from these cultures, both in terms of form and themes. I focused on analyzing the works that address questions about sexuality, queer identities, and religious and social aspects.

For the project, a selection of works was chosen that showcased diverse cultural backgrounds and thematic representations by various authors and artists of South Asian origin. As one of the few queer graphic novels authored by a woman in India, *Kari* delves into existential questions, personal conflicts, and societal expectations, intertwining these elements to explore the protagonist's internal struggles and the broader social and urban landscapes they reflect. *The Gay Zine* anthology features a diverse array of female characters, offering varied representations of queer *desi* women. These narratives encompass everything from stories about homosexual women in unfulfilling or abusive heterosexual relationships, to works that celebrate the beauty and sensuality of female bodies.

The retelling of the epic *Ramayana* through the graphic novel *Sita's Ramayana* offers a profound exploration of gender dynamics and cultural norms within South Asian society. By shifting

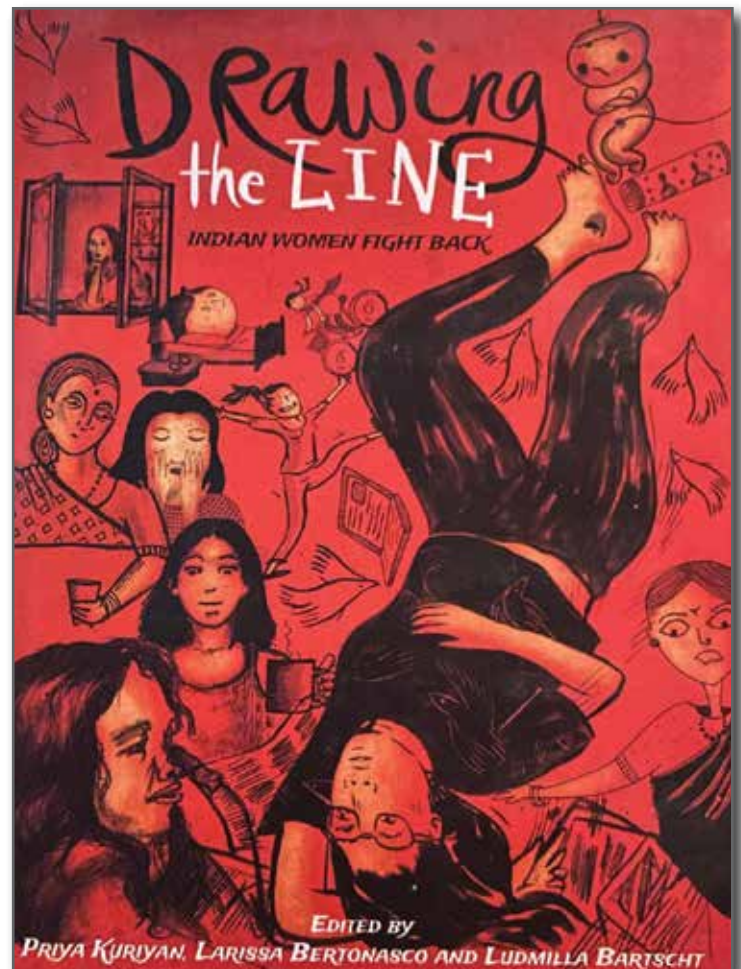


Image provided by Anu Sugathan.

the narrative perspective to focus on Sita's experiences and struggles, these narratives challenge traditional perceptions of womanhood derived from Hindu mythology. *Bystander* anthology is a collection of graphic narratives that explore themes of gender and identity across the South Asian region from the perspective of the bystander—the other. *Drawing the Line: Indian Women Fight Back* is an anthology that emerged as a response to the infamous 2012 Nirbhaya gang rape case in Delhi, which sparked widespread protests and a renewed feminist discourse in India. The anthology was produced through a week-long workshop organized by the Goethe-Institute and Zubaan Books, an independent feminist publisher in New Delhi.

Sarah: The Suppressed Anger of the Pakistani Obedient Daughter contributes to the broader discourse on women's

(Rivera Garza 2022; Hartman, s. f.). She utilizes both physical archives and the archives of imagination, equally. Thus, this autobiographical story is a vigorous creative and conceptual experiment, where resistance occurs. She also produces a surprising poetic language of emotions that refuses the exacerbation of the “wound,” the symbolic exploitation of the victim, or the Manichean operation of “giving voice” to the voiceless. Instead, she opts for a renewed form, whose greater aim is the pursuit of justice (Rivera Garza 2022, 14–24).

As if this were not enough, responding to the closure of the present produced by violence, the author provokes the restitution of life in the text and in the imagination; that is, she makes a cleft in time through the formulation of a uchronian window—What if death is not the final destiny of a body suppressed from life by violence?—whose purpose is to configure an alternative present, in which the reader and the multitude of voices that inhabit the text

actively participate to weave resistance.

My dissertation is significant because it expands the understanding of “writings in multitude.” These writings act as open aesthetic and philosophical laboratories where women make their genealogies and the legacies of other women visible in both historical and contemporary contexts. This process establishes artistic identity as a heterogeneous and complex system. Through their innovative approaches, Carolina Maria de Jesus, Matilde Casazola, and Cristina Rivera Garza destabilize conventional methods of reading contemporary Latin American literature, disrupting the established canon and paving the way for more inclusive and diverse understandings of literature and authorship. ■

—Magela Baudoin is a PhD candidate in the Department of Romance Languages. She received a CSWS Graduate Writing Completion Fellowship for this project.

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rights and gender equality in South Asian societies by focusing on Sarah, a young Pakistani girl who struggles with the pressures of conforming to traditional roles and the expectations placed upon her as an obedient daughter. *Pashmina* deals with the themes of identity, heritage, and self-discovery through the story of a young Indian-American girl named Priyanka Das. It offers a rich exploration of Indian culture, traditions, and mythology.

These works are examined alongside scholarly literature from both the Global South and Global North, which delve into constructions of gender, sexuality, and eroticism often overlooked in mainstream gay and lesbian studies, religious interpretations, and socio-cultural understandings. For instance, Ruth Vanita and Saleem Kidwai’s analysis of same-sex love in Indian literature spans over two thousand years in *Same-Sex Love in India: Readings from Literature and History*, encompassing Hindu, Buddhist, Jain, Perso-Urdu texts, and modern fictional writings in various Indian languages. Their work reveals



Anu Sugathan

intricate discourses on Indian homosexuality, which challenges Foucault’s notion of homosexuality as a nineteenth-century construct, and gives us a framework to analyze contemporary queer *desi* graphic narratives in this light. Such analyses pave the way for further exploration of South Asian and other non-Western legacies, integrating Western perspectives to highlight differences and uncover cross-cultural influences.

Furthermore, I am thankful for the CSWS Graduate Student Research Grant, which enabled me to focus my attention on this project and reference several works that I aim to include in my dissertation. I was able to further develop papers from it and presented one, titled “Revisiting Ramayana: Gender Dynamics and Moral Ambiguity in *Sita’s Ramayana*,” at the 2024 Annual Conference of the Canadian Society for the Study of Comics (CSSC/SCEBD) held at Université du Québec à Montréal. ■

—Anu Sugathan received a 2023 CSWS Graduate Student Research Grant for this project.

Tempting Bad Taste

Unreading the Failure of Art, Fashion, and Food in Late Modernist Novels

by Min Young Park, PhD Candidate, Department of English

Nella Larsen's *Quicksand* opens with a vivid portrait of Helga Crane's room. It is brimming with furniture and garments of her "rare and intensely personal taste" (1). The emphasis on the privacy of her taste is easily overlooked as it is soon followed by a disturbing remark by a white priest who claims that "Naxos Negroes... had good taste" because "[t]hey knew enough to stay in their place" (3). As taste, to draw from Sara Ahmed, is not an apolitical preference but a predilection by the dominating powers, "good taste" points to a socially enforced idea of what is desirable. Helga's appearance, namely her choices of clothes, is constantly judged and violated by different people who claim to have "good taste" until she is forced to lose her own taste and turn moribund (Larsen 3).

The politics of taste artfully exposes and blurs the boundaries between the private and the public by reinforcing its links with value, money, and power, particularly in the realms of art, fashion, and food. These traditionally feminized and undervalued cultural sectors have been rediscovered within Western literary traditions in the 19th century with the rise of modernism. Moving on to

the 20th century, leading intellectual minds soon identified the cultures with modernity, elucidating how details on those cultures can be read as modernist symbols that reflect, reinforce, or protest against social systems, often in ways that still exclude women.

The issue of women is deeply con-founded within the discourses of art, fashion, and food that both identify with and ostracize women. Growing scholarship on late modernism brings to attention how established museums and publishers that vowed to lead the "taste" of the time equaled authority, elitism, and masculinity, and how the art and literary movements that claimed to break free from such authorities were not much different. Women were considered more muses than great artists. Not surprisingly, seminal histories often lack records of female artists despite their active participation in avant-garde movements.

Exploring women writers' artistic experimentations that ponder on this complex power dynamics is my dissertation, "Tempting Bad Taste: Unreading the Failure of Art, Fashion, and Food in Late Modernist Novels," which invests in redis-covering moments of erratic artworks,

fashion, and eating habits in late modernist novels that offer more than clear-cut metaphors of something bad or unappealing. Drawing from works by Jean Rhys, Mina Loy, and Virginia Woolf, my work problematizes how such judgmental reading marginalizes individuals as failures based on their conspicuous personal taste and argues for a reconsideration of such "failures" by attending to how the texts emphasize the seemingly contradictory allures of their tastes.

For example, my project focuses on the contradiction between how Rhys's protagonist in *Good Morning Midnight* is judged by others as a wealthy, freewheeling woman due to her exotic fake fur coat while she is struggling inside. Her feelings that pertain to yet contradict her outstanding fashion, often captured through her times in fitting rooms and lavatories, set a stark contrast to her continuous efforts to meet the fashion standards in modern Paris, further complicating the reading of her. Another example is how Loy's protagonist/narrator/art dealer in *Insel* holds on to her belief in the curiously alluring artistic potential she discovers in *Insel*, the horrifying starving



Photo provided by Min Young Park

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White Women's Linguistic Terrorism

by Annie Ring, PhD Candidate, Department of Philosophy

JL. Austin's *How to Do Things with Words* demonstrates that language is not just descriptive but in some cases is performative. That is, Austin's speech act theory argues that language itself performs, changes, or does things in the world. Speech act theory classically considered institutions like marriage, where a pronouncement weds people into a legally binding relation, or boat christening, where naming and blessing a boat before the maiden voyage protects its passengers (Austin).

I argue that speech act theory can help illuminate white women's linguistic terrorism, an undertheorized use of language that manifests white supremacist terrorism. Because this speech act has deadly consequences, it should be thoroughly studied.

I consider below two well-known examples that demonstrate white women's linguistic terrorism: first, Carolyn Bryant's 1955 accusation against Emmett Till; and second, Amy Cooper's 2020 accusation against Christian Cooper (no relation).

Carolyn Bryant, a 21-year-old white woman, accused Emmett Till, a 14-year-old Black child, of grabbing her waist and making a sexual remark (*State of Mississippi vs. J.W. Milam and Roy Bryant*). Her husband, Roy Bryant, and her brother-in-law, J.W. Milam, brutally murdered Emmett Till. Till's murder was a case of lynching, a form of white supremacist terrorism that includes murder by white mobs often in public celebration, typically without consequences to those participating in the murder (Wood). In the context of the United States, wherein lynching has been commonplace, white women's linguistic accusations *against* Black men bring about white supremacist terrorism. I call this white women's linguistic terrorism as the speech act itself *does* something: It manifests white supremacist terror-



Photo provided by Annie Ring.

ism. Carolyn Bryant's accusation is an instantiation of white women's linguistic terrorism, as her speech act manifested the lynching of Emmett Till.

Her accusation follows a linguistic pattern of white supremacist terrorism, influenced by racialized mythologies (Ring). Angela Davis' work demonstrates that the fictitious myth of the Black rapist was employed as justification for lynching. Black masculinity was mythologized as threatening and sexually promiscuous (Davis; Ginzburg; Wells-Barnett). White women, mythologized as pure, fragile, and innocent, could call upon white men for "protection." White masculine violence was framed as protection of white femininity (Ring). Because of this patriarchal construction of white femininity as innocent, moral, and nonviolent, white women have largely not been held accountable for their participation in racist atrocities (Jones-Rodgers). This is a contributing factor to the inattention to white women's language use in lynching cases.

White women's linguistic terrorism remains a potent threat as evidenced by Amy Cooper's 2020 accusation against Christian Cooper. One difference is that Christian Cooper recorded their encounter; after being asked to follow park rules of keeping her dog on a leash, Amy Cooper "spit out the most potent threat a white woman can make against a Black man" (Frisina). She threatens to call the police—who often participated in lynching (Dunbar-Ortiz)—and states: "I'm going to tell them there's an African American man threatening my life" (Levenson and Sgueglia). This accusation could have cost Christian Cooper his life—police murder of Black men is a widespread phenomenon that typically goes unpunished, much like cases of lynching (Lyons et al.). Her accusation was untrue, but her speech act is potent—her "decision to summon the police against a man who did nothing more than ask her to follow the rules

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A Queer Quantitative Inquiry Sexual Injustices and Social Contexts

By W. Jamie Yang, PhD Candidate, Department of Sociology

My dissertation builds on a stance that views pleasure and safety as fundamental human rights. I am motivated by a wish to democratize pleasure for all, and specifically the questions, “What prohibits individuals from fully enjoying the sexual aspect of their humanity,” and “When it comes to sexual encounters, why do some groups of people consistently have a better and easier time than others?” I use critical feminist theory and queer quantitative methodology to examine how social contexts influence young adults’ experience with sexual injustices and sexual victimization. I make the argument that the disparities in sexual enjoyment and sexual victimization are about power, not anatomy. Additionally, some forms of sexual inequalities that seem mundane, less invasive, and insignificant, like the orgasm gap, share the same cultural and social scaffolding as the more extreme and severe acts of sexual violence, such as rape—namely, the intersectional structural inequalities in the gender system.

Traditionally, inequalities in the sexual realm and sexual violence are studied separately. This general juxtaposition between the non-violent and violent divides researchers and hinders theory development. To be specific, sociologists of gender who investigate inequalities in the private realm have addressed gender gaps in various aspects, such as sexual orgasms, dating practices, and the gendered division of labor. Gender-based violence scholars who study sexual violence, on the other hand, mostly come from medicine or psychology backgrounds and largely focus on individual-level risk factors of sexual violence, prevention, and survivor support, without much structural analysis. We need adequate “big picture” thinking to provide intersectional, cultural, and contextual explanations for sexual injustices.

My work bridges this gap. I use the term “sexual injustices” to capture both mundane, nonviolent forms of sexual inequalities, such as fear of walking alone at night, and more violent, intrusive forms of sexual crimes, such as attempted rape. Instead of juxtaposing the non-violent and violent, I conceptualize all manifestations of “sexual injustices” to be situated on a continuum, varying by different degrees of immediate physical aggression, but sharing the same scaffolding—intersecting, oppressive, social structures. Empirically, I aim to show that there exist social determinants of sexual injustices—the intersections of gender, race/ethnicity, sexual orientation, socioeconomic background, immigration status, etc.—which significantly predict an individual’s likelihood of experiencing various events like lack of enjoyment from sex, unreciprocated orgasms, coercive sex, attempted rape, and rape.

This dissertation is a queer quantitative project. With the term “queer,” I mean the ideology of radically individualizing and rejecting the tyranny of the “normal” and do not limit to the gender and sexual minority individuals, as the term is usually in reference to. Specifically, I use intersectional multilevel analysis of individual heterogeneity and discriminatory accuracy (I-MAIHDA) as my main modeling approach for investigating sexual inequalities, which allows maximum heterogeneity and model results legibility, while preserving statistical power. The agenda of queer theory to antagonize and decenter normativity is manifested in all of my coding decisions, such as which categories to collapse and which group(s) to set as the reference group. I aim to maximally preserve the marginalized voices in my work and to avoid further “otheriz(e)-ing” minority groups in my quantitative interventions. This project will provide critical insights into

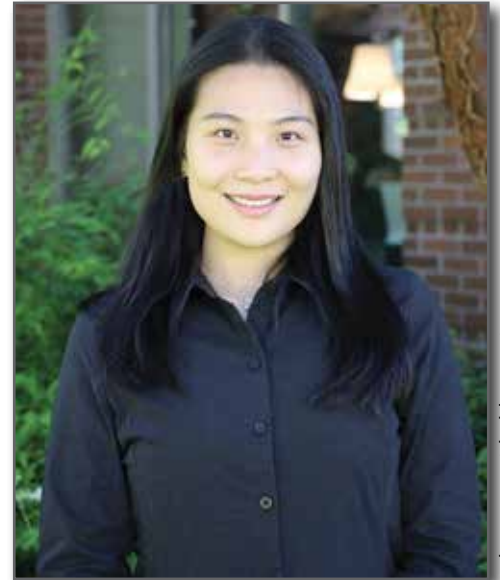


Photo provided by Jamie Yang.

the current gender/sex system and advance the application of queer quantitative methodology in social sciences.

Additionally, emerging adulthood is a critical developmental stage when individuals explore their sexualities and forms of intimacy. The college campus is an important site where young adults experience this stage, and the institutionalized contexts, such as Greek societies and college dorms, make sexual assault a predictable element on college campuses (Hirsch and Khan 2020). With findings on contexts of when and where sexual violence happens, and who are more vulnerable to sexual violence, my dissertation will provide suggestions for what’s needed to improve campus safety and enhance university sex education curriculum. ■

— W. Jamie Yang received a 2023 CSWS Graduate Student Research Grant for this project.

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artist, and his works even after dismissing him because he fails to produce profitable art. Her narration lingers in a way that encourages readers to realize how the artist's very disgustingness has more to offer.

Instead of concluding that one's taste precludes, stereotypes, or transforms identities, I argue that taste, particularly seemingly bad ones, is the language through which readers can acknowledge the confluences and inconsistencies of an individual that cannot be confined or supported by dominating social systems. Ultimately, my project contributes to the discourse of new modernist studies that concurrently endorse inclusive reading

practices and the outward turn to materialism. My interdisciplinary project stands at the intersection of literary studies, fashion theory, gastronomy, art history, feminist scholarship, and affect studies.

With the support from CSWS, I presented the first chapter of my work, "The Unfitting Room: Out of Fashion, Date, and Place in *Good Morning, Midnight*," at the Modernist Studies Association Conference in October 2024, and the second chapter, "An Undiminishable Steak": Taste, Success, and Female Art Dealer in Mina Loy's *Insel*," at the NeMLA Conference in March 2024, where I gained invaluable feedback that

encouraged me to commit to further research on taste, power, and perspectives. My future project will continue to foster self-reflective reading processes that interrogate prevailing viewpoints, particularly in this time of fast-paced technology that urges a reconsideration of anthropocentric thinking. ■

—Min Young Park received a 2023 CSWS Graduate Student Research Grant for this project.

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TERRORISM, continued from page 31

reads as nothing short of a potential threat to his life" (Frisina).

These two examples share linguistic phenomena. A white woman makes an untrue accusation against a Black man or child. A white woman's speech act has the potential to manifest white supremacist violence and serve as its justification.

Speech act theory can illuminate the power that white women's linguistic terrorism enacts, and testimonial injustice illuminates this phenomenon further, as it describes whose testimony is believed and whose is not (Fricker). In an encounter between a white woman and a Black man in the US, the white woman's testimony is typically believed, and his account is disbelieved.

The video changes the testimonial injustice in this case but demonstrates another aspect of white women's linguistic terrorism: White women's testimony is not always believed but is typically believed when it serves the interests of white supremacy. For example, Carolyn Bryant's language recanting her original testimony is not taken seriously (Fox; Mitchell). Her language use that manifests white supremacy is believed, while her language that does not serve white supremacist interests is not. This phenomenon follows a pattern that Kate

Mann's work illuminates: In a patriarchal society, women who follow patriarchal gender norms are rewarded; those who do not are punished, sometimes with misogynistic violence. White women's language use that follows white supremacist norms is generally believed; white women's language use that challenges white supremacist norms is generally not, demonstrating the intertwining of patriarchal and white supremacist power.

My archival investigation into white women's linguistic terrorism is still underway. Through demonstrating the significance of this speech act and its potent threat of racial terror even today, I seek to respond to the lack of white women's accountability for white supremacist violence. ■

—Annie Ring received a 2023 Graduate Student Research Grant for this project.

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Disclosing Enslaved Women's Resistance in Puerto Rico's History of Slavery

by Rosa M. O'Connor Acevedo, PhD Candidate, Department of Philosophy

On February 20, 1824, a mayor in Puerto Rico writes to Governor Miguel de la Torre pleading for support to apprehend a fugitive slave referred to in the colonial documents as “Negra Martha.” According to the letter, Negra Martha ran away from the grips of her enslaver, Daniel Peterson, two years before the letter was written describing the maroon woman’s whereabouts.¹ The letter details confidential information that located Martha first on a smaller island of Puerto Rico, Vieques, and later, in the mainland town of Humacao. While the letter was intended to gather support for the apprehension of this *cimarrona* (maroon woman), the story that the colonial archive tells is one of resistance and mobility, not from a generic slave or maroon, but from a *maroon woman*.

I am able to recount Martha’s act of running away from her enslaver, crossing land and water, thanks to the support of CSWS and CLLAS Research Grants that allowed me to carry on archival research in Spain and Puerto Rico during the summer of 2023. With the support of CSWS and CLLAS, I visited the Archivo Nacional Histórico in Madrid, Archivo General de Indias in Sevilla, and Archivo General de Puerto Rico to investigate how enslaved women were described and presented in colonial documents about Puerto Rico.

The proposal was inspired by a gap I found in research: a lack of a gendered analysis of slavery in the Spanish speaking Caribbean. While works like Jennifer Morgan’s *Laboring Women: Reproduction and Gender in New World Slavery* and Hilary Beckles’s *Centering Women: Gendered Discourses in Caribbean Slave*

Society have provided important feminist analysis about enslaved women in North America and the Caribbean, they mostly reflect the history of British or US slavery. This lens cannot be imposed to explain gender dynamics during slavery in the Spanish Caribbean since racial and gender formation varies according to the systems imposed by the different colonial powers.

My archival research provides a gendered analysis about slavery in Puerto Rico that counteracts the traditional representations of the enslaved as a generic and masculine category. This traditional representation hinders our understanding of enslaved female experiences and resistance, which my research seeks to address.

As I accessed colonial documents from the late sixteenth to mid-nineteenth centuries in Madrid and Sevilla, I faced practical and conceptual limitations. At a practical level, old documents, especially those handwritten before the nineteenth century, were difficult to read and transcribe. At a conceptual and affective level, it was hard to navigate colonial documents that dehumanized and reduced enslaved people to mere numbers, statistics, and items authorized in commercial transportation and contracts. The difficulties I faced are theorized by Sadiya Hartman as limitations of colonial archives to describe enslaved women’s experiences and perspectives.²

However, because Puerto Rico has not even grappled with our “official” history, I was convinced that the archives can tell more than its colonial scripture. I was inspired by the decolonial work of historian Jean Casimir who advocates for reading against the archive in his reartic-



Rosa M. O'Connor Acevedo

ulation of the Haitian Revolution.³ I followed Hartman’s method of critical fabulation which allows one to imagine and exploit the possibilities of a story already gestured to by the archives. Following Hartman’s critical fabulation, I moved elements of the story and interrogated its context, assumptions, and implications to say more than what was written in the colonial documents.

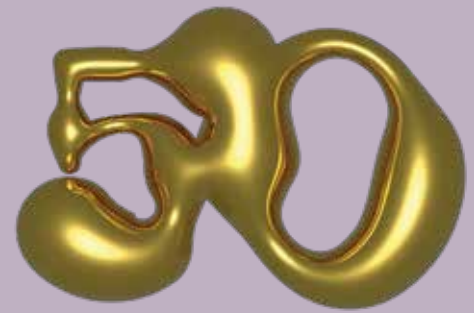
I want to close with an example of reading against the grain with the Collection “Esclavos prófugos 1801-1806” located at the Archivo General de Puerto Rico. A document dated June 30, 1806, lists “runaway Blacks” (*Negros prófugos*) that escaped from the Hacienda of Santiago Rixos. What stood out to me from this document was the participation of enslaved women in the collective flight. From a list of fifteen runaways, four were women and two were children. While the document listed enslaved men first and then enslaved women as their companions, I interrogated the intended centering of enslaved men as main actors and wondered about the role of the fugitive women. What if the four enslaved women listed were actually the main organizers and conspirators for this act of marronage? Moreso, in the case of the enslaved woman who ran with her two children: How could she not have had an active role in organizing the fugitive act?

Against the colonial obsession of documenting all instances of enslaved flight, I read this document as evidence about the central role enslaved women played in organizing collective flights. The list of runaways from the Hacienda Rixos reveals an important and often occluded feature of marronage: kinship or family marronage, despite its precarious nature. Ultimately, the colonial letter discloses enslaved women as *cimarronas* and the social relations that were required to actualize the dreams of freedom. ■

—Rosa M. O’Connor Acevedo, *Philosophy*, received a 2023 Graduate Student Research Grant for this project.

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- 1 Maroon, *cimarrón* in Spanish, is a term used to name slaves that ran away from their owners or plantations. Originally, the term was dehumanizing since it started to be used in the Hispaniola to name pigs that ran away and later was used to describe enslaved people’s flight from their owners. Today, marronage or cimaronaje has been reappropriated to describe a wide arrange of disruption, resistance, and flight by enslaved people across the Americas. See Pedro Lebrón, *Filosofía del Cimarronaje*, 2020; Alexandra Roche, *Le marronage dans la littérature caribéenne*, 2017; and Neil Roberts, *Freedom As Marronage*, 2015.
- 2 Hartman, “Venus in Two Acts,” 2008.
- 3 Casimir, *The Haitians: A Decolonial History*, 2020.



Designing a Visual Identity for the 50th

By Agnese Ceberé, Pro Tem Instructor, Department of Art

Creating the logo for the 50th anniversary involved some interesting design challenges. How do we integrate the existing CSWS logo? How can we include the year of the center’s founding, as well as the theme for the year: Feminist Futures? How do we make it unique but legible?

When designing the 50th anniversary logo, I knew it had to be big and bold to match the long-time CSWS tagline “Fierce Feminist.” It also was an opportunity to define what big and bold means, allowing for the nebulous and opulent instead of the monumental and monolithic. The 50 in the logo is overflowing its bounds, pooling and expanding luxuriously, maintaining heterogeneity and idiosyncrasy as guiding principles. As such, it speaks to the nonbinary, dynamic, and variable that is gender today.

The color palette for the 50th anniversary uses the dark purple in the existing CSWS logo while reintroducing the lighter lavender that is historically associated with women’s and gender studies. In addition to the dark purple and a gradient of the blue colors found in the CSWS logo, another version of the 50th logo uses gold, which felt appropriate for a 50th anniversary.

Finally, the visual identity of the 50th prominently featured an artwork by Mexican artist Julieta Gil who was a Visiting Professor in Art + Tech at the University of Oregon from 2021–23. The artwork is titled *After the Orgy—Face* (2019) and is a 3D-printed sandstone sculpture of a fragmented replica of *Après l’Orgie* (1910) by Fidencio Nava. Gil’s piece insists on women as active, desiring subjects rather than passive objects of desire, as they have predominantly been depicted throughout art history and in Nava’s original rendition of the Maenad myth. Gil’s work deftly weaves the digital and contemporary with the historical and mythical to critique the representation of women and gender in creative ways, providing a perfect visual for the 50th anniversary of CSWS and the theme of “feminist futures.” ■

—Agnese Ceberé is the CSWS 50th anniversary project coordinator.



HIGHLIGHTS FROM THE ACADEMIC YEAR

Affiliates win Provost Awards and Opportunities

Congratulations to CSWS faculty affiliates who received 2023-24 awards and opportunities from the Office of the Provost. Williams Instructional Grants were awarded to Assistant Professor Abigail Fine, School of Music and Dance, for “Writing Musically,” and to Assistant Professor Solmaz Mohammadzadeh Kive, Department of Architecture, for “Hostile Design in Eugene.” An award for Distinguished Teaching Professor went to Senior Instructor II Julie Voelker-Morris, career services director for the School of Planning, Public Policy and Management. In addition, an Outstanding Unit Head award went to Professor Sara Hodges, Department of Psychology.

Fujiwara wins Tykeson Teaching Award

Lynn Fujiwara, an associate professor in the Department of Indigenous, Race, and Ethnic Studies, is the winner of the 2024 Tykeson Teaching Award for social sciences. The award is an annual prize given to one outstanding faculty member in each division of the College of Arts and Sciences who goes above and beyond in the classroom.

Wheeler wins AEC Universal Design Award

Elizabeth Wheeler, a professor in the Department of English and founder of the Disability Studies Minor, received the 2023 Faculty Excellence in Universal Design Award from the UO Accessible Education Center in recognition of her leadership, innovation, and dedication to students and accessibility on campus and beyond.

Russell named a Mellon New Directions Fellow

Camisha Russell, an associate professor in the Department of Philosophy, has been named a Mellon Foundation New Directions Fellow for 2024. Each year, approximately 12 scholars are selected for the prize, and she is the University of Oregon’s first faculty member to receive this honor. The New Directions Fellow program is intended for scholars whose work will benefit scholarship in the humanities and include the highest standard in cross-disciplinary research, according to the organization. Russell’s winning project proposal, “Reckoning with Foundational Sins: A Philosophical Inquiry into Blackness and Indigeneity in the US Nation,” is a plan to explore philosophically the relationship between Blackness and Indigeneity in the settler colonial nation of the US. Her focus is on the founding “sins” of the country, the genocide and dispossession of Native Americans and the kidnapping and enslavement of native Africans, and how these sins must be understood to answer the question of how to rebuild these lands toward justice for those living on them.



Millán wins book awards

Isabel Millán, an assistant professor in the Department of Women’s, Gender, and Sexuality Studies, was honored with three medals from the International Latino Book Awards. Her children’s book, *Chabelita’s Heart / El Corazón Chabelita* (Reflection Press, 2022), received nominations for three awards and secured three medals: one gold and two bronze. In addition, Millán’s book *Coloring into Existence: Queer of Color Worldmaking in Children’s Literature* (NYU Press, 2023) received the 2024 NACCS Chicana Caucus “Catrióna Rueda Esquibel” Publication/Creative Works Award.

Garvin wins Italian history book prize

Diana Garvin, an assistant professor in the Department of Romance Languages, was awarded the 2023 Helen and Howard R. Marraro Prize in

Italian history or Italian-American relations by the American Historical Association for her book *Feeding Fascism: The Politics of Women’s Food Work* (University of Toronto Press, 2022). The book also has received several other awards, including the Harvard De Bosis Colloquium 2023 selection, the Portland Book Festival 2022 selection, and an honorable mention for the 2020 Jeanne and Aldo Scaglione Publication Award. Recently she received funding from the National Endowment for the Humanities for her new project on the global history of coffee under Italian fascism.

Karim receives book honor

Lamia Karim, a professor in the Department of Anthropology, has received an honorable mention for the Gregory Bateson Book Prize for her work, *Castoffs of Capital: Work and Love among Garment Workers in Bangladesh* (University of Minnesota Press, 2022).

Brown wins book prize

Kirby Brown, an associate professor of Native American Literatures in the Department of English and the director of Native American and Indigenous Studies, along with co-editors Stephen Ross and Alana Sayers from the University of Victoria, have been awarded the Modernist Studies Association’s prize for Best Edition, Collection for Best Edition, Anthology, or Edited Collection for their 2022 work, *The Routledge Handbook of North American Indigenous Modernisms*.



Freyd receives APF’s Gold Medal Award

Jennifer Freyd, a professor emerita in the Department of Psychology, has been honored with the 2024 Gold Medal Award for Impact in Psychology by the American Psychological Foundation. The award recognizes her groundbreaking work in trauma psychology and institutional courage, and her lifelong activism against sexual violence.

Sokolowski joins NASEM national committee

Susan Sokolowski, an instructor in the College of Design, has been appointed to the National Academies of Sciences, Engineering, and Medicine’s Committee on Personal Protective Equipment for Workplace Safety and Health. Sokolowski’s work on personal protective equipment fit and equitable distribution closely aligns with the research focuses of the committee.

Benoit elected to NAI

Danielle Benoit, the Lorry Lokey Department Chair of Bioengineering in the Knight Campus, has been elected to the 2023 class of fellows of the National Academy of Inventors. Benoit is being recognized for her contributions to the field of biomedical engineering.

Graboyes receives NSF grant

Melissa Graboyes, an associate professor in the Department of History, has received a National Science Foundation standard grant awarded by the Ethical and Responsible Research Program area, along with research partner Alfredo Burlando, associate professor of economics. Their project will examine ethical issues with randomized controlled trials in economics, exploring methods of communicating study findings to participants.

Valiani awarded NEH grant

Arafaat Valiani, an associate professor in the Department of History, received a National Endowment for the Humanities Dangers and Opportunities of Technologies: Perspectives from the Humanities grant.

HIGHLIGHTS, continued on page 38

CSWS Congratulates 2024–25 Research Grant Award Winners

The Center for the Study of Women in Society (CSWS) has awarded \$94,500 to support scholarship, research, and creative work on women and gender at the University of Oregon for AY 2024-25. A total of 25 grants were given to 19 graduate students and 6 faculty members.

Philosophy doctoral candidate Rhiannon Lindgren won the prestigious Jane Grant Dissertation Fellowship for her project, “Revolutionary Love and Reproductive Struggles: Feminist Politics of Care for the Queer Future.” The Jane Grant Fellow receives a \$27,000 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.

As noted in her abstract, Lindgren’s project examines the failures of Care Ethics to articulate a notion of care as political praxis in marginalized communities. To address this gap, she proposes a concept of “reproductive struggle” to identify “the development of collective, conscious action that intervenes in the conditions under which caring labor is demanded and performed.” By examining “various contemporary abolitionist projects seeking to realize the potential of a sociality centered on community and care as opposed to discipline and violence,” her dissertation argues for “the necessity of transnational politics of care as fundamental to any revolutionary political project.”

Since 1983, the highly competitive Jane Grant Dissertation Fellowship has supported projects from a range of disciplines on topics related to women and intersectional gender. The award is open to eligible UO graduate students who are ABD and spend the award year writing their dissertation.

In 2020, CSWS instituted a Graduate Writing Completion Fellowship to provide summer writing support to one or more doctoral candidates in the early stages of their dissertation who are runners up for the Jane Grant Fellowship. This year CSWS awarded two Graduate Writing Completion Fellowships to runners up Sarah Agou, romance languages, and Olivia Wing, history.

In addition, four of this year’s grants were awarded from the Giustina Fund for Women in the Northwest. In 1997, CSWS received a large private gift from Mazie Giustina to promote and spotlight research on women’s lives in the Pacific Northwest. This year’s awards highlight migrant Maya women in Oregon, lesbian histories in Eugene and Oregon, and histories of Asian youth culture in the Pacific Northwest.



Rhiannon Lindgren / photo by Kaito Campos de Novais.

The following is a complete list of 2024-25 grant awardees and their projects:

Jane Grant Dissertation Fellow

- Rhiannon Lindgren, Philosophy, “Revolutionary Love and Reproductive Struggles: Feminist Politics of Care for the Queer Future.”

Graduate Writing Completion Fellows

- Sarah Agou, Romance Languages, “Narrative Sovereignty in Contemporary Cuba, Haiti, and Indigenous Quebec: Exploring forms of Inhabiting Against Geographical, Political, Economical, and Identitarian Forced Enclosures.”
- Olivia Wing, History, “Common and Contested Ground: Chinese and Japanese American Youth Culture in the Pacific Northwest, 1920s–1960s” (Giustina Fund).

Graduate Student Research Grants

- Tal-Hi Bitton, Philosophy, “Steadfast Watermelons: Social Reproductive Struggle and Colonialism in Palestine/Israel.”
- Malva Chintakindi, Anthropology, “Chasing the Good Life: Caste, Class, and Dalit Women in India’s Informal Economy”
- Liesl Cohn De Leon, Anthropology, “Migrant Memories of Guatemalan Maya Women in Oregon: Community and Identity Building in a New Territory” (Giustina Fund).
- Yalda Eskandari, Art, “Between the Two Trees.”
- Yuan Fang, Anthropology, “Bronze Mirrors: Serving the Beautiful or the Powerful? Viewing Bronze Mirrors in Ancient China from a Gender Archaeology Perspective.”
- Madison Fowler-Niblock, Environmental Science, and Moe Gamez, English, “Queer

Resistance, Abolition, and American (Homo) National(ist) Narratives: Reading the 2016 Designation of Stonewall National Monument.”

- Margaryta Golovchenko, History of Art and Architecture, “Strange-Kinship: Women-Animal Relationships in British and French Art, 1700–1900.”
- Megan Hayes, Environmental Studies, “How to Love an Oyster: Chemistry, Attachment, Slippage.”
- Nat Ivy, Folklore and Public Culture, “This is traditional song; we can’t let you stay happy long”: Murder Ballads, Gender, Race, and Crime in 19th Century America.”
- Bex Macfife, Sociology, “Gen(der)italia: Pelvic Physical Therapy and Feeling in the Shadow of Biomedicine.”
- Gretchen Nihill, Psychology, “Compounding Safety Cues for Women of Color.”
- Ruby Oboro-Offerie, Sociology, “Economic Values, Ethical Norms, and Gender Stereotypes as Predictors of Trust in Women’s Movements: A Multi-level Approach.”
- Sammy Plezia, Family and Human Services, “Exploring the Relationship Between Gender Identity, Culturally Relevant Gender Roles, and Body Dissatisfaction among Goan Adolescent Girls: A Qualitative Investigation.”
- Raechel Root, History of Art and Architecture, “Future Objects: Building Queer Feminist Worlds in the Photography of Oregon’s Lesbian Lands” (Giustina Fund).
- Haifa Soulimi, Political Science, “Democratic Backsliding and the Ebbs and Flows of Gender Equality in Tunisia.”

Faculty Research Grants

- Corinne Bayerl, Clark Honors College, “Gendered Practices in Early Modern Cryptography.”
- Marjorie Celona, Creative Writing, “The Year of X: A Novel.”
- Miriam Chorley-Schulz, German and Scandinavian Studies, “A Queer History of Yiddish.”
- Alisa Freedman, East Asian Languages and Literatures, “Telling the Stories of Vietnamese Women Educators and Their New Academic Fields.”
- Judith Raiskin, Women’s, Gender, and Sexuality Studies, “Outliers and Outlaws: A Documentary Film” (Giustina Fund).
- Julie Weise, History, “Guest Worker: Lives Across Borders in an Age of Prosperity.” ■

HIGHLIGHTS FROM THE ACADEMIC YEAR

HIGHLIGHTS, continued from page 36

His project involves ethnographic research culminating in several scholarly articles and a monograph exploring the impact of precision medicine on health disparities.

Goode invited to White House event

Joanna Goode, the Sommerville Knight Professor in the College of Education, has been invited to the White House for Computer Science in Education Week. The event honors computer science educators developing and implementing inclusive AI curricula in their classrooms.

Eisen wins Streisinger Award

Judith Eisen, a professor in the Department of Biology, has been honored with the 2024 George Streisinger Award by the International Zebrafish Society. This award recognizes Eisen for her sustained and foundational work in the field of zebrafish research.

Saavedra receives award recognitions

Yvette Saavedra, an associate professor in the Department of Women's, Gender, and Sexuality Studies, has been awarded the 2024 Antonia I. Castañeda Prize for her article "Speaking for Themselves: Rancheras and Respectability in Mexican California, 1800-1850," by the National Association for Chicana and Chicano Studies. This annual prize is awarded to historical scholarship that examines the intersections of class, race, gender, and sexuality, particularly related to Chicana/Latina and/or Native/Indigenous women. The Chicana Caucus of the National Association from Chicana and Chicano Studies also awarded her the 2023 Catrónia R. Esquibel Recognition for her article "Of Chicana Lesbian Terrorists and Lesberadas: Recuperating the Chicana Lesbian/Queer Roots of Chicana Feminist Discourse, 1970-2000," published in *Feminist Formations* (Summer 2022). In addition, Saavedra won the 2024 Center for Mexican American Studies (CMAS) Benson Summer Research Fellowship from the University of Texas at Austin. This fellowship will support her book project, tentatively titled *Queer Turns: Locating the Lesbi/Queer Genealogy of Chicana Feminism, 1970-2020*. She also won a 2024 Faculty Research Grant from UO's Center for Latina/o and Latin American Studies for this project.



Freedman pursues Fulbright in Vietnam

Alisa Freedman, a professor in the Department of East Asian Languages and Literatures, was a 2023-24 Fulbright Scholar in Vietnam. She spent six months based at Ho Chi Minh City University of Education, a public institution known for pedagogy training and the development of Vietnamese gender studies. Freedman pursued a five-month, five-part project: research, teaching, mentoring, networking, and giving seminars/workshops/public talks. Her research project involves telling the stories of Vietnamese female educators, born in the 1980s, who earned fellowships and founded academic fields using cross-cultural knowledge. Freedman will return to conduct



additional interviews with these educational leaders and create podcasts and articles for public-facing publications. In addition, she began two spin-off projects: (1) telling the stories of social entrepreneurs whose businesses are promoting diversity and inclusion and (2) a book on what the popularity of Doraemon, one of Japan's famous children's characters, teaches about globalization, gender, and nation. She gave more than 30 talks between March 9-June 8, 2024, on comparative cultural studies, gender studies, academic professionalization skills, and more.

International museum exhibits highlight Alaimo's work

Stacy Alaimo, a professor in the Department of English and Environmental Studies Program, and author of *Exposed: Environmental Politics and Pleasures in Posthuman Times* (University of Minnesota, 2016), had a multiple-room exhibition, "Concha en ácido" at the MAC Contemporary Art Museum, Santiago, Chile, based on her chapter, "Your Shell on Acid." The exhibit was created by Artist Elizabeth Burmann Littin. Alaimo presented a Zoom talk about her chapter for the museum exhibit in May 2024. In addition, Simone Frangi and Barbara Boninsegna curated the exhibition, "The Naked Word: The Naked Body for Reciprocal Vulnerability," for Centrale Fies, Dro Italy, which was based on her chapter "The Naked Word" in *Exposed*. The book has been translated into Italian, *Allo Scoperto, Politiche e Piaceri Ambientali in Epoche Posth-umane*, preface by Angelo Balzano, translated by Laura Fontenella (Mimesis Press, 2024).



Eischen recognized for leadership roles in mathematics

Ellen Eischen, a professor in the Department of Mathematics, was named a 2024 Fellow of the Association for Women in Mathematics for "her outstanding leadership in support of women in mathematics; for her sustained efforts to create new research opportunities for women at conferences, including at APAW, AWM, WIN, and MSRI/SLMath; and for her innovative approach to creating diverse communities in math with an AWM reading room and math art exhibits." She was also awarded a von Neumann Fellowship to the Institute for Advanced Study in Princeton for 2024-2025.

Stephen receives UO honors

Lynn Stephen, a Distinguished Professor and Phillip H. Knight Chair in the Department of Anthropology, has been awarded a UO 2024-2025 Presidential Fellowship in the Humanities and a UO Foundation Trustee's Excellence Grant. Both are for the collaborative project titled, "Invisible No More! Mesoamerican Indigenous Languages, Healing, and Communities in Oregon."

Dugaw wins book prize

Dianne Dugaw, a professor emerita in the Department of English, has received the 2023 Nicholas Schaffner Award for Music in Literature for her new book, *California Medieval: Nearly a Nun in 1960s San Francisco* (Schaffner Press, 2024). The stylistically and structurally adventurous memoir blends narrative with poetry, song, and lyrical vignettes to explore the world of a Franciscan convent during the heyday of the 1960s.



Information: www.diannedugaw.com. ■

Knight Library Hosts Exhibits

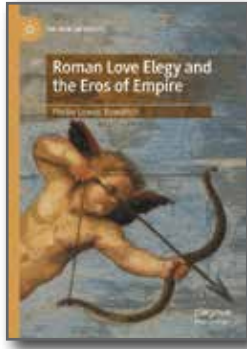
The UO Knight Library featured two exhibits to mark CSWS's 50th anniversary during Spring 2024. In the library's front circulation area, flat cases displayed a timeline of key events over five decades of Center history (pictured below). Materials on view included photographs, news articles, publications, event posters and programs, and more.

CSWS affiliate books also were showcased nearby (pictured right). A sign for the display stated: "We're delighted to showcase a rich collection of feminist literature authored by our esteemed faculty affiliates, many of whom have received CSWS grants to bring their projects to fruition. Each book offers a unique perspective on issues related to gender, sexuality, race, class, and more. This showcase serves not only as a testament to the intellectual diversity at our university, but also as a reflection of CSWS's commitment to advancing feminist scholarship on campus."

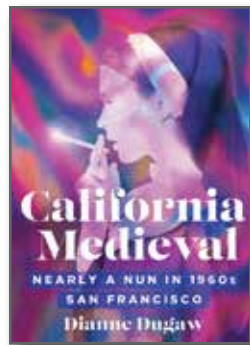
We thank librarians (from left) Heghine Hakobyan and Mandi Garcia for designing these exhibits, with assistance from CSWS staff Bryant Taylor and Jenée Wilde (photos provided by Garcia). ■



Roman Love Elegy and the Eros of Empire, by Phebe Lowell Bowditch (Palgrave Macmillan 2023, 341 pages). From the publisher: “This book explores Roman love elegy from postcolonial perspectives, arguing that the tropes, conventions, and discourses of the Augustan genre serve to reinforce the imperial identity of its elite, metropolitan audience. Love elegy presents the phenomena and discourses of Roman imperialism—in terms of visual spectacle (the military triumph), literary genre (epic in relation to elegy), material culture (art and luxury goods), and geographic space—as intersecting with ancient norms of gender and sexuality in a way that reinforces Rome’s dominance in the Mediterranean.”



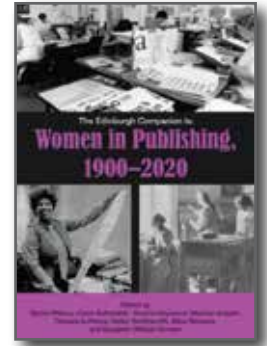
a new dimension to the understanding of a female-headed workforce that today numbers around four million in Bangladesh. Bringing a feminist labor studies lens, *Castoffs of Capital* foregrounds these women not only as workers but as mothers, wives, sisters, lovers, friends, and political agents. Focusing on relations among work, gender, and global capital’s targeting of poor women to advance its market penetration, Karim shows how women navigate these spaces by adopting new subject formations. Through richly detailed ethnographic studies, this innovative and beautifully written book examines the making and unmaking of these women’s wants and desires, loves and tribulations, hopes and despairs, and triumphs and struggles.”



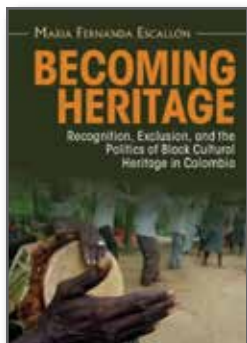
California Medieval: Nearly a Nun in 1960s San Francisco, by Dianne Dugaw (Schaffner Press, 2024, 172 pages). From the publisher: “*California Medieval* is an intriguing hybrid memoir, interspersed with poetry, song, and lyrical vignettes. It explores the world of a Franciscan convent during the heyday of the 1960s in San Francisco at the birth of the flower-power era, as seen through the eyes of a novitiate nun, newly arrived in the Bay Area from a rural community in southwestern Washington State. This book is a stylistically and structurally adventurous narrative that forms a literary intersection of music, spirituality, nature, sociology, and sexuality. Written in an engaging, wryly humorous voice,

Dugaw’s unique story of her early adulthood at a convent is sure to draw readers who are curious about her cloistered life at a time in our country’s history that was in the midst of its own spiritual and social awakening.”

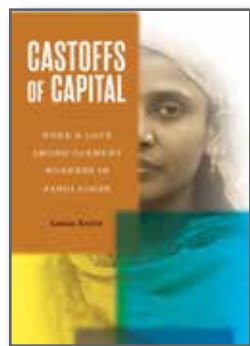
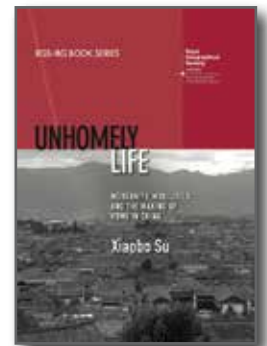
The Edinburgh Companion to Women in Publishing, 1900–2020, edited by Helen Southworth et al. (Edinburgh University Press, 2024, 752 pages). From the publisher: “Women’s creative labour in publishing has often been overlooked. This book draws on dynamic new work in feminist book history and publishing studies to offer the first comparative collection exploring women’s diverse, deeply embedded work in modern publishing. Highlighting the value of networks, collaboration, and archives, the companion sets out new ways of reading women’s contributions to the production and circulation of global print cultures. With an international, intergenerational set of contributors using diverse methodologies, essays explore women working in publishing transatlantically, on the continent, and beyond the Anglosphere. The first collection of its kind, the companion helps establish and shape a thriving new research field.”



Becoming Heritage: Recognition, Exclusion, and the Politics of Black Cultural Heritage in Colombia, by María Fernanda Escallón (Cambridge University Press, 2023, 259 pages). From the publisher: “Since the late twentieth century, multicultural reforms to benefit minorities have swept through Latin America; however, in Colombia ethno-racial inequality remains rife. *Becoming Heritage* evaluates how heritage policies affected the Afro-Colombian community of San Basilio de Palenque after it was proclaimed by UNESCO as Intangible Cultural Heritage of Humanity in 2005. Although the designation partially delivered on its promise of multicultural inclusion, it also created ethno-racial exclusion and conflict among groups within the Palenquero community. Bringing together broader discussions on race, nation, and inclusion in Colombia, *Becoming Heritage* reveals that inequality in Palenque is not only a result of Black Colombians’ uneven access to resources; it is enforced through heritage politics, expertise and governance.”

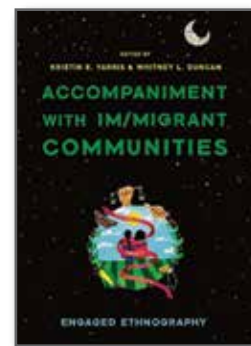


Unhomely Life: Modernity, Mobilities and the Making of Home in China, by Xiaobo Su (Wiley 2024, 261 pages). From the publisher: “Unhomely life, different from houselessness, refers to a fluctuating condition between losing home feelings and the search for home—a prevalent condition in post-Mao China. The faster that Chinese society modernizes, the less individuals feel at home, and the more they yearn for a sense of home. This is the central paradox that Xiaobo Su explores: how mobile individuals—lifestyle migrants and retreat tourists from China’s big cities, displaced natives and rural migrants in peripheral China—handle the loss of home and try to experience a homely way of life. In *Unhomely Life*, Xiaobo Su examines the subjective experiences of mobile individuals to better understand why they experience the loss of home feelings and how they search for home.”



Castoffs of Capital: Work and Love among Garment Workers in Bangladesh, by Lamia Karim (University of Minnesota Press, 2022, 262 pages). From the publisher: “*Castoffs of Capital* examines how female garment workers experience their work and personal lives within the stranglehold of global capital. Drawing on fieldwork in Bangladesh, anthropologist Lamia Karim focuses attention on the lives of older women aged out of factory work, heretofore largely ignored, thereby introducing

Accompaniment with Im/migrant Communities: Engaged Ethnography, edited by Kristen E. Yarris and Whitney L. Duncan (University of Arizona Press, 2024, 266 pages). From the publisher: “This collection brings together the experiences and voices of anthropologists whose engaged work with im/migrant communities pushes the boundaries of ethnography toward a feminist, care-based, decolonial mode of ethnographic engagement called ‘accompaniment.’ Accompaniment as anthropological research and praxis troubles the boundaries of researcher-participant, scholar-activist, and academic-community to explicitly address issues of power, inequality, and the broader social purpose of the work. More than two dozen contributors show how accompaniment is not merely a mode of knowledge production but an ethical commitment that calls researchers to action in solidarity with those whose lives we seek to understand.” ■



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The Center for the Study of Women in Society's mission gives scholars the support they need to make a difference in the world. Thanks to you, we raised more than \$50,000 to support the feminist leaders of tomorrow during our 50th anniversary DuckFunder campaign!

You can join our legacy of feminist research, teaching, activism, and community by donating today. Your gift will support the transformative work of intersectional feminist research and enrich the UO community by bringing to campus leaders who can speak to the ways in which gender, race, class, ability, and sexual orientation intersect and inform our vision of social justice.

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Center for the Study of Women in Society 50th ANNIVERSARY EVENTS

FEMINIST FUTURES
CSWS celebrates 50 years of feminist scholarship

Anita Hill: Lorwin Lecture on Civil Rights and Civil Liberties
Thursday, May 9 at 6 pm
Erb Memorial Union (EMU) Ballroom
1395 University Street, Eugene, OR
Tickets at [csws.uoregon.edu/50th-events](#)

CSWS Alumni Symposium
Friday, May 10, 8:30 am - 4 pm
Global Scholars Hall 123
1710 E. 19th Ave, Eugene, OR
Registration at [csws.uoregon.edu/50th-events](#)

Panelists with CSWS leaders, special projects, and grant fellows include:

- Shaping a Feminist Research Center
- Reclaiming Feminist Futures
- Reclaiming Feminist Futures

Have info, tickets & registration at [csws.uoregon.edu/50th-events](#)

HAUNTING ECOLOGIES
The past, present, and future of feminist and Indigenous approaches to sustainability

GHOST FOREST
Anita Hill Lecture
Thursday, May 9 at 6 pm
Erb Memorial Union (EMU) Ballroom
1395 University Street, Eugene, OR

NATIVE ECOLOGIES
A panel discussion on the role of Indigenous knowledge in sustainability
Friday, May 10 at 10 am
Erb Memorial Union (EMU) Ballroom
1395 University Street, Eugene, OR

DESIRE IN THE AFTERMATH OF ENVIRONMENTAL VIOLENCE
A panel discussion on the role of feminist and Indigenous knowledge in sustainability
Friday, May 10 at 4:30 pm
Erb Memorial Union (EMU) Ballroom
1395 University Street, Eugene, OR

FEMINIST FUTURES:
AN EVENING OF MUSIC AND DANCE BY NEMO FACILITY

MARCH 8
PRECONCERT TALK: 7 PM
CONCERT: 8 PM
RECEPTION AFTER CONCERT
BEALL CONCERT HALL
FREE GENERAL ADMISSION

FROM EDITOR TO CEO:
Tina Brown's Legendary Career

TUESDAY, FEBRUARY 27
4:00-5:00 P.M.
WILLAMETTE HALL

REGISTER NOW:
[BOJC.LINK/TINA-BROWN](#)

RECEPTION TO FOLLOW IN ALLEN HALL ATRIUM.
LIVESTREAM AVAILABLE

COHOSTED BY:
School of Journalism and Mass Communication
Department of English
Center for the Study of Women in Society

Author Visit & Panel Discussion with Diana Greene Foster
In conversation with UO experts and students

Tuesday, October 24 | 4 pm
Lee Barlow Gladstone Ballroom
Ford Alumni Center
1720 East 15th
Eugene, OR 97403

Learn more at [csws.uoregon.edu/50th-events](#)

STATE of the Field

Dr. Patti Duncan

Tuesday, Jan. 23 | 2:00 to 3:30 pm
Berlinger Hall Alumni Lounge

Anjali Singh & Shay Mirk in Conversation

Thursday, November 21 5 pm
Knight Library Browsing Room
1501 Kincaid St, Eugene

Literary agent Anjali Singh will discuss her groundbreaking career in publishing with graphic journalist Shay Mirk.

Learn more and RSVP at [csws.uoregon.edu/50th-events](#)

HYPATIAS PROMISE: OPENING THE ARCHIVES, CHARTING FEMINIST FUTURES

Plenary Panels include:

- REPRODUCTIVE JUSTICE & FEMINIST LIBERATORY POLITICS**
- WOMAN LIFE FREEDOM: IRANIAN WOMEN'S UPRISING**
- TRANSFEMINISM**
- MAPPING HISTORIES, ENGAGING WITH POSSIBILITY: BLACK FEMINISMS TODAY**
- DECOLONIAL FEMINISM IN LATIN AMERICA**
- HYPATIAS LEGACY: LOOKING BACK**

SEPTEMBER 4TH-6TH, 2025 - UNIVERSITY OF OREGON
EARLY BIRD REGISTRATION CLOSING JUNE 17TH

Feminist Double Feature:
Films by Su Friedrich & Gelare Khoshgozaran

Tuesday, November 7 | 6 PM
Lawrence Hall 115

Feminist Futures On Screen: A Conversation with Su Friedrich & Gelare Khoshgozaran

Wednesday, November 8 | 4:30 PM
Straub Hall 145

For a complete list of 2023-24 events, go to [csws.uoregon.edu](#).