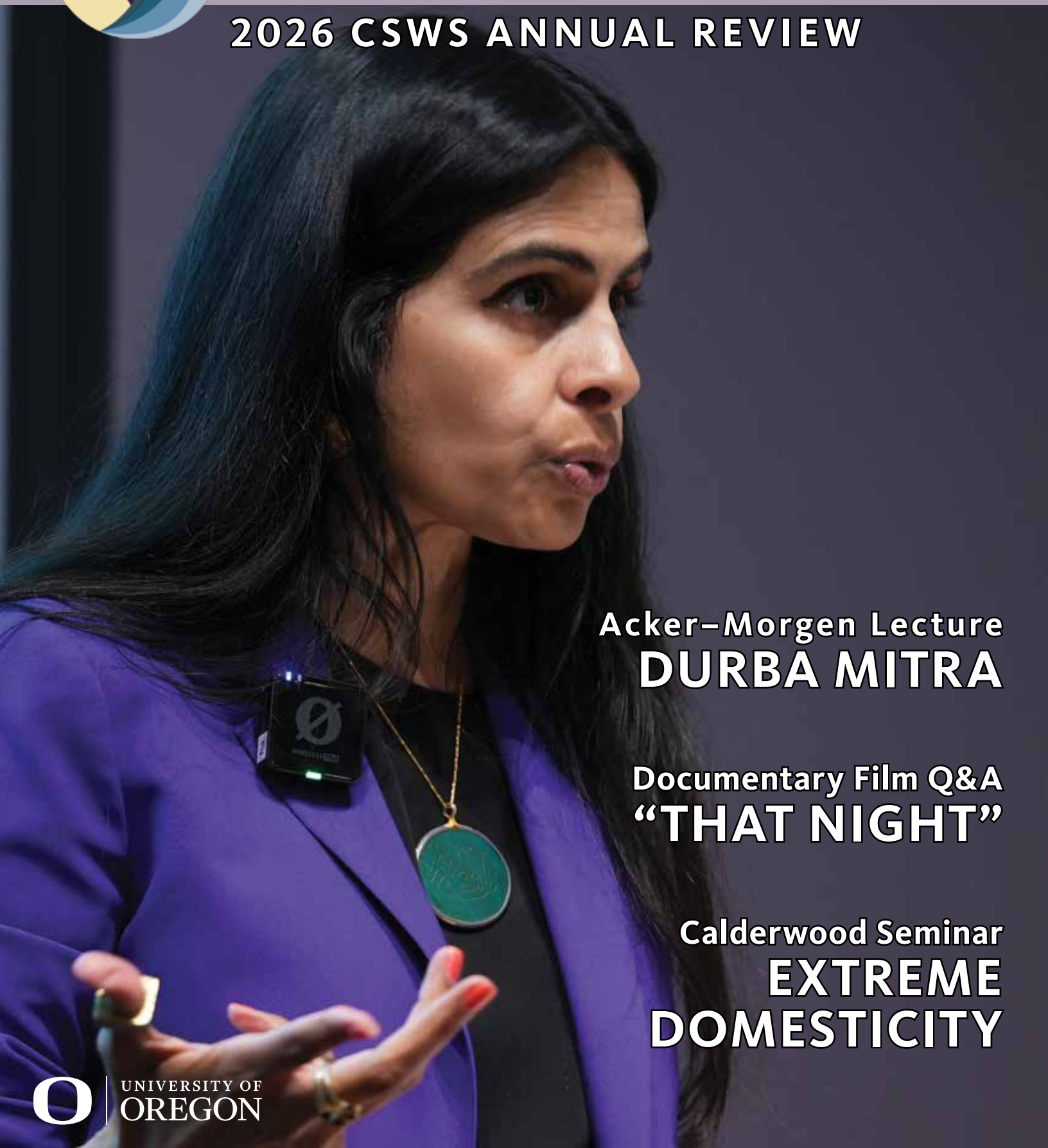
CENTER FOR THE
STUDY OF WOMEN IN SOCIETY

csws.uoregon.edu

2026 CSWS ANNUAL REVIEW



Acker–Morgen Lecture
DURBA MITRA

Documentary Film Q&A
"THAT NIGHT"

Calderwood Seminar
EXTREME DOMESTICITY

UNIVERSITY OF OREGON

Tressie McMillan Cottom

Lorwin Lectureship on Civil Rights and Civil Liberties

Spring 2027

csws.uoregon.edu

UNIVERSITY OF OREGON

Lorwin
LECTURESHIP ON CIVIL RIGHTS AND CIVIL LIBERTIES

CONTENTS

A Year in Review 3
by Sangita Gopal, Professor, Department of Cinema Studies

What If Gathering Together Liberated Us? 4
reflections by Anu Sugathan, Maia Wellborn, and Nishat Parvez

Multimedia Spotlight 7

"That Night" 8
by Jenée Wilde, Associate Teaching Professor, Department of English

Extreme Domesticity: The Labor of Care in Literary and Visual Culture 10
by Jenée Wilde, Associate Teaching Professor, Department of English

Ducks Rise to Support Undergraduate STEAM Fellowships at CSWS 12
by Jenée Wilde, Associate Teaching Professor, Department of English, Claire Jones, and Michelle Rogers

Faculty Research

Gender and Resistance: Recuperating Brazil's Black Past 14
by Lanie Millar, Associate Professor, Department of Romance Languages

Graduate Student Research

When the English breaks: art y etnografia in the margins of the state 16
by Kaito Campos de Novais, PhD Candidate, Department of Anthropology

Feminist Environmental Justice in Practice: Women as Agents of Change in the Niger Delta's Oil Conflict 18
by Oyeintarimoboere Azebi, Master of Arts, Department of Global Studies

Courting a Pan–Asian American Masculinity: Seattle's 1947 Oriental–American National Basketball Tournament 19
by Olivia G. Wing, PhD Candidate, Department of History

Changing How We Look at Postpartum Health 20
by Nicolette Molina, PhD Student, Clinical Psychology

Beyond the Reproductive Gaze: Producing Knowledge, Resistance, and Relief through Nigerian Women's Narratives of Endometriosis 22
by Precious Adejumobi, PhD Candidate, Department of Anthropology

Andean Women with No Future: Gender Stereotypes in the Literature of Political Violence in Peru 24
by Gloria Macedo-Janto, PhD Candidate, Department of Romance Languages

Highlights from the Academic Year

Thank You to Our 2025–26 Donors 25
2026–27 Research Award Winners 26
News & Updates 28
Research Interest Groups 29
End-of-Year Celebration 35
Looking at Books 36

CSWS Director Sangita Gopal, left, chats with Research Grant Fellow Joyce Chen, assistant professor of music, at the October Open House. The Center held themed parties for affiliates at Halloween and Valentine's Day / photo by Agnese Cebere.

Cover: Harvard Professor Durba Mitra presented the 2026 Acker–Morgen Lecture at the Jordan Schnitzer Museum of Art in May / photo by Agnese Cebere.

CSWS ANNUAL REVIEW **October 2026**
Center for the Study of Women in Society
1201 University of Oregon
Eugene, OR 97403-1201
(541) 346-5015
csws@uoregon.edu
csws.uoregon.edu

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

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

DIRECTOR Sangita Gopal, Professor, Cinema Studies
ADVISORY BOARD CHAIR Michelle McKinley, Professor, Law
RESEARCH DISSEMINATION SPECIALIST Jenée Wilde, Associate Teaching Professor, English
BUSINESS MANAGER Angela Hopkins
VIDEOGRAPHER Agnese Cebere
STUDENT WORKERS Perci Ereth, Lilly Law, Brooklyn Stearns

ADVISORY BOARD
Erin Beck, Associate Professor, Political Science
Courtney Cox, Assistant Professor, Indigenous, Race, and Ethnic Studies
Vikie DeRose, Professor, Chemistry and Biochemistry
Tannaz Farsi, Professor, Art
Heghine Hakobyan, Slavic Librarian, UO Libraries
Audrey Lucero, Professor, Education Studies
Gabriela Martínez, Professor, Journalism and Communication
Bex McFife, Jane Grant Dissertation Fellow, Sociology
Melissa Pena, Associate Professor, Music and Dance
Kristin Yarris, Professor, Global Studies

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

MANAGING EDITOR Jenée Wilde

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

©2026 University of Oregon

UNIVERSITY OF OREGON

INSIDE THIS ISSUE

One of my favorite roles at CSWS—besides putting together this publication—is helping University of Oregon students and faculty to share their funded research with our community. Whether I'm organizing and publicizing Noon Talks, conducting video interviews, or editing articles submitted for the *Annual Review*, I feel privileged to be one of the first to hear about the incredible research, scholarship, and creative work that our Research Fellows are producing.

For instance, during Winter and Spring terms, we held four Noon Talks by CSWS Research Grant Fellows (see back cover), two of which focused on research in South Asia. Sanjula Rajat, philosophy, talked about anti-trans politics in India, and Nishat Parvez, communication and media studies, discussed how tea shops serve as informal political spaces in Bangladesh. A third Noon Talk by Audrey Lucero, professor of education studies, shared results from a study of how K–12 teachers respond to constraints on equity-focused instruction in Oregon schools. Finally, Joyce Wei-Jo Chen, assistant professor of music, gave our first-ever live performance Noon Talk on music by Baroque women composers. Lucero and Chen also gave video interviews about their funded research that you can watch on our YouTube channel. Keep an eye on the CSWS event calendar for more Noon Talks in the coming year.

Our Jane Grant Dissertation Fellow typically gives a talk and writes an article for this publication during their fellowship year. However, Malvya Chintakindi, anthropology, has already done both as a previous Graduate Student Research Grant recipient, so she took the third option. Check out her video interview on our YouTube channel discussing how class, caste, and gender intersect in urban slums of Hyderabad to shape aspirations for "good life" for lower caste women engaged in the informal labor sector, which constitutes a whopping 80 percent of the Indian workforce.

This year I was amazed and thrilled to see the creativity of graduate students at our CSWS Research Fellows luncheons, which provide opportunities for grantees to meet each other, share their funded research, and network across departments and schools. In Spring, for example, I got to preview the multimedia projects of Hoda Sobhani, law, and Kaito Campos de Novais, anthropology. Sobhani shared a clip from her award-winning short, animated documentary film *That Night*, which takes viewers inside Iran's notorious Evin Prison for political prisoners on the night a major fire broke out (see story p. 8). Campos de Novais talked about creating the dreamlike collage images included in his multimedia ethnographic project on the politics of art and resistance among queer and trans Latine immigrants (see story p. 16).

Two articles by Research Fellows in this issue deal with women's health. Nicolette Molina, clinical psychology, discusses how sociological factors may contribute to postpartum suicide risk (p. 20), while Precious Adejumobi, anthropology, examines Nigerian women's narratives of endometriosis to question the sociocultural and gendered dimensions of the disease (p. 22). Also researching in Nigeria, Oyeintarimoboere Azebi, global studies, discusses feminist environmental justice and women as agents of change in the Niger Delta's oil conflict (p. 18).

Two articles in this issue take us to South America, where Fellows Gloria Macedo-Janto, Romance languages, examines gender stereotypes in the literature of political violence in Peru (p. 24), and Lanie Millar, associate professor of Romance Languages, discusses gender and resistance in art that recuperates Brazil's Black past. Finally, Olivia G. Wing, history, delves into historical archives to examine how a Pan–American masculinity was shaped by Seattle's 1947 Oriental–American National Basketball Tournament (p. 19).

I see many of our past and present Graduate Student Research Fellows at CSWS events, such as this year's Acker–Morgen Memorial Lecture in May. In this issue, 2023 Fellow Anu Sugathan, English, 2025 Fellow Nishat Parvez, communication and media studies, and 2026 Fellow Maia Wellborn, philosophy, all offer their takes on Harvard Professor Durba Mitra's lecture, "What If Gathering Together Liberated Us?" (p. 4).

From cross-disciplinary collaborations to deep dives into intersectional feminist research that fill gaps in fields and departments, CSWS Research Interest Groups have flourished over the last few years. Earlier this year, our six funded RIGs for 2025–26 shared their activities and outcomes at our annual RIG luncheon. You can read reports on their activities in this issue (p. 29).

CSWS continues to fund undergraduate research through our STEAM Summer Fellowships and Calderwood Seminars. Our 2026 STEAM Fellows spent the summer researching in a science lab and conducting a quantitative study of gendered dance forms (p. 12), while our Spring Calderwood Seminar introduced students to the labor of care in literary and visual culture (p. 10).

Finally, we invite you to look at our new *CSWS Impact Report: 1973–2023*, which shares 50 years of our history, research, programming, and advocacy at the University of Oregon. Go to csws.uoregon.edu/impact or email csws@uoregon.edu to request print copies. ■

—Jenée Wilde, Managing Editor

A Year in Review

My thoughts are with Dolly Parton, who has left us to shine in the sweet hereafter. I feel wonder at this woman, who for five decades crafted a unique career as an artist, philanthropist, and businesswoman, and who was adored across the ideological silos that seem to ceaselessly divide us. I first encountered her as a young girl in the song "9 to 5" and distinctly remember being mesmerized by the small frame, big hair, and that potent combination of toughness and joy that radiated from her. She reminded us that "you are just a step on the boss man's ladder," but this grim fact should never take away your will to fight for a better world. Dolly embodied and expressed many complex and contradictory realities, and perhaps this allowed her to resonate across the traditional partisan lines of red and blue.

A recent survey from the Pew Trust shows an American politics of more than two colors, with most people in a political middle encompassing values that crisscross binaries. Recent elections bear this out, with Angie Nixon and Abdul el-Sayed's wins in Florida and Michigan, among others. If they are the harbingers of a much-needed political realignment, Dolly is cheering them along! CSWS will always love you.

AY 2025–26 proved quite productive as we successfully launched new initiatives funded by your generous support. Among them were the 2025 Undergraduate STEAM Summer Fellowships, where the breadth and quality of applications motivate us to make this a funding priority in the future. What truly impressed us was how rigorously gender and intersectionality was at the core of each research project and their outcomes, as we documented in video interviews released during the year.

For example, Sophia Foerster's research on Ehlers-Danlos-Syndrome in Professor Nick Willet's lab focused on the unique biology of women's bodies to provide more targeted therapies. Her research questions were inspired by the difficult history of chronic inflammation in her own family. Advertising major Cing Dim's animated short "Can We Talk" explored wartime sexual violence among women in a religious minority in Myanmar and how, growing up in an immigrant family in Portland, this trauma was ever-present but unspoken. Dim felt CSWS's mission uniquely supported her quest for "intersectional, justice-oriented research," and her video was designed to empower survivors of sexual abuse. The injustices of patriarchy experienced by Anisha Srinivasan in her own family—what she calls a "failure of recognition"—structures the memory-recall study that Srinivasan devised to test the intersection of race and gender in memory biases. Mentored by CSWS affiliate and psychology professor Chanel Meyers, the fellowship helped Srinivasan to identify bias research as a core future interest, leading perhaps to graduate school. Finally, Alex Underwood's Queer Portrait Project was an all-ages, art activation series meant to facilitate intergenerational communication and friendships in Eugene and to combat the disappearance of queer archives—a commitment inspired by his mentor, CSWS veteran Julee Raiskin, and her pioneering work on the Eugene Lesbian Oral History Project.

What I found remarkable in all these projects—across disciplines and genres—is how each expressed that foundational feminist insight "the personal is political" and drew on "lived experience" emphasized by women of color feminists as the basis for research, theory, and activism. Each project unsettles the distinction between the private and public, explores systemic inequality, and invokes a collective. It's inspiring to see how these key insights of feminism energize the current generation to define the futures of feminist research and social action.

Another key accomplishment was an overhaul of the Faculty Research Grant program. This comes at a propitious time as financial challenges continue to shrink available resources for research and writing at the University of Oregon. We are now able to offer a more robust package that awards two Faculty Research Fellows a course release or a $15,000 research grant for the year. Plus, we still support a limited number of small Faculty Research Grants. The overwhelming response reassures us that this change was much needed, and we hope to sustain the expanded program with current resources. Here I must thank our business manager Angie Hopkins for her careful fiscal stewardship and efficient operations management.

It was such a pleasure this year to launch a redesigned, accessible website that highlights the cutting-edge research being done by our students and faculty through stories, short

Sangita Gopal

videos, and social media content expertly produced by our media team, led by Jenée Wilde, Agnese Cebere, and student workers Brooklyn Stearns, Imara Moore, and Perci Ereth. We also profile interesting new developments in feminist research beyond the UO and advocate for research fields where gender remains underserved. At once news source and archive, the CSWS website highlights dynamic and informative multimedia content. Please browse and let us know what we can do better!

As I enter my second and final term as Director of CSWS, I want to thank our Advisory Board for their hard work guiding updates to our governance documents in a complex process of revision that is now complete. Our Board now has a chair—thank you, Professor Michelle McKinley. This position is much needed to streamline communication between the Center and UO administration and to promote Board independence. I appreciate the guidance offered by the Office of the Vice President for Research and Innovation in instituting these new administrative structures. It was a pleasure this year to work with Interim VPRI Professor Geri Richmond—a pioneering figure in advocating for women in science and a great friend to CSWS. We wish her much success as she moves on to the next phase. We are excited to introduce the Center to our new leader and Duck, Professor Bethany Jenkins, and hope she will become a fan!

Always in your debt, the parting words are Dolly's: "I do wish you joy/And I wish you happiness/And above all this/I wish you love." ■

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

What If Gathering Together Liberated Us?

The Ford Lecture Hall is buzzing as students and faculty chat animatedly, plates of food and drinks in hand. At the front of the high-ceilinged room in the Jordan Schnitzer Museum of Art, guest of honor Dr. Durba Mitra chats amiably with CSWS Director Sangita Gopal. There's a delay while museum staff work to fix the podium's microphone, but no one is in a rush. Here in this windowless lecture hall, friends and colleagues catch up, laugh at jokes, and talk excitedly about their latest research. There's a communal feeling in this space that reflects the focus of tonight's talk: What if gathering together liberated us?

At the front, a staff person has a workaround for the failed sound system, and Dr. Mitra is ready. The full room hushes as Sangita begins her welcome, introducing our guest speaker and the legacies of Joan Acker and Sandra Morgen, for whom the lecture series is named.

Dr. Mitra is the Richard B. Wolf Associate Professor in Studies of Women, Gender, and Sexuality at Harvard University. Her scholarship brings together feminist political thought, sexuality studies, and global intellectual history. Her new book, The Future That Was: A History of Third World Feminism Against Authoritarianism *(Princeton University Press, 2026) describes how*

Third World women in the 1970s seized the means of knowledge production to fight against rising authoritarianism and imagine a future freer than our present.

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

The audience applauds as Dr. Mitra steps up to the podium, the cover of her new book projected on the large screen behind her along with the title of tonight's talk. In the audience, three CSWS graduate student research fellows jot careful notes so they can share their reflections with you.

Bex McFife (right), sociology PhD candidate and 2026 Jane Grant Dissertation Fellow, listens to Dr. Mitra's lecture / photo by Agnese Cebere.

Reflection by Anu Sugathan
Department of English

On May 13, Prof. Durba Mitra delivered the 2026 Acker–Morgen Lecture as part of CSWS's annual lecture series. Her talk primarily drew from Chapters 2 and 3 of her new book, *The Future That Was*. She discussed how Third World women (a term used as a language of solidarity and liberation among women in decolonizing and postcolonial contexts) built feminist knowledge across borders in the 1970s and 1980s through research, reports, conferences, organizations, books, archives, and protests. She also noted that the founding of CSWS coincided with this period of feminist scholarship, reflecting women's efforts to imagine more just futures amid rising authoritarianism.

What I found especially interesting was her attention to the different media forms through which women connected transnationally. Mitra also discussed how early "status of women" reports in the 1960s and 1970s often used varied methods such as illustrations, qualitative research, and close textual analysis. By the late 1980s, however, these reports became more standardized around surveys, demography, statistics, and policy language. Her discussion of the 1977 India report and Shirkat Gah's 1997 Pakistan report showed how cover images could powerfully frame feminist critique. At the same time, Mitra argued that standardized development reports, often shaped by UN, state, NGO, and foundation-funded research, made women visible as policy subjects while narrowing feminist thought into bureaucratic and social-scientific forms. This standardization left less room for political complexity, including issues of caste, class, sexuality, state violence, and minority oppression.

This connects to her reflection on the new book's cover, taken from Shahzia Sikander's *Infinite Woman* exhibition at Pilar Corrias, which she described as the image of the "sun as a horizon of possibilities." It is in fact a visual reminder that feminist knowledge is not only about documenting oppression, but also about imagining futures, solidarities, and different forms of freedom. ■

Photo left: Harvard Professor Durba Mitra speaks to a full house at the JSMA Ford Lecture Hall / photo by Agnese Cebere.

Anu Sugathan

—Anu Sugathan is a PhD candidate in English and recipient of a 2023 CSWS Graduate Student Research Award. She is also a coordinator for the Decolonial, Feminist Futures of Comics Studies RIG.

Maia Wellborn

Reflection by Maia Wellborn
Department of Philosophy

In my view, the most interesting aspect of Durba Mitra's critical genealogy was her emphasis on the ambivalence of collusion with state power, which operated as a strategic point of proliferation of third world feminist literature. Focusing on the genre of the "status report," Mitra showed that while research was carried out by localized women's groups, these reports functioned to "standardize," by the 1980s, approaches to women's status that contributed to an expanding domain of state-sanctioned (biopolitical?) authoritarianism and secularization.

Especially in the case of India's *Toward Equality*, which was published hastily in December 1974, the report envisages women's equality within discursive techniques of technocratic statehood. It embraced liberalist notions of equality while forfeiting accounts of lived experience, artistic elements, and intersectional approaches for quantitative social science, surveys, and comparative description. Only six months later would Indira Ghandi, India's first woman prime minister, declare the authoritarian measure that was a widespread afront to human rights. Writing about the democratization of women's possibilities required, ironically and counter-conductively, the "master's tools."

Mitra's guiding questions exceeded historiography. What were the aspirations—the hopes and dreams that motivated the work of feminist exemplars and organizations coalescing in the global south? Such interrogation also invites us as feminist scholars and practitioners to reimagine, in the present, what the absences and presences of the archives can *do*. Mitra shared photos from a Bengali conference of 1986 that depicts a group of women holding each other, animated and embracing. Despite borders and differences, these women had gathered and smiled. The photos contrast strikingly with the arid formalism of the social scientific report.

Mitra's lecture led to a vibrant Q&A about the role of third world feminist epistemologies, affective constellations, and communal practices. It also gave occasion for reflecting on the dreams of these women for a freer world—dreams whose collective promise and temporalities continue reverberating. ■

—Maia Wellborn is a PhD candidate in philosophy and recipient of a 2026 CSWS Graduate Writing Completion Fellowship.

Nishat Parvez

Reflection by Nishat Parvez
School of Journalism and Communication

"Third world feminism was, at its heart, a project of anti-authoritarianism." That line from Dhurba Mitra stayed with me long after the lecture ended. Listening to Dr. Mitra speak felt less like attending a formal academic talk and more like being guided through a history of feminist struggle, collaboration, and resistance across borders.

What stood out to me most was the way Dr. Mitra connected research with political survival. She spoke about women across South Asia, Africa, the Middle East, and other postcolonial societies who used reports, archives, workshops, and feminist organizations not simply to study women's lives, but to challenge authoritarian governments, militarism, and inequality. Before this lecture, I often thought about policy reports as distant academic or bureaucratic documents. Dr. Mitra helped me see them differently. Behind those reports were women traveling across countries, gathering stories, documenting injustice, and trying to make marginalized lives visible in political systems that often ignored them.

I was especially moved by her discussion of collaborations among women from India, Pakistan, and Bangladesh despite histories of violence, war, and political division in the region. The photographs and stories she shared made these histories feel deeply human rather than distant historical events. The lecture reminded me that research is never only about data or archives; it is also about relationships, memory, and collective care.

As someone researching media, gender, and informal political spaces in Bangladesh, I found myself reflecting on my own work throughout the lecture. Dr. Mitra's talk pushed me to think more carefully about whose voices become preserved, whose knowledge becomes legitimate, and how fragile spaces for critical scholarship can become during moments of authoritarianism. I left the lecture thinking not only about the past she uncovered, but also about the futures researchers are responsible for protecting and imagining together. ■

—Nishat Parvez is a PhD candidate in Communication and Media Studies and recipient of a 2025 CSWS Graduate Student Research Grant.

Multimedia Spotlight

The Center for the Study of Women in Society features a variety of multimedia content on our website (csws.uoregon.edu) and YouTube, Instagram, Facebook, LinkedIn, and Bluesky, including interviews, short features, lecture and panel discussions, and alumni testimonials. Subscribe and Follow today!

CSWS Spotlight on YouTube

Watch Center Director Sangita Gopal interview University of Oregon faculty about their work, the accomplishments of women in their fields, and feminist scholarship across disciplines. Recent spotlight interviews include: Joyce Chen, assistant professor of music; Stacy Alimo, professor of English and environmental studies; Eleanor Paynter, assistant professor of Italian, migration, and global studies; Valerie Sahakian, associate professor of earth sciences; and UO alumna Stephanie Mastrostefano, CG animation coordinator at Oregon's LAIKA Studios.

CSWS Initiatives and Programs

Watch highlights and testimonials from faculty and students in CSWS initiatives and programs. Recent interviews include: Jane Grant Fellow Malvya Chintankindi; Research Fellows Precious Adejumobi, Audrey Lucero, Ogbonnaya Okoro, and Hoda Sobhani; STEAM Fellows Cing Dim, Sophia Foerster, Anisha Srinivasan, and Alex Underwood; and highlights from our Research Interest Groups and Calderwood Seminars.

Share Your Accomplishments

In our expanded media environment, we want to hear about your funded research awards, academic and general-audience publications, recognitions and honors, and other successes related to the CSWS mission. Please send announcements along with a headshot and related images (1+ MB appreciated) to the CSWS Research Dissemination Specialist (jenee@uoregon.edu). You can also tag us on relevant social media posts. We look forward to celebrating you with our community!

Recent Videos

***CSWS Initiatives and Programs**: Faculty Research Fellow Joyce Chen, Music.*

***CSWS Initiatives and Programs:** Decolonial, Feminist Futures of Comics Studies RIG coordinators Anu Sugathan (left), English, and Kate Kelp-Stebbins, English.*

***CSWS Spotlight:** Past Advisory Board Member Stacy Alaimo (left), English, and Director Sangita Gopal, Cinema Studies.*

"That Night"

by Jenée Wilde, Associate Teaching Professor, Department of English

Hoda Sobhani holds her Grand Jurry Prize.

In 2025, Hoda Sobhani received a CSWS Graduate Student Research Grant to complete her award-winning animated documentary *That Night*. The short film takes viewers inside Iran's notorious Evin Prison for political prisoners from the perspective of Neda, a friend who was imprisoned there for protesting the death of Mahsa Jina Amini in September 2022. Neda was among the thousands of protesters arrested as the Woman, Life, Freedom movement erupted across Tehran, resulting in one of Evin's most congested periods in modern Iranian history. *That Night* delves into the harrowing experiences of inmates when a major fire broke out in the prison. Through Neda's story, the documentary provides a detailed insight into Evin's cells, her co-inmates' emotional turmoil, and their desperate attempt to find a glimmer of hope amidst the chaos.

Since its premier at DOC NYC in December 2025, *That Night* has screened at major international festivals, including Hot Docs, Santa Barbara International Film Festival, Annecy International Animation Film Festival, and the Dallas International Film Festival, where it received the Grand Jury Prize for Best Animated Short. Sobhani holds an MFA in Social Documentation from the University of California, Santa Cruz, an MA in Cinema Studies from Sooreh University in Tehran, and a BA in Theatre Directing from the University of Tehran. She graduated in June with a master's degree in conflict and dispute resolution from the UO School of Law.

Jenée Wilde: Why did you come to the University of Oregon?

Hoda Sobhani: I studied film in Iran, but it was mostly fiction film. Then when I moved to the US seven and a half years ago, I started the social documentation program at the University of California, Santa Cruz. We were doing all kinds of documentary producing, editing, and directing. After I finished that program, I entered the conflict and dispute resolution program here because I wanted to pursue more specifically conflicts in prison and to bring a focus on telling the stories of those in prison. So my focus in the conflict and dispute resolution program was around conflicts in prison and telling the stories in documentaries.

JW: Tell us about your film. What inspired you to make it?

HS: My film is called *That Night* and it's a short animation documentary. It's 11 minutes and we use rotoscope and 2D animation to go through Neda's journey. Neda is my protagonist who was inside of Evin Prison in Iran back in 2022 during the Woman, Life, Freedom movement. One night a fire broke out inside Evin Prison. This is the story of what happened to Neda and her cellmates that night and how they survived. What were their strategies, you know, and what were the emotions around what they were experiencing?

Neda has been my friend for more than 20 years now, so this personal connection I have to the subject was the main inspiration for me, because that night obviously I was very worried about her. There were all of these videos and news around a fire inside of Evin Prison, but we didn't have any connection, or even those who were in Iran, they didn't have any connection to inside of the prison, so for six or seven hours we were in complete uncertainty of if they are alive or not. A few days after she got released, it was very emotional for me to hear from her and to have this connection back. And so I thought, I need to document this survival strategy.

JW: Where were you in your own higher ed career at that point? Were you already at UO or was it before you came here? How did the project emerge from what you were already planning on doing with your career?

HS: I was here in the US and in Oregon, and I was about to start my program at UO. After I moved from Iran to here back in 2018, Neda got arrested for the first time, so 2022 actually was her second imprisonment. But the first time that she got imprisoned, it was back in 2019 when she was protesting for May Day or Labor Day, and she was inside of Evin Prison for a year at that time. That was the first year of my being here in the United States and being far from home.

When she got released after her first imprisonment, we started writing letters. She wrote about what she felt being in prison for 10 or 11 months, and for me how being far from home and my best friend being in prison felt, and all those matters. We wrote those letters not to make a film, but at that point, we were writing the letters just to heal the trauma experience, both for her and for myself. But then Covid happened, and I didn't have a film for my Master of Fine Arts back in UC Santa Cruz. I had to do a 20-minute documentary, and I turned those letters into it. But Neda was in Iran at the time, so I was not able to send that film to festival because it was not safe for her being in Iran and exposing her.

So the second time when she was inside of prison in the Woman, Life, Freedom movement, when she got released, we did this interview and she told me about that

A still image and movie poster from the award-winning animated documentary film That Night */ images courtesy of Hoda Sobhani.*

night, but I wasn't sure if I was going to make a film or not, because she was still in Iran. But after a few months, she left Iran and went to Germany as a political refugee. We were able to talk through that this is a time that we can expand on that interview and make a film to talk more about what's happening inside an Evin in Iran.

JW: Why did you apply for CSWS grant support and what did it allow you to do?

HS: I applied for the graduate student research grant because it was focused around, from my point of view at least, women and their experiences in different societies. And I found this was a fit for my film because it was Neda's experience inside of an authoritarian country like Iran, where there are so many hierarchies and everything that is happening to women in Iran. And also, I had the privilege to work with Dr. Sangita Gopal as her TA in one of the cinema studies courses.

This grant really gave me the opportunity to spend more time on sound and sound design and composing an original score for my film. I used some of the grant to pay for a composer. The original score of the film is really amazing to me, and I was so happy to be able to do that. And after that, I used some of the grant for applying and submitting the film to festivals, because there is a submission fee and it was really helpful for me.

JW: It sounds like the grant really did enable you to create the film and get it out there in the way that you wanted to.

HS: Yes, yes, it really helped me to finish the film and to be able to go through sound and color correction and all of those things that need money. That helped me to finish it as I liked, thank you.

JW: What's the reception for your film been so far?

HS: The reception for the film so far has been great. We did the premiere at DOC NYC in New York. It's the largest documentary film festival, so it was amazing to be there. And after that we have had it in a few film festivals, good ones like Santa Barbara International Film Festival, Hot Docs in Toronto, which is also one of the biggest documentary film festivals around the world, and we had a screening in Dallas International Film Festival a month ago, and we won the Grand Jury Prize for Best Animated Short film, which was amazing.

Right now, we are in the process of getting more resources and talking to different people about starting an Academy Award campaign in the early summer. So in summer we are going to spend time on that and then hopefully be nominated for an Academy Award next year.

JW: It certainly wouldn't be the first Iranian film represented at the Academy Awards, so good luck to you!

HS: Thank you! We are talking about selling the film, and we were hoping for a better offer but probably we will go with PBS. They want the film. The amount is not that high, but it's still good because so many people are going to watch it.

JW: Is there any last thing you want to say that you didn't get a chance to yet?

HS: I just want to say thank you to the Center for the Study of Women in Society and all of UO's faculty and departments who helped me and supported me through this journey. I was a student, you know, so it was very hard for me to find resources to make an animation film. Thanks to all of the professors on campus who supported me to make this happen. ■

—Jenée Wilde is the research dissemination specialist for CSWS. Editor's note: The dialogue above was edited for brevity and clarity.

Extreme Domesticity

The Labor of Care in Literary and Visual Culture

by Jenée Wilde, Associate Teaching Professor, Department of English

What did students learn in a CSWS Calderwood Seminar last spring focused on our domestic lives?

"We're talking a lot about the concept of the home, how that is represented by various forms of art," said Jayden Taylor, a junior majoring in music history and culture and comparative literature. "We've read memoirs, looked at photography, watched movies, and are really trying to dissect, what does it mean for something to be domestic? Is it explicitly connected to women? Is it more expansive than that? Who gets access to it? Things like that."

"We're talking about a lot of things that relate to the idea of being home and carving out that space for self-identification and living," said Vivian Price, a senior majoring in classics and comparative literature. "I think discussing this topic is important because we've historically ignored women and the home space. It's the center of a lot of change and growth."

"It has made me appreciate a lot of the domestic parts of my life, and also the people who have shaped my ideas of the domestic," said Nina Gomez, a senior general humanities major. "When I go into domestic spaces like my friends' homes, I'm looking at it now with a lot more intention and paying attention to the details of how their internal worlds are projected onto the external."

The experimental course, COLT 399 Extreme Domesticity: The Labor of Care in Literary and Visual Culture, was developed by Dawn Marlan, teaching professor and director of undergraduate studies for comparative literature, as one of our CSWS Calderwood Seminars in Public Writing. According to the syllabus, to "domesticate" is to tame that which is worldly, other, and wild. "But *home-work*—the labor of care—blurs the public/private distinction that undergirds the gendered, classed, and racialized separation of spheres. Rejecting 'domesticity' as if it were synonymous with complacency devalues this labor and forgets the uncanny, destabilizing potential inherent in the intimate and aesthetic encounters so central to domestic life." Moreover, the aesthetics and politics of domesticity "take on a new urgency with shifting political power structures in the US and the emergence of the glamorized trad wife on social media." By looking at and writing about essays, memoirs, films, and works of art centered in the domestic sphere, students in the course "grapple with competing narratives about the value of invisible labor performed by disempowered populations, endeavoring to make nuanced ideas about domesticity accessible to a broad audience and to take responsibility for interpreting cultural materials and shaping public discourses."

"It's a class that was inspired by Virginia Woolf's *A Room of One's Own*," Marlan said. "There's a moment where she talks about the kinds of things that get recorded as history are always monumental, masculinist contributions, like wars and industry, whereas the kinds of experiences that have been traditionally assigned to women and that have been traditionally experienced by women are invisible."

For a long time, Marlan has been interested the domestic realm and its connections to all kinds of other experiences that involve material culture and relationships of intimacy that are "the vital stuff of life and the stuff that has gotten left out, the stuff that's been marginalized, the stuff that's been devalued or at least undervalued," she said. "I think it's important to meditate on and think about this experience that has been so important to half of the population…It broadens the conversation about what matters."

Calderwood Seminars challenge students to grow as public intellectuals and writers in an intimate workshop setting. With the aesthetics and politics of domesticity as their topic of inquiry, students worked through spring term to build writing portfolios that included film and book reviews, museum exhibition wall texts, and personal essays. Classes involved discussions, collaborative editing workshops, guest lectures, and a museum visit, as well as independent research.

"I feel like I have a lot more awareness of what it is I'm writing, what purpose it's serving, and who might be seeing it, which then is helpful and informative for my revision process," said Chago Gause, a senior majoring in comparative literature. "We have a shared goal of just trying to create the best writing, and that in turn really takes a lot of pressure off and makes everything more enjoyable."

"I really like the collective feel of the

class—it very much feels like we're all a group of equals, all trying to help each other advance," said Ava Fawn, a freshman majoring in comparative literature and sociology. "I feel like in a lot of my previous essays, my audience was my instructor or a very academic setting, but I've now written film reviews, wall texts, and chapter reviews for a very basic audience, something to be published on a website. How much your writing changes when you change your audience is incredibly interesting. It's very freeing. I'm allowing myself to play with new things that I had sequestered off because they weren't academic enough, and I also think it's honing my own style. How do I want to convey my ideas? How artistic or academic do I want to sound? Finding the synthesis between those two things in my own writing is one of the biggest developments I've noticed from the seminar."

"The Calderwood Seminar puts the focus on the writing," Marlan said, "and that's something that has become increasingly difficult to teach—partly because of the advent of AI, and partly because of just how education has changed and what the emphases are on now. This is a rare opportunity to focus on student writing."

The CSWS Calderwood Seminars are funded through donations raised during our 50th anniversary and through a grant from the Calderwood Foundation. These CSWS teaching fellowships support six seminars across campus on gender-related topics over three years, including a course stipend that can be used to pay for guest speakers, field trips, class materials, and more.

"It's so wonderful that we got this outside funding to be able to do this," Marlan said. "I think most students feel like real learning happens when they have so much of a voice in the classroom, when they have so much individualized attention. It becomes this kind of conversation that feels organic and meaningful, where people are coming together and are very curious about what each other thinks. And for me, that's really what's at the heart of an education. It's not about entertaining the students. It's not about fancy technology. It's really about conversation. And you can only have these sorts of conversations when the classroom is small—and that's becoming increasingly rare and increasingly precious." ■

—Jenée Wilde is the research dissemination specialist at CSWS. Editor's note: Quotations in this story have been edited for brevity and clarity.

Dawn Marlan, right, discusses a photograph from Sally Man's Family Portraits *with her Calderwood Seminar students / photo by Agnese Cebere.*

Ducks Rise to Support Undergraduate STEAM Fellowships at CSWS

Fundraising on the University of Oregon annual day of giving surpassed our $5,000 goal to support undergraduate research on gender.

For Ducks Give 2026, donations to CSWS on May 14 raised $5,360 from 39 gifts and unlocked two challenge gifts: $500 from Beate Galda, and $2,500 from Thomas Beaumont. We thank all our donors for generously supporting the next generation of cutting-edge feminist research at the University of Oregon.

All gifts made to CSWS go to our Undergraduate STEAM Summer Fellowships, which create opportunities for cross-disciplinary collaborations among science, technology, engineering, arts, and mathematics (STEAM) faculty and students on campus and enhance pathways for underrepresented students in STEAM to succeed.

Through a competitive application process, CSWS selected biochemistry major Claire Jones and dance major Michelle Rogers as our 2026 STEAM Fellows.

A senior majoring in biochemistry and minoring in bioengineering, Jones conducted summer research for the project "Understanding Female–Specific Factors in Osteoarthritis" under the supervision of Associate Professor Nick Willett in the Willett Lab at the Phil and Penny Knight Campus for Accelerating Scientific Impact. Application materials state that the project aims to increase our understanding of how female-specific factors contribute to degenerative joint diseases such as osteoarthritis, which is characterized by chronic low-grade inflammation that can cause degradation of joint cartilage. Jones spent time over the summer culturing cells, planning experiments, and analyzing samples in the Willett Lab.

"Traditional animal models are limited in their translational value when studying sex-based factors," Jones' application noted. "Therefore, the objective of this project is to engineer a human-specific cartilage hormone microphysiological system (CHo-MPS) to study sex-specific hormonal factors such as the role of estrogen."

A junior majoring in dance and minoring in chemistry, Rogers conducted summer research for the project, "Partitions for Performance: A Summative Model for Analyzing Gendered Connotations in Dance" under the supervision of Assistant Professor Amy Swanson in the School of Music and Dance. According to application materials, the project "aims to develop a more objective approach to choreographic analysis that renders commonalities among 'feminine' and 'masculine' movement patterns discrete enough to represent mathematically." Rogers worked over the summer to quantify the component movements of a variety of dance forms that have a history of gendered connotation, used the resulting model to generate three distinct solo works meant to elicit gendered perceptions (feminine, masculine, or neutral), then analyzed the results when presented to an audience.

"Whether or not gendered movement patterns can be quantized using this specific format," Rogers' application noted, "the project will ultimately expand on movement as a mode of compliant and subversive gender expression for cis and genderqueer people alike."

The STEAM Fellowship provides grant funding for undergraduates ($3,000) and faculty mentors ($1,000) to partner on researched-based summer projects that support the Center's mission to create, fund, and share research that addresses the complicated nature of gender identities and inequalities. Final products for the fellowship may be in any genre, such as an article, website, comic, podcast, performance, or short film. Interviews with past STEAM Fellows discussing their research projects can be found on our YouTube channel.

As part of the application process, Jones and Rogers wrote personal statements that share how their experiences and goals reflect the CSWS mission. Their stories, shared below with permission, illustrate the importance of continuing these fellowships. ■

—Jenée Wilde, associate teaching professor of English, CSWS research dissemination specialist

Claire Jones Personal Statement

When I was in third grade, my parents signed me up for a summer basketball camp hosted by the Milwaukie High School girls' basketball team. On the first day I realized only two other girls had signed up for the camp. The organizers decided to combine us with the boys' camp for the rest of the week. The next day I arrived to a gym full of campers, the boys' high school basketball team, and coaches, and just us three girls. I felt intimidated and out of place in this new

Claire Jones

environment, but I continued to show up and played through the discomfort. By the end of camp, I'd improved my skills, had fun, gained confidence, and was proud I stuck with it.

Girls are twice as likely to drop out of sports than boys. This past summer I worked as a camp counselor. In the sports camps, girls remained underrepresented. Remembering how it felt to be one of the few girls, I made it my mission to be encouraging and approachable, and to serve as a visual representation for female athletes in male-dominated sports. I worked to build connections and empower girls to take up space and play confidently. I hope I inspired them to continue in sports and left them feeling they belonged.

I am grateful for the life skills I have gained through athletics and hope to see more girls benefit from similar experiences. I now carry these lessons into another male-dominated space of STEM. At times I have struggled and felt inadequate, but I use the perseverance and resilience I developed from my early experiences to push forward. These experiences have shaped my commitment to increasing representation for women in science. Greater diversity within the field is essential for driving research for historically underrepresented groups. I am proud to contribute to this effort and be joining a lab that is committed to advancing research on female-specific factors. ■

Michelle Rogers Personal Statement

Since childhood, I have consistently felt out of place. While it has most likely shifted over time through changes in age and location, there has always been something distinctly off with my perception of myself and the version of myself that I picture operating comfortably in the world around me. Something that only I can conceptualize and therefore something I have yet to accurately put into words.

My main respite has been the recent surge in stories and information I have been given as a university student that demonstrate the ways social categories are created in our society, the ways insecurity and uncertainty develop within a person, and the abstract nature of nearly every branch of science I once thought was absolute. I started my journey at the UO as a chemistry major seeking to understand the aspects of the world I cannot visually perceive. I wanted to be able to predict and appreciate the behaviors and reactions that run the globe with as much accuracy as possible. Overall, the idea of being able to explain elements of life that are initially mystifying sounded like a promise of importance and introspection; my own placement in the world made so little sense to me that I found agency and reassurance in being able to explain everything else besides myself. Despite the fact that chemistry is now my minor and dance is my major, I still feel a sense of childlike wonder when a new phenomenon or pattern surprises me with its existence in my elective classes. Its intricate beauty grounds me and gives me hope for the application of complex relationships to areas so widespread and ancient as the performing arts. There is little need, I feel, for artists to fear the sciences and vice versa, and I hope to show more and more people that they are capable of expanding their practices to new idioms through future works similar to this project.

By the end of my sophomore year at the UO, I had officially made dance my major after recognizing that I would live a life of regret if I did not pursue it as a future career. For chemistry, I have a deep fondness, but dance will forever live alongside

Michelle Rogers

water and air as a force I need to survive. This is meant both in a metaphorical and literal sense, as I had just completed 10 weeks of intensive group therapy while I was supposed to be enrolled in winter term. Being forced to confront the sources and patterns of my struggle demonstrated to me that compromising on my future for monetary or societal reasons alone was pointless. I needed to make my future personally precious if I wanted to make it past the age of 20, and fully investing in the art form that held me through all my dangerous moments was the most obvious way to make that happen.

Movement has also been a major mode of gender affirmation areas of my life since I recognized at 18 that I identify with being genderqueer more than I identify with being a woman. Considering I am almost always perceived as a woman due to my voice and appearance, it has become one of the only ways in which I can create worlds where my femininity is not the foremost subject matter of my existence. Where I can explore the shapes and images I display to the audience on my own terms. This project aims to honor dance's affirming abilities and gendered histories by delving deeper into movement as gender performativity and displaying agency through composition, and I hope that it can eventually help other queer dancers like me to feel a bit more held by the performing arts world. ■

Gender and Resistance

Recuperating Brazil's Black Past

by Lanie Millar, Associate Professor, Department of Romance Languages

Lanie Millar

In August, 2025, I descended from a tour bus into a misty morning on top of the Serra da Barriga, a mountain in Alagoas, Brazil. I was there as part of a tour of the Quilombo dos Palmares Memorial Park, a national heritage site commemorating the largest known community of fugitives from slavery (*quilombos*) in the Americas, which flourished throughout the 17th century. Before setting off on the tour, our guide, Mestre Gil, sat us in a circle. "How many of you know the story of Palmares? About Brazil's *quilombos*?" Almost everyone among our group of about 20—all Brazilians except for me—professed little knowledge of these complex polities, which were key to Black Brazilians' survival and cultural preservation during the 16th–19th centuries.

Mestre Gil explained that this ignorance was neither rare nor unexpected. Black Brazilians have had a limited presence in Brazil's recorded history since its independence in 1822, a lack that Mestre Gil said he regularly confronted as a high school teacher. Most of the group's participants did, however, know the basic story of Palmares's best known inhabitant, Zumbi (1655–1695). On the bus ride to the park, we had visited two statues of Zumbi, Palmares's famed leader who died in battle against Portuguese colonial forces.

As a researcher investigating literature, film, and art about Zumbi in the 20th–21st centuries, I expected Mestre Gil to start where most versions of Palmares offered in museums and textbooks begin and end: with Zumbi as an exceptional hero who resisted enslavement, often the only such resistance fighter in Brazil's 400-year history of slavery identified by name. Mestre Gil, however, told a different story. His was one of a complex confederation founded and led by a matriarch named Acotirene (Oliveira 1998, 23), a key architect of the defense strategies that Black and indigenous inhabitants of Palmares relied on for their survival. Mestre Gil's tour emphasized gender equity in Palmares's collaborative political and social structures. In his version, the collective guaranteed Palmares's century-long survival, rather than the individual male heroes frequently commemorated in public art and popular culture.

During the late 20th century, Zumbi became a cultural touchstone for activists and artists, especially those engaged in activism against racism. During the 1970s–1980s, for example, popular music associated with resistance against Brazil's military dictatorship (1964–1985) celebrated Zumbi as an exceptional warrior, and literature and film portrayed Palmares as a place from which his spirit of resistance could be recuperated (Ben 1974; Nascimento 1979; Diegues et. al. 1984; Gil 1984). In 1988, as the country ratified a new, democratic constitution after the dictatorship, state events also celebrated the 100-year anniversary of the abolition of slavery. Abolition and re-democratization were characterized by the state as two moments of collective liberation.

However, Black intellectuals and activists objected to casting abolition and democratization as acts of state benevolence. Rather, they argued that abolition and re-democratization

CSWS Holiday Party & New Faculty Welcome

Clockwise from upper left, Courtney Cox, Indigenous, Race, and Ethnic Studies, gets into the holiday spirit; graduate students play the Feminist Bingo icebreaker; Salomé Herrera, English, chats with Michelle McKinley, Law; and Fabienne Moore and Lanie Millar, Romance Languages, say hello / photos by Sarah Grew.

were hard-won changes led by Black historical actors who organized and struggled to bring them about (Nascimento 1998). Activists called instead for a day of Black Consciousness, which was finally federally recognized in 2011 as the Day of Zumbi and Black Consciousness, and celebrated on November 20, the day of Zumbi's death. What remained consistent throughout this period was the image of an exceptional male warrior struggling in battle against oppression. The heroic figure of Zumbi came to stand for the Black Brazilian community in general.

During the 21st century, as artists and writers have engaged more deeply with art as a mode of excavating the Black past, narratives of Zumbi and Palmares have undergone a transformation. More complex portrayals of Palmares de-emphasize Zumbi as a single Black patriarch, and focus instead on a wider vision of Palmares as a community, including women leaders such as Acotirene. Like Mestre Gil, these works represent the *quilombo* as a complex social and political space where cooperation and strategic collaboration were necessary for Palmares to operate as a physical and symbolic refuge (D'Salete 2018, 2020).

The story Mestre Gil told of Palmares is a reminder of how powerfully literature, art, and public memory interact. They have the capacity to shift the way we see history, and to help us imagine a more inclusive and just present. ■

—Lanie Millar is an associate professor of Spanish and Portuguese in the Department of Romance Languages. She received a 2025 CSWS Faculty Research Grant for this project.

REFERENCES

Ben, Jorge (Jorge Duílio Lima Menezes). 1974. "Zumbi." Philips Records.

Diegues, Carlos, et al. 1984. *Quilombo*. New Yorker Video.

D'Salete, Marcelo. 2018. *Angola Janga*. Polvo.

---. 2020. "Acotirene Aqualtune Lucrecia Dandara." 2020. Ink on Paper, 47.9 x 37.9 cm. Pinacoteca de São Paulo.

Gil, Gilberto. 1984. "Zumbi: A felicidade guerreira." WEA.

Nascimento, Abdias. 1979. *Sortilégio II: Mistério Negro de Zumbi Redivivo*. Paz e Terra.

---. 1998. Speech in the Federal Senate of Brazil, May 13, 1998, https://www25.senado.leg.br/web/atividade/pronunciamentos/-/p/pronunciamento/226669.

Oliveira, Eduardo de. 1998. *Quem é quem na negritude brasileira*. Congresso Nacional Afro-Brasileiro/ Secretaria Nacional de Direitos Humanos do Ministério da Justiça.

When the English breaks

arte y etnografia in the margins of the state

by Kaito Campos de Novais, PhD Candidate, Anthropology

This text and collages are a reflection about my vivência in the making of my ethnographic research, which investigates the artistic practices of Latin American diasporas and exiles in Oregon.

A photography exhibition at a theater called Milagro in Portland shows glimpses of hope in urban-scapes: an attempt to inhabit the present tense, according to the artista who I just discovered not only is from my hometown Goiânia but also attended the same university as I did down there. A mural downtown Eugene, made by a Latine artista who months ago taught me to paint gender-bending ribbon eels in a workshop for trans liberation, conceals a message of pleasure inside a colibri kissing a rhododendron. In a Tiki bar on cinco de mayo, a group of Latine drag queens protest the persecution of immigrants by lip-syncing to Mexican hits. Each month a maestra and cultural keeper organizes talleres de arte for Latina mothers and their families inside a museum. This time we are embroidering the memories of our home countries together. Later, the maestra takes me to a book club in the public library where a Cuban poet talks about his creative process and longings. That day I learn there is a route all the way from Mexico to California, through Oregon, and up to the state of Washington, where artistas go circulating their culture and weaving a net of peoples and places to gather around Latin American arte. Those are some of the scenes and lessons I encounter doing fieldwork. But I am not telling you everything. There is more about this world that I cannot afford to describe.

The more I encounter other Latine artistas, more I learn about what is possible to say, write, and create under political precarity. There is a common force affecting both our crafts (arte and etnografia) which is state repression. With these interlocutors I share not only vivências of diaspora, but also the struggle to self-express under conditions of silencing. During interviews and daily interactions, I am constantly listening to stories that never quite finish, hesitations, and... Something unclear, often called "climate," "news," "what's happening," something hunting us, about to knock our doors, about to stop us on traffic, something I can't quite name, gets disappeared. This is why most of the data I gather comes in fragments, metaphors, and absences. This is not just self-censoring. Censoring is about a loss while what we do is generative. The absences we give each other are saying a lot. They're mutual protection, risk assessment, negotiation of trust. When we meet, it's as if we had secretly agreed that better is to refuse objectivity and be vague so to feed our hope that none of us will get kidnapped after we say goodbye. Most importantly this not-telling makes an alternative mode of narrating our thoughts to each other. It is in the void of coherence and clarity that the imagination is ignited to build other kinds of stories, feelings, images. When the English breaks, we turn to arte.

Lately I have unapologetically started exploring writing my etnografia in broken English (which is also the way I sound if you could hear me speaking). This means I've decided to be intentionally using oralidade, mixed languages, typos, unclearness, circling, and using multimodal means of telling, such as collages, photos, videos, and illustrations. This is not an original or new thing I am inventing out the blue. I'm inspired by the many feminist anthropologists who opened the ways to speaking academically through affection and multisensoriality, and allowing the subjective, the intimate, and the vulnerable as valid sites for writing (Behar 1996, Pink 2011). I'm inspired by Chicana feminist Glória Anzaldúa (2012) and the hybrid ways we can manifest creatively in borderlands (of language, culture, nation, gender, sexuality, race). I'm inspired too by Brazilian Black feminist Conceição Evaristo (2021) and her concept of escrevivência, a writing through the lived experience, where the racialized gendered body inscribes knowledge from within. I'm inspired finally by queer Latino scholar José Esteban Muñoz' (1999) idea of *disidentification*: to perform through the hegemonic in-between refusal and assimilation. This way, my broken English plays between my craving for being understood and inability of saying ideas deemed too risky for the mouth to spell it out in the normative way.

See these images as one manifestation of this broken English. They are the first thing I wrote from fieldwork. Rather than illustrating or decorating the text, these images are a form of narrative evoking imaginary landscapes that come directly from the heart. Conjured visions of what it feels like doing anthropology in this world. ■

—Kaito Campos de Novais received a 2025 CSWS Graduate Student Research Grant for this project.

REFERENCES

Anzaldúa, Gloria. 2012. *Borderlands/La Frontera: The New Mestiza*. 4th ed. San Francisco: Aunt Lute Books.

Behar, Ruth. 1996. *The Vulnerable Observer: Anthropology that Breaks Your Heart*. Boston: Beacon Press.

Evaristo, Conceição. 2021. *Escrevivência: A Escrita de Nós*. São Paulo: Fundação Itaú Social.

Muñoz, José Esteban. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: University of Minnesota Press.

Pink, Sarah. 2011. "Multimodality, Multisensoriality, and Ethnographic Knowing: Social Semiotics and the Phenomenology of Perception." *Qualitative Research* 11 (3): 261–76.

Dreamlike collage images from the multimodal dissertation of anthropology PhD candidate Kaito Campos de Novais are created from historic photographs of, clockwise from above left, Knight Library, Johnson Hall, Condon Hall, and administration buildings.

Feminist Environmental Justice in Practice

Women as Agents of Change in the Niger Delta's Oil Conflict

By Oyeintarimoboere Azebi, Master of Arts, Department of Global Studies

In 2002, in an oil field in the Niger Delta, 200 to 300 women, farmers, mothers, and grandmothers from the Ijaw and Itsekiri villages walked onto a Chevron exploration site and simply refused to leave. They had no weapons. Their only threat was one that struck terror into the company's representatives: they undressed, and, in their culture, for a woman to bare herself before men who have wronged her community is an act of profound, irreversible shame upon those men. This demonstration lasted ten days, after which Chevron promised to build new schools, clinics, and provide jobs for their husbands and sons. By 2003, none had materialized. So more than 600 of the women came back and took nearly 700 oil workers hostage until their demands were met (Ikelegbe 2005).

The Niger Delta is one of the most oil-rich places on earth. It sits on the Atlantic coast of southern Nigeria, sprawling across 70,000 square kilometers of creeks, mangrove forests, wetlands, and fishing communities. In 1956, oil was discovered in Oloibiri, Bayelsa State. Over 60 years, the region has experienced what a 1983 report by Nigeria's own national oil corporation quietly described as a situation in which "there has been no concerned and effective effort on the part of the government, let alone the oil operators, to control environmental problems."

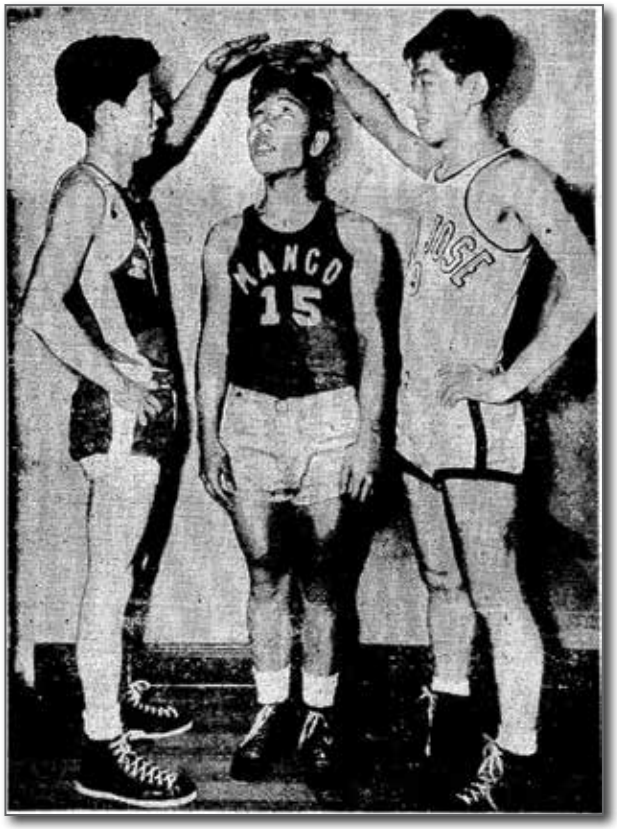
Between 1976 and 2001, there were 6,817 recorded oil spills in the Niger Delta (UNDP 2006). Environmental damage costs the Delta an estimated $758 million every year. Gas has been flaring illegally, the Nigerian courts declared it a constitutional violation in 2005, yet as recently as 2011, Shell had not stopped. The United Nations warned that reversing the damage could take 25 to 30 years (UNEP 2011). In Bodo, a community in Rivers State whose very name means "on the sea," two pipeline ruptures in 2008 and 2009 released over 560,000 barrels of crude into the rivers, leaving mangroves blackened, fish washed ashore dead, and women who had gathered periwinkles and crabs from those waters since childhood with nothing (UNEP 2011).

In communities like Ikarama and Obunagha in Bayelsa State, women make up 60 to 80 percent of the agricultural labor force (Okon 2002). They fetch water, grow cassava, yams, and plantains, feeding their families from the soil. When a river is poisoned by an oil spill, it is a woman who discovers it because she went to collect water or harvest her crops. When gas flares coat the crops in black soot and vegetables stop growing, it is a woman who watches the harvest fail and wonders what her family will eat that night. Ebi, an environmentalist from Bayelsa State, who founded a youth organization called Youth for Environmental Sustainability and Development after witnessing the damage oil spills brought to host communities, described it plainly: "As women, we are the backbone of our communities. Our contribution includes food security, economic stability, and family well-being. Our voices are crucial." And yet, for most of the Niger Delta's modern history, those voices have been precisely the ones left out of the room. Whenever there are meetings with multinational oil companies, women are rarely invited, and when they are, their concerns are noted and set aside. Compensation flows only through male community leaders, fathers, and first sons, whom Nigerian customary law recognizes as landowners. Women whose farmland has been destroyed receive nothing for their land, their contaminated water, or the cancers that stem from the pollution. When I asked a community development chairman why no woman had ever held his position, despite women being most affected, he acknowledged the tradition plainly. "Women were not meant for these roles," he said. It had been that way since his forefathers.

Oyeintarimoboere Azebi

In Bodo in 2015, women dressed in tattered sackcloth and carried their fishing nets to a demonstration. They were not performing poverty, they were living it, and they made the world look. Their protests contributed to a landmark compensation agreement with Shell. In Obunagha, women gathered health data on their sick children and filed petitions. In Ikarama in 2022, after another major spill, women blocked access roads until state environmental agencies arrived. Organizations like the Kebetkache

NIGER DELTA, continued on page 21



Courting a Pan–Asian American Masculinity

Seattle's 1947 Oriental–American National Basketball Tournament

by Olivia G. Wing, PhD Candidate, Department of History

Left: A newspaper clipping of players in the Oriental-American National Basketball Tournament in Seattle / image provided by Olivia Wing.

In 1947, eight Asian American men's basketball teams traveled from California, Oregon, Utah, Illinois, Hawaii, and British Columbia to Seattle, Washington to play ball in the first Oriental–American National Basketball Tournament (OANBT). The four-day tournament concluded with a social dance honoring the victorious team and runners-up, as well as an Outstanding Player award to an individual player. The goal of the tournament was purportedly simple: to identify the most gifted Asian men's basketball team in the United States. The tournament, however, was the first of its kind. Prior to WWII, the Asian American sporting landscape was largely segmented by national origin and region. By defining the boundaries of the OANBT in terms of pan–Asian identity and geographic scope, these games signaled the creation of the figure of the Asian American male athlete—a figure representing new norms of masculinity and patriotic national belonging for Asian immigrant communities seeking to enact social mobility in the postwar period.

Organizers of the OANBT closely aligned the tournament with postwar American nationalism. Promotional material for the tournament's first year narrated the games as a metaphor for war, equating athletes to soldiers, calling the court a "battlefront," and alluding to game rules as codes of honor ("Oriental–American Basketball" 1947). Seattle's Chinese and Japanese American veteran's committees, the Cathay Post 186 and the Nisei Veterans Committee, organized and co-sponsored the tournament's first few years and proceeds from the games went to deceased veterans' families. The basketball players that competed in these games, therefore, represented an extension of the patriotic service rendered by fellow Asian Americans during the war. During WWII, military service among second- and third-generation Chinese and Japanese American men was instrumental in legitimizing Asian immigrant communities' claims to American belonging and loyalty (Wong 2005, Hsu and Wu 2015). Veteran organizations' involvement in organizing a national sporting event illustrates that they saw sports as a useful avenue for representing values of masculinity for their community that were perceived as widely honorable—similar to their own miliary service.

So why basketball? For one, basketball's popularity as a sport was on the rise in the United States following WWII. In addition, the sport itself was relatively young and had room for up-and-coming players and leagues to make their mark on the game. For context, the National Basketball Association did not consolidate until 1949—a full two years after the first Seattle tournament took place. As a game, it differed significantly from the version we see on screens today. The modern-day version of basketball has become inextricably intertwined with blackness, an association that builds on racial stereotypes about Black men's height, size, and athletic ability—all physical traits that became synonymous with the new style of gameplay that emerged in the late 1950s and 1960s when leagues integrated (Goudsouzian 2010).

BASKETBALL, continued on page 21

Changing How We Look at Postpartum Mental Health

by Nicolette Molina, PhD Candidate, Clinical Psychology

When people think about the postpartum period, they often picture joy, bonding, and new beginnings. For many people, that is part of the experience. Yet the months after childbirth can also bring exhaustion, isolation, financial strain, shifting identity, and emotional pain difficult to name out loud. For some, this distress becomes life-threatening. In 2022, mental health conditions accounted for more than one-quarter of pregnancy-related deaths, and nearly half of those mental health-related deaths were suicides (Centers for Disease Control and Prevention 2026). These numbers make clear that postpartum mental health can introduce private struggles or individual clinical issues. It is also a public health issue shaped by the conditions surrounding people before, during, and after childbirth.

My research begins from that tension: What do we miss when we study postpartum suicide risk as if it lives only inside an individual person?

With support from the Center for the Study of Women in Society, I developed a program of work examining self-injurious thoughts and behaviors during the postpartum period. This phrase refers to a broad range of experiences, including thoughts of hurting oneself, thoughts of dying, suicide-related thoughts, and behaviors such as planning or communicating intent to attempt suicide. These experiences are often studied through individual risk factors, such as depression or sleep problems. These factors matter *and* they do not unfold in isolation.

Nicolette Molina

Pregnancy and postpartum are deeply embodied experiences, *and* they are also social and political experiences. A person's mental health during this period may be shaped by access to health care, paid leave, childcare, stable housing, family support, financial security, racism, immigration policy, reproductive health policy, and fears about how systems may respond if they say, "I am not okay." My work asks how we can better understand postpartum suicide risk when we take those contexts seriously.

This project grew into three related studies. The first was theoretical. In that paper, my coauthors and I proposed a reproductive sociopolitical framework for understanding self-injurious thoughts and behaviors. We argued that reproductive transitions, including puberty, menstruation, pregnancy, postpartum, and menopause, are not only biological events. They are also shaped by medicine, education, policy, stigma, and systems of power. This framework shifts the question from "Who is at risk?" to "When, and under what conditions, does risk emerge?"

The second study focused on socioeconomic context. Rather than treating socioeconomic status as a single number, we examined income, education, debt, financial stress, social support, and perceived social standing. Taken together, these factors revealed more complex combinations of socioeconomic characteristics, including participants with moderate material resources but substantial financial stress. Participants in lower and middle socioeconomic groups were more likely to report self-injurious thoughts postpartum than those in the most advantaged group. Emotion dysregulation was associated with higher risk across groups, while mindfulness appeared more relevant among participants with fewer socioeconomic resources. This suggests coping skills may matter more under greater external stress, though they cannot replace health care, housing, childcare, safety, or economic security (Molina et al. 2026).

The third study examined psychological and socioecological factors together. I tested whether postpartum self-injurious thoughts and behaviors were associated with rumination, emotion dysregulation, sleep quality, mindfulness, and feelings about parenting. Rumination, or repetitive negative thinking, emerged

MENTAL HEALTH, continued on page 23

NIGER DELTA, continued from page 18

Women Development and Resource Centre, founded in Port Harcourt in 1999, have built something that functions almost like a parallel governance system, training women to understand their rights, document pollution, and speak at shareholder meetings in California on behalf of communities in Rivers State. Their executive director once stood before Chevron's CEO and described what oil had done to the bodies of women in the Delta: early menopause, cancer, infertility. She was speaking for people who could not afford a plane ticket, but whose suffering had traveled the world anyway.

What is happening in the Niger Delta is not a distant environmental story. It is a story about who gets to decide what happens to a place, and who bears the cost when those decisions go wrong. Decades of law-making have produced over 120 environmental acts in Nigeria (Aghalino 2004), yet enforcement remains weak, penalties are negligible, and communities are still being poisoned. The gap between what is written and what is lived falls almost entirely on women. They have responded not with despair, but with tireless creativity, cooperative farming, peaceful demonstrations, and international advocacy. They have built a movement not because they were waiting for someone to lead it, but because no one else was going to. As Ebi put it: "To encourage women's participation, we need to include them in local, national, and international decision-making processes." That is not a radical demand. It is the most basic one, and in the Niger Delta, women have been making it loudly, persistently, against considerable odds for a very long time. ■

—Tari Azebi graduated in June with a master's degree in global studies. She received a 2025 CSWS Graduate Student Research Grant.

REFERENCES

Aghalino, S. O. 2004. "Oil Mineral Exploitation, Environmental Deterioration and Public Policy in Nigeria." *Calabar Journal of Politics and Administration* 2 (122): 39–50.

Ikelegbe, Augustine. 2005. "The Economy of Conflict in the Oil Rich Niger Delta Region of Nigeria." *Nordic Journal of African Studies* 14 (2): 208–234.

Okon, Emem. 2002. Cited in Environmental Defenders Network (EDEN) field documentation.

UNDP (United Nations Development Programme). 2006. *Niger Delta Human Development Report.* Abuja: UNDP.

UNEP (United Nations Environment Programme). 2011. *Environmental Assessment of Ogoniland.* Nairobi: UNEP.

BASKETBALL, continued from page 19

Asian American men contended with a different set of stereotypes dating back to the nineteenth century that rendered them either transgressively feminine or threateningly brutal (although still small in stature, e.g., Fu Manchu, The Cheat) (Sueyoshi 2018). But in 1947, players themselves did not shy away from advertising smallness as a key component of their identities as athletes. The OANBT's own slogan, for example, read "Season's Biggest Little Tournament" and their promotional materials and program describe players as "efficient" and "smooth" and compliment the "speed and drive" that players' size enabled on the court. They leaned into making their size a component of how they represented their sporting culture and skill to each other to exercise control over the existing racial language around their value as athletic competitors and claims to masculinity. Most importantly, the inclusion of Chinese, Japanese, and Filipino American players in the tournament signals a concerted interethnic effort to exert control over derogatory racial narratives shared among Asian immigrant men.

By basing representations of their masculinity in a popular American sport and subverting racialized language to describe their own style of gameplay, Asian men could excel in this tournament without forcefully challenging the status quo. And by consolidating previously siloed teams into a larger pan–Asian competition, organizers gave Asian American basketball players a larger stage upon which to prove their athletic skill. Most importantly, the OANBT provided a literal arena for men to articulate a new version of masculinity for the postwar period. This tournament faded a mere decade after it began, but it provides a window into the forgotten history of Asian American basketball. ■

Olivia Wing

—Olivia Wing is a PhD candidate in history and a recipient of a 2025 CSWS Graduate Writing Completion Fellowship.

REFERENCES

Goudsouzian, Aram. 2010. *King of the Court: Bill Russell and the Basketball Revolution*, University of California Press.

Hsu, Madeline Y. and Ellen D. Wu. 2015. "'Smoke and Mirrors': Conditional Inclusion, Model Minorities, and the Pre-1965 Dismantling of Asian Exclusion," *Journal of American Ethnic History* 34 (4): 43–65.

"Oriental–American Basketball Tournament Souvenir Program." 1947. Wing Luke Museum Archives, December.

Sueyoshi, Amy. 2018. *Discriminating Sex: White Leisure and the Making of the American "Oriental,"* University of Illinois Press.

Wong, K. Scott. 2005. *Americans First: Chinese Americans and the Second World War*, Harvard University Press.

Beyond the Reproductive Gaze

Producing Knowledge, Resistance, and Relief through Nigerian Women's Narratives of Endometriosis

by Precious Adejumobi, PhD Candidate, Department of Anthropology

"They said the 'dirty blood' will come out when I give birth," 33-year-old Fola (pseudonym) shared with fresh realization of the false hope she was offered about 20 years ago. She anticipated childbirth as a potential source of relief from her debilitating menstrual cramps, but experienced disappointment when confronted with infertility, another symptom of endometriosis.

In my work on the lived experiences of women who have endometriosis in Nigeria, I "collect" women's illness narratives to interrogate the sociocultural and gendered dimensions of the disease, how medicine and culture intersect to shape women's lives, and how women enact their agency as they pursue care and cure. I suggest that endometriosis is currently viewed through what I call a "Reproductive Gaze"—a lens through which women's diseases are understood and treated solely in relation to women's reproductive capacities. Why, in Fola's case for instance, was endometriosis not considered as a possible diagnosis for over two decades? Why did she have to experience infertility to get diagnosed? How did the disease come to be reduced to "bad blood"? Why was her pain dismissed and why was her healing hinged on her future reproductive capacity?

Endometriosis is a severely underdiagnosed chronic, systemic, inflammatory disease with over 10 percent prevalence rate among reproductive-age women globally. It occurs when tissue similar to the uterine lining grows outside the uterus: in the pelvic area or farther away on different organs like the diaphragm, the brain, the skin, and elsewhere. Its most common symptoms include heavy and painful menstruation, chronic pelvic pain, infertility, chronic fatigue, painful urination, painful bowel movement, and cyclical chest pain. More than 190 million women are affected globally, many of whom do not get diagnosed for up to 11 years (Tragantzopoulou 2024).

Precious Adejumobi

Women experience the disease differently depending on the surrounding culture, access to healthcare, availability of experts and treatment technologies, and several other factors (Mecha et al. 2022). In Nigeria, women's experiences are shaped by the lingering effects of the myth that endometriosis does not affect Black women, by inept medical systems, and by local cultures that normalize women's pain through silence and stigma and prioritize pregnancy and childbirth over women's quality of life. In fact, many Nigerian women only get diagnosed with endometriosis when they experience infertility, as deeply held taboos around women's bodies and menstruation discourage women from talking about their symptoms (Fawole et al. 2015).

With generous support from CSWS through the Graduate Student Research Grant, I conducted preliminary research in Nigeria and had the opportunity to listen to the stories of women who live with this difficult disease in the country. Based on these encounters with Fola and other women, I came to recognize illness narratives as sites of knowledge production, women's storytelling as a form of resistance, and our shared conversations as moments of relief. As our conversations moved from storytelling to venting, confiding, mourning, reflection, meaning-making, and, at times, hopeful conclusions, I began to situate women's individual experiences within the broader biomedical and cultural structures that silence, dismiss, and stigmatize such expressions. Nigerian women's

MENTAL HEALTH, continued from page 20

as the strongest psychological factor. Clinically, this makes sense. Postpartum distress may become especially painful when someone feels trapped in cycles of worry, shame, or perceived failure without enough rest, support, or space to recover. I also tested whether chronic stress and neighborhood disadvantage, measured through geocoded addresses, changed these associations. In this sample, I found limited evidence that these broader structural indicators shaped risk directly or changed psychological associations. I do not interpret this to mean context does not matter. Instead, I see it as a measurement lesson. Some structural indicators may be too broad or distant to capture how power and privilege shape postpartum distress day to day. More proximal indicators, such as personal financial strain, may better reflect how structural inequities are lived.

Taken together, these studies changed how I think about postpartum suicide risk. They clarified that distress is patterned by the environments in which people are trying to survive. Self-injurious thoughts may be connected to rumination or emotion dysregulation, but those processes may also be shaped by the resources, stressors, supports, and social conditions surrounding people during pregnancy and postpartum. CSWS support helped me move from a single dissertation idea toward a broader program of research on reproductive mental health, social inequity, and self-injurious thoughts and behaviors. My hope is that this work contributes to a larger shift in the field away from asking only what is wrong within a person, and toward asking what conditions make suffering more likely, what resources make survival more possible, and what systems need to change so postpartum people can move from surviving to thriving. ■

—Nicolette Molina received a 2025 CSWS Graduate Student Research Grant for this project.

REFERENCES

Centers for Disease Control and Prevention. 2026. "Pregnancy-Related Deaths: Data from Maternal Mortality Review Committees." Maternal Mortality Prevention. Last modified April 20, 2026. https://www.cdc.gov/maternal-mortality/php/data-research/mmrc/.

Molina, Nicolette C., Madeleine Bruce, Parisa R. Kaliush, Eric Matsunaga, Elisabeth Conradt, and Sheila E. Crowell. 2026. "Postpartum Self-Injurious Thoughts Vary by Socioeconomic Status: The Moderating Effects of Mindfulness and Emotion Dysregulation." *Journal of Affective Disorders* 407 (August): 121756. https://doi.org/10.1016/j.jad.2026.121756.

such expressions. Nigerian women's narratives produce subjective and embodied knowledge that biomedicine has failed to generate and are a counter-narrative to problematic biomedical disease theories about endometriosis. These include longstanding assumptions that endometriosis primarily affected "intelligent" and "perfectionist" White women who chose their careers over getting pregnant early, and not Black women who were presumed to reproduce early and frequently. These ideas were prevalent until the late 1970s (Aimakhu and Osunkoya 1971; Kistner 1979).

By sharing their stories and naming actors and systems that contributed to their prolonged suffering, Nigerian women enact narrative resistance against cultures of silence around women's health and redirect focus from reductionist views of endometriosis as a mere reproductive issue. So, when I invite a woman to tell me about her life with endometriosis, she may choose like Fola to describe her experience with menstruation, pain, dismissal, gaslighting, painful sexual intercourse, expectations of endurance, job loss, betrayal, gossip, infertility, reproductive pressures, stigma, anxiety, depression, support, diagnosis, treatment, and any other subject she considers important, even if society deems it a taboo. It is in the deep exhales, the wordless smiles, and the long embraces that follow our conversations that I recognize relief from the burden of silence many women living with endometriosis bear in addition to chronic bodily and social suffering. ■

—Precious Adejumobi received a 2025 CSWS Graduate Student Research Grant for this project.

REFERENCES

Aimakhu, V. E., and Osunkoya, B. O. 1971. "Endometriosis externa in Ibadan, Nigeria." *American Journal of Obstetrics and Gynecology* 110 (4): 489–493. https://doi.org/10.1016/0002-9378(71)90689-2.

Fawole, Adeniran O., Folasade A. Bello, Olayinka Ogunbode, Akin-Tunde A. Odukogbe, Gerald C. Nkwocha, Kelechi E. Nnoaham, Krina T. Zondervan, Adesina Akintan, Rukiyat A. Abdus Salam, and Michael A. Okunlola. 2015. "Endometriosis and associated symptoms among Nigerian women." *International Journal of Gynecology & Obstetrics* 130 (2):190–194.

Kistner, Robert W. 1979. *Gynecology: Principles and Practice*. 3rd ed. Chicago: Year Book Medical Publishers.

Mecha, Ezekiel O., Joseph N. Njagi, Roselydiah N. Makunja, Charles O. A. Omwandho, Philippa T. K. Saunders, and Andrew W. Horne. 2022. "Endometriosis among African Women." *Reproduction and Fertility* 3 (3): 40-43.

Tragantzopoulou, Panagiota. 2024. "Endometriosis and Stigmatization: A Literature Review." *Journal of Endometriosis and Pelvic Pain Disorders* 16 (2): 117–122.

CSWS 2026–27 Funding Deadlines

Faculty Research Grants and Fellowships:

October 26, 2026

Graduate Student Research Grants and Jane Grant Dissertation Fellowship:

January 25, 2027

Undergraduate STEAM Summer Fellowships:

March 29, 2027

Research Interest Group Funding:

May 3, 2027

csws.uoregon.edu/funding

Andean Women with No Future

Gender Stereotypes in the Literature of Political Violence in Peru

by Gloria Macedo-Janto, PhD candidate, Department of Romance Languages

During the years of internal armed conflict in the Andean country of Peru (1980–2000), as the Truth and Reconciliation Commission (TRC) concluded, Andean women were victimized because of their gender and ethnicity. They played a significant role in the search for the disappeared and in caring for the survivors. However, their contributions have been recognized only from a paternalistic perspective, positioning them as minor heroines of their Andean communities. For this reason, their voices have not been included or taken into account in constructing the overarching narrative of the 20 years of political violence.

In my dissertation, entitled "New Methods of Reading Andean Women's Roles in Narrating Political Violence in Peru," I draw on theories of gendered memory, Andean studies, colonialism, and decolonial feminist studies to help ensure that my research contributes to a deeper understanding of the voices of Andean women.

In Chapter 1 of my dissertation, I examine literature, showing how my analysis of Andean women's testimonies contrasts with the literary texts and cinematic works of the time. The first fictional stories that portray the violence of this era were written by male authors who had greater access to writing, publishing, and distributing their texts (Cox 2000, 2008). I analyze three of these stories: "Camino largo" by Julián Pérez Huarancca, "Al filo del rayo" by Enrique Rosas Paravicino, and "Ñakay Pacha" (The Time of Sorrow) by Dante Castro. The authors are three prominent writers who have received awards and recognition. Therefore, without questioning the literary quality of these stories, I examine the representation of women and, in particular, of Andean women. The selected texts are three of the most widely read stories from that era, in which women appear primarily as figures with unfulfilled dreams, abused, murdered, deluded when they are active, or passive and victimized, almost voiceless and narratively replaceable.

This portrayal of Andean women in early literature on violence, as well as their inclusion in the most important anthologies compiled by scholars in the years following that period, reveals a lack of knowledge about Andean women and the Andean world. They expose the absence of a critical apparatus to perceive Andean women beyond stereotypes and thus relegate Andean women to exotic roles, or to roles of support, accompaniment, or inaction (Guiné et al. 2019).

In these stories, these women are given names that already imply certain characteristics (Flor "flower," Rosa "rose," Adelaida "noble appearance"); they assume passive roles, serving as companions or supporters of subversive groups. This is contradictory, even within the stories themselves, because although they were given these names to be part of the narratives, they do not always conform to what is expected of them. In general, the women who appear in these stories are young and from the Andes. Also, while men of all ages appear, the stories do not portray young girls or older women. Their stories are limited to a specific moment in their lives, in relation to others or to the context. These are not stories about them. They are never the protagonists.

Gloria Macedo-Janto

The Andean woman in these three literary stories of violence is a young "guerrillera." She is portrayed as a political subject within the context of violence, but her psychology is not explored further. Her characterization is superficial and does not delve into her inner world or her motivations. These three stories, like others about violence, have contributed to creating a stereotype of the Andean woman who, when she is a leader, is defeated. Likewise, the woman is always defined by the presence of others—she is the daughter of, the sister of, or the partner of someone else who happens to be more significant in the text. The implications for understanding the representation of Andean women shape their characteristics and their agency and have an impact on the narrative not only of the political violence that began in 1980, but on the narrative of violence in general. ■

—Gloria Macedo-Janto received a 2025 CSWS Graduate Student Research Grant for this project.

REFERENCES

Cox, M. 2000. *El cuento peruano en los años de violencia*. San Marcos.

---. 2008. Bibliografía anotada de la ficción narrativa peruana sobre la guerra interna de los años ochenta y noventa (con un estudio previo). *Revista de Crítica Literaria Latinoamericana*, 68: 227–268.

Guiné, A., Felices-Luna, M., Dietrich, L., Zapata, A., Romero-Delgado, M., Boutron, C., Meneses, P., Gilbonio, O., and Malek, P. 2019. *Género y conflicto armado en el Perú* (2nd ed.). Groupe de Recherche Identités et Cultures—GRIC Université Le Havre Normandie.

Thank You to our 2025–26 Donors

The mission of the Center for the Study of Women in Society gives University of Oregon scholars the support they need to make a difference in the world. 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 across national and global issues and inform our vision of justice.

Mail a check payable to "CSWS–UO Foundation" to: University of Oregon Foundation, 1720 E. 13th Avenue, Suite 410, Eugene, OR, 97403-2253. For more information about giving to CSWS, please contact us at 541-346-5015 or go to csws.uoregon.edu. To make a major bequest, please contact the UO Foundation directly at 541-346-2113.

CSWS received 49 gifts totaling nearly $9,000 for AY 2025–26, including donations during Ducks Give 2026, the UO's annual day of giving, in support of the CSWS Undergraduate STEAM Summer Fellowship (see article this issue). We thank you, our 2025–26 donors, for your ongoing support of our mission:

Network for Good

Precious A. Adejumobi

Felipe T. Alonso III and Lanie M. Millar

Akwasi B. Assensoh and Yvette M. Alex-Assensoh

Kemi Balogun

Corinne Bayerl and Martin Klebes

Thomas A. Beaumont and Mary A. Beaumont

Louise M. Bishop and James W. Earl

Elizabeth Bohls

Lara Bovilsky

P. Lowell Bowditch

Gonzalo Bustamante Moya

Margaret Costigan Carlson and Scott P. Carlson

Dustin A. Dawson and Sierra M. Dawson

John J. DeCaro and Marcia Bowles DeCaro

Victoria J. DeRose

Rebecca C. Dinwoodie

Jean E. Falls

Lynn D. Feekin

Beate Galda

Kathi R. Graue and James R. Graue

Melissa M. Gustafson and Christopher N. Schatz

Jamie Hays Szelc

Salome Herrera

Nathalie C. Hester and Craig I. Weicker

Sara D. Hodges

Kathellen Johnson

Stephen F. Lamb and Nancy Y. Cheng

Anne Laskaya

Melissa S. Lucash and John W. McNabb

Dave A. Malone and Gloria Malone

Lisa A. Mazzei and Phillip C. Prince

Michelle A. McKinley

Leah W. Middlebrook

Krista M. Chronister and Mark Chronister

Paul W. Peppis and Libby Wadsworth

Daniel A. Reece and Leslie Steeves

Camisha Russell

Jack T. Ryan and Kathryn Snell-Ryan

Hadee M. Sabzalian and Leilani R. Sabzalian

Valerie J. Sahakian

Libby Scholz

Deric B. Shults

Aye Thuzar

Jena P. Turner

Elena M. Villa

Julie L. Voelker-Morris and Robert J. Voelker-Morris

Jenée J. Wilde

CSWS Congratulates 2026–27 Research Award Winners

The Center for the Study of Women in Society awarded $102,000 for scholarship, research, and creative work on women and gender at the University of Oregon for AY 2026–27. A total of 21 grants and fellowships were given to 15 graduate students, two undergraduates, and four faculty members.

Sociology doctoral candidate Bex McFife won the prestigious Jane Grant Dissertation Fellowship for their project, "Gen(der)italia: Pelvic Physical Therapy, Genital-focused Interactions, and Liberatory Embodiment in Healthcare." The Jane Grant Fellow receives a $27,000 stipend and UO student health insurance for the academic year. In addition, the Office of the Vice President for Research and Innovation (OVPRI) provides tuition remission for the academic year.

In the project abstract, McFife notes that US biomedicine serves white supremacy, patriarchy, and capitalism not only through unjust distributions of health, wellness, and quality of care, but also by keeping us alienated and distanced from our own bodies. "However, there is a counter-model of care in which patients are encouraged to feel their bodies more rather than less—often with transformative results. Pelvic physical therapy (PPT) addresses pelvic floor conditions (pain, incontinence, sexual dysfunction, childbirth impacts, etc.) by manually treating pelvic anatomy via the vagina, rectum, and/or external pubic area. Although PPT is often believed to be only for women, it is appropriate for people of all genders and anatomies and thus offers an opportunity to examine how gender, sex, and power shape our perceptions of bodies."

Bex McFife

McFife says that PPT is a window into gender itself, as genitalia and reproductive processes are fundamental to ideas about biological sex and thus gender and race at large. Through interviews with providers, recipients, and focus groups, McFife analyzes "how patients and providers navigate the social complexity of extended clinical genital touch in the context of biomedicine, embodied social norms, gender-based violence, and queer, trans, intersex, racialized, disabled, and traumatized lived experience," thus bringing more trauma-informed and liberatory care practices into healthcare.

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

CSWS also awards summer Graduate Writing Completion Fellowships to support one or more doctoral students who are in the early stages of their dissertation and who were runners-up for the Jane Grant Fellowship. This year, one writing completion fellowship was awarded to philosophy doctoral candidate Maia Wellborn for the project, "Against Disclosure: On the Lived Experience of Revealing Trans Existence," which explores how trans people negotiate compulsory disclosure and are held captive to normative gendered frames, arguing that nondisclosure is necessary for living gender concretely.

Students Claire Jones and Michelle Rogers were named this year's Undergraduate STEAM Summer Fellows (see story this issue). Supported by Ducks Give donors, this undergraduate fellowship creates opportunities for cross-disciplinary collaborations among science, technology, engineering, arts, and mathematics (STEAM) faculty and students on campus and to enhance pathways for underrepresented students in STEAM to succeed.

This year, for the first time, CSWS awarded a competitive new Faculty Research Fellowship that provides one course release for 2026–27 to pursue work on any aspect of the study of women and gender. The first recipients of this fellowship were Smadar Ben-Natan, assistant professor of global studies, for the project "Truth and Weaponization: The Polarization over Conflict-Related Sexual Violence in Palestine/Israel after October 7," which explores how the war created a crisis of truth and conflicting loyalties in feminist analysis and activism;

and Hannah Thomas, assistant professor of dance, for the project "Joy in the City," a dance residency-to-performance workshop for Black women dance artists in collaboration with UO students.

In addition, one research award was eligible for funding 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 Giustina funding went to sociology doctoral candidate Alejandra Pedraza for her project "Borderlands of Belonging: The Mobility Pathways of Latinas in Oregon's Racialized Spaces," which explores how limiting pressures to upward mobility persist even after educational and professional milestones are reached.

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

Jane Grant Dissertation Fellowship

Bex McFife, Sociology, "Gen(der)italia: Pelvic Physical Therapy, Genital-focused Interactions, and Liberatory Embodiment in Healthcare."

Graduate Writing Completion Fellowship

Maia Wellborn, Philosophy, "Against Disclosure: On the Lived Experience of Revealing Trans Existence."

Graduate Student Research Awards

Oscar Boakye, Communication and Media Studies, "Chills from the Labor Ward: Rethinking Culture and Religion as Underlying Barriers to Maternal Healthcare in Ghana."

Jolly Dee, Anthropology, "Embodied Inequities: Gendered Experience, Inflammation, and Chronic Pain Among Transgender and Nonbinary People in the United States."

Anantaa Ghosh, Comparative Literature, "Life Narratives and Archival Silences: Reconstructing the Histories of Kotal, Ao, and Rathnamal."

Sophie Glasswell, Sociology, "Ultrarunning Beyond the Binary: LGBTIQ+ Athletes and the Queer Potential of Sports."

Sabina Mensah, Environmental Studies, "Women, Food Sovereignty, and Postharvest Management in Northern Ghana."

Gowri Nair, English, "Precarious Girlhood: Reading Keum Suk Gendry-Kim's *Grass*."

Gretchen Nihill, Psychology, "Towards a Gender Diverse Social Vision: Gender Identity and Expression Outside the Gender Binary."

Alejandra Pedraza, Sociology, "Borderlands of Belonging: The Mobility Pathways of Latinas in Oregon's Racialized Spaces" (Giustina Fund).

Sanjula Rajat, Philosophy, "Hindu Nationalism, Reproductive Justice, and the Politics and Possibilities of Trans Reproduction in India."

Mariana Rivera, Indigenous, Race, and Ethnic Studies, "Embodying Excess, Resisting Colonialism: The Art of Aesthetics of Excess."

Hulda Sakyi, Global Studies, "Women, Food Sovereignty, and Postharvest Management in Northern Ghana."

Julie Williams-Reyes, Philosophy, "Technoscience and Feminist Metamorphoses of Fanon's Historical Racial Schema."

Asako Yonan, Indigenous, Race, and Ethnic Studies, "Objects of Kinship: Soft Power, Hardbodies, and the Recoding of Fetish with/in the Nikkei Diaspora and Asian American Visual Culture."

Undergraduate STEAM Summer Fellowships

Claire Jones, Biochemistry, "Understanding Female-Specific Factors in Osteoarthritis" (Nick Willett, faculty advisor).

Michelle Rogers, Dance, "Partitions for Performance: A Summative Model for Analyzing Gendered Connotations in Dance" (Amy Swanson, faculty advisor).

Faculty Research Fellowships

Smadar Ben-Natan, Global Studies, "Truth and Weaponization: The Polarization over Conflict-Related Sexual Violence in Palestine/Israel after October 7."

Hannah Thomas, Dance, "Joy in the City" (performance and workshop).

Faculty Research Awards

Erin Beck, Political Science, "Engaging Men and Shifting Masculinities to Prevent Violence against Women and Girls."

Nissryne Dib, Cinema Studies, "Natural" (short film). ■

The inagural CSWS Faculty Research Fellowships were awarded to Smadar Ben-Natan (left), Global Studies, and Hannah Thomas, Dance / photos courtesy of Ben-Natan and Thomas.

Freedman named a Williams Fellow

Alisa Freedman, professor of East Asian Languages and Literatures, has been named a 2026 Williams Fellow by the UO Office of the Provost. This prestigious award recognizes innovative teachers who have demonstrated an extraordinary commitment to undergraduate education by challenging their students academically, creating an engaged and inclusive learning environment, striving to improve the learning process, and fostering collaboration within or beyond their departments.

Alisa Freedman

A scholar of Japanese literature and popular culture, Freedman recently has been working as a Fulbright Scholar to elevate women's scholarship in Vietnam by teaching courses and workshops on academic publishing in Ho Chi Minh City and Hanoi.

Balogun, Mann win Excellence in DEI Awards

Kemi Balogun, associate professor of women's, gender, and sexuality studies, and Bonnie Mann, professor of philosophy, were recipients of the 2026 Excellence in Diversity, Equity, and Inclusion Award from the College of Arts and Sciences. The award acknowledges exceptional and innovative contributions to advancing DEI across various facets within the college. From teaching and research to community outreach and organizational change, recipients of the award are recognized for making a lasting impact.

Schmitke, Thorsson win Distinguished Teaching Awards

Alison Schmitke and Courtney Thorsson are among the recipients of the 2026 Distinguished Teaching Awards from the UO Office of the Provost.

Schmitke, undergraduate degree program director in the College of Education, received a Herman Specialized Pedagogy Award for her work in curriculum design and creating equity-centered learning experiences during her 17 years on the faculty.

Thorsson, associate professor of English and faculty fellow, Clark Honors College, received a Herman Award for Specialized Pedagogy for her approach in teaching students that criticism can be an act of joyful creation by infusing her classes with innovative materials, such as curated music playlists, museum visits, and guest talks from visiting scholars.

Stephen elected to AAAS

Lynn Stephen was elected to the American Academy of Arts and Sciences, with 250 other leaders in academia, industry, the arts, and more. Stephen is Philip H. Knight Chair and Distinguished Professor of Arts and Sciences in the Department of Anthropology. She focuses her research on immigration and asylum, gender-based violence, race, and Indigenous communities in Mexico, Guatemala, and the diaspora in California and the Northwest. She emphasizes Indigenous epistemologies and public accessibility through films, websites, and scholarly publications and is the author of 15 academic books and more than 100 articles and chapters.

Mazzei receives AERA Dangerous Coagulations Award

Lisa Mazzei, professor in the College of Education, received the Dangerous Coagulations Award from the American Educational Research Association's Critical Posthuman and Postfoundational Studies in Education Special Interest Group.

Lisa Mazzei

The award recognizes collaborative research teams whose scholarship advances post-foundational studies in education and pushes the boundaries of educational research through innovative and interdisciplinary methods. Collaborator Alecia Jackson was also recognized as part of the award.

Eisen receives NSF grant for climate and neurobiology research

Biology professor Judith Eisen, along with two other collaborators in the Department of Biology, has received a $500,000 National Science Foundation award, co-funded by the Kavli Foundation, for the project, "NiCE: The Intersection of Pollutants and Temperature on the Neurobiology of Reproduction."

Nancy Cheng receives Fulbright Specialist Program Award

Nancy Cheng, professor in the College of Design, has received a 2026 Fulbright Specialist Program Award. Through the program, Cheng will complete a project at Universidad Científica del Sur focused on educational and training activities that exchange knowledge and build partnerships, with an emphasis on the use of Oregon softwood in sustainable building.

Charise Cheney wins History of Education Society book award

Charise Cheney, professor in the Department of Indigenous, Race, and Ethnic Studies, received the Robert L. Hampel Outstanding Book Award from the History of Education Society. The award recognizes the most outstanding book on the history of education published in the previous year. Cheney was honored for her book *Blacks Against Brown: The Intra-racial Struggle Over Segregated Schools in Topeka, Kansas* (University of North Carolina Press, 2024).

Dubois wins global health book award

Zachary Dubois, associate professor of anthropology, has won the Center for Global Health Book Award from Arizona State University for *Sex and Gender: Toward Transforming Scientific Practice* (Springer Nature, 2025), coedited with Anelis Kaiser Trujillo and Margaret M. McCarthy. This open access book explores the entanglement of sex and gender, suggesting that they are co-constituted in ways that have not been fully understood. The biennial CGH Book Award highlights exemplary scholarly work, published in

At a recent CSWS Research Fellows luncheon, Ogbonnaya Okoro (left), Folklore and Public Culture, talks about his research project as Solmaz Kive, Architecture, Joyce Chen, Music, and CSWS staff Lily Law and Angie Hopkins listen / photo by Agnese Cebere.

book form, that places people first in our understanding of global and/or local health challenges.

Paynter receives book award honorable mention

Eleanor Paynter, assistant professor of Romance languages, has received an honorable mention for the 2026 Felicia Krishna Hensel IDDS Book Award by the International Studies Association for *Emergency in Transit: Witnessing Migration in the Colonial Present* (University of California Press, 2024). Paynter's book responds to crisis framings that dominate migration debates in the global north and reformulates Europe's so-called "migrant crisis" from a sudden disaster to a site of contested witnessing where competing narratives threaten, uphold, or reimagine migrant rights.

Weiss honored by Pakistan University

Anita M. Weiss, professor emerita of international and global studies, has been named "Distinguished Honorary Professor of Sociology" for her lifetime of scholarship on women and gender issues in Pakistan, by the Vice Chancellor of Quaid-e-Azam University, the premier postgraduate public university in Pakistan.

TENURE AND PROMOTIONS

CSWS is delighted to congratulate those members of the UO community who have received tenure and promotion this year, and especially to faculty in our CSWS community: Margaret Alexander, Associate Librarian, UO Libraries; Corinne Bayerl, Teaching Professor, Clark Honors College; Erin E. Beck, Professor, Political Science; Cecilia Enjuto Rangel, Professor, Romance Languages; Sangita Gopal, Professor, Cinema Studies; Melissa Graboyes, Professor, History; Maile S. Hutterer, Professor, History of Art and Architecture; Leah K. Lowthorp, Associate Professor, Anthropology; Dyana P. Mason, Professor, Planning, Public Policy, and Management; Fabienne Moore, Professor, Romance Languages; Gabriela Pérez Báez, Professor, Linguistics; Gretchen Soderlund, Professor, School of Journalism and Communication; Sarah D. Wald, Professor, Environmental Studies; and Lesley Jo Weaver, Professor, Global Studies.

RESEARCH INTEREST GROUPS

Decolonial Philosophies Collaboratory RIG

The Decolonial Philosophies Collaboratory at the University of Oregon completed a productive and ambitious year, the highlight being the organization of the Decolonization and Global Justice Conference, held January 22–24, 2026 at the Erb Memorial Union. The conference brought together more than 40 scholars, artists, attorneys, and community organizers from institutions across the United

States and internationally, representing a genuinely transdisciplinary approach to decolonial thought and practice. The conference was conceived as a space for critical inquiry at the intersection of decolonial, postcolonial, anticolonial, Indigenous, and anti-imperial feminist frameworks. From keynote addresses to individual panels, feminist perspectives shaped the intellectual architecture of the event throughout all three days.

The Friday keynote address, "The Post that Never Came: From Postcolonial to Decolonial Thought," was delivered by Dr. Nada Elia, associate professor of ethnic studies at Western Washington University and a member of the Palestinian Feminist Collective. Dr. Elia's scholarship sits precisely at the intersection of transnational feminism, decolonization, and gender justice, and her address set the tone for the conference's engagement with feminist decolonial theory. Her work, including *Greater than the Sum of Our Parts: Feminism, Inter/Nationalism, and Palestine* (Pluto Press, 2023), centers gender as constitutive of—not supplementary to—liberation struggles in Palestine.

A Friday afternoon panel titled "Feminisms" was one of the conference's most thematically focused sessions on gender. Moderated by Kristin Yarris, director of UO's Department of Women's, Gender, and Sexuality Studies, the panel featured four presentations on gender: an examination of oil extraction and reproductive health in the Niger Delta; a study of Dalit embodiment and cinematic resistance; a theoretical exploration of queer utopian solitude; and an analysis of transfeminine digital narratives and subject formation. Other gender-focused presentations included one on the gendered experience of displacement among Palestinian women, and a panel that addressed memory, silence, and trauma in South Asian nationalist contexts—arenas in which women's voices and bodies are consistently at stake. The somatic workshops led by Wemi Ayannubi and Laura Diamond of Conflict Artistry on both Friday and Saturday mornings offered embodied, feminist-informed practices for working through collective trauma and resistance.

The conference was co-sponsored by the UO Department of Women's, Gender, and Sexuality Studies, the Department of Women, Gender, and Sexuality Studies at Oregon State University, and the UO Center for the Study of Women in Society, reflecting broad institutional recognition of the event's relevance to feminist scholarship.

The Decolonial Philosophies Collaboratory is grateful to CSWS for its

Pictured are participants and organizers of the Decolonization and Global Justice Conference, held in January at the University of Oregon and organized by the Decolonial Philosophies Collaboratory RIG / photo courtesy of Mariam Nadeem.

support, which made possible a conference that elevated feminist and gender-conscious frameworks as essential to the ongoing work of decolonization. We look forward to continued collaboration.

—Mariam Nadeem, coordinator

Considering Contemporary Women's Studies and Black Studies Contributions to Postfoundational Methodological Thought in the Social Sciences RIG

The RIG met weekly for 90 minutes for the entire academic year. Each term was organized around a particular theme, and we established a Canvas page for each term. We offered the option for graduate students to register for reading credits if desired.

In Fall term, the RIG read book chapters and articles focused primarily on contemporary feminist philosophy of science and social science influenced by European continental philosophy and science and technology studies such as Annmarie Mol (2021), Anna Tsing (2024), Karen Barad (2015, 2020), Isabel Stengers (2023), Deboleena Roy (2018), Jasbir Puar (2020), and others.

In Winter term, the RIG read book chapters and articles focused primarily on contemporary Black studies and Black feminist theories of inquiry, such as Sylvia Wynter (2003, 2015), Zakiyah Iman Jackson (2022), Saidiya Hartman (2018, 2019), Fred Moten (2017), Tina Campt (2017), Kara Keeling (2019), and others.

In Spring term, the RIG read book chapters and articles that explicitly bring these literatures together in the service of anti-oppressive scholarship, such as Jasbir Puar (2024), Ezekiel Dixon-Roman (2023), Fikile Nxumalo (2021), Zakiyyah Iman Jackson (2022), Sarah Truman (2019), and others.

While not everyone was able to attend every meeting, there was a core group that participated for the entire year. In total, more than 40 faculty and graduate students accessed the readings and attended at least some of the discussions. Some of the departments represented included: English, Environmental Studies, Philosophy, Special Education, Education Studies, Journalism, and Indigenous, Race, and Ethnic Studies.

At a recent CSWS Research Interest Group luncheon, Education Studies faculty Lisa Mazzei and Jerry Rosiek share how their weekly reading group meets to discuss contemporary feminist philosophy of science and social science, Black studies and Black feminist theories of inquiry, and anti-oppressive scholarship / photo by Agnese Cebere.

The organizers and participants are most grateful for this opportunity made possible by funding provided by CSWS and the access to other RIG organizers and participants.

—Lisa Mazzei and Jerry Rosiek, faculty coordinators

Feminist Science and Technology Studies RIG

The Feminist Science and Technology Studies (STS) RIG met several times this year to discuss multiple texts, develop a critical mass of interdisciplinary community, and begin to set goals for the future of the group that are coordinated with the individual research and professional aspirations of our members.

Fall term was spent primarily familiarizing ourselves with one another's work and developing a shared set of goals for the year. This included surveying the field and homing in on particular areas, scholars, and publications of interest. These meetings helped us gain a clear sense of our membership, their interests, and the possibilities for our group across the term. Further, meeting together multiple times across the course of the term helped develop a preliminary sense of community as we began working toward shared research goals.

By the beginning of Winter term, we had sufficient momentum to begin hosting reading discussions. We met three times during Winter term to discuss a 20th anniversary special issue of *Catalyst: Feminism, Theory, Technoscience*. The brief yet insightful provocations offered in the issue generated important discussions within our group surrounding alternative methodologies, creative projects, and open-access resources that could inform members' individual dissertation chapters, conference papers, and course syllabi.

Based on our engagement in Winter term, we were able to meet five times during Spring term, along with the addition of two

Feminist Science and Technology Studies RIG member Gen Witter / photo by Agnese Cebere.

new members. As a result, we were able to discuss selections from three academic monographs, all of which were provided in hard copy to our members via CSWS RIG funding: Katherine Hayles' *Bacteria to AI: Human Futures with Our Nonhuman Symbionts* (University of Chicago Press, 2025), Michelle N. Huang's *Racial Beings: Experiments in Asian American New Materialisms* (Duke University Press, 2026), and Banu Subramaniam's *Botany of Empire: Plant Worlds and the Scientific Legacies of Colonialism* (University of Washington Press, 2024).

To help the group more readily identify points and passages of interest as well as record significant takeaways from each reading discussion, we provided multiple virtual Padlets where members could share their thoughts about each reading. At the end of our discussions of each text, we allotted a portion of time to discuss how each member might use the given text. The variety of responses was reflective of the multiple, overlapping goals of each member, including: engaging with Huang's methodology of plot-centered analysis in dissertation chapters; using Hayles' overview of foundational works in feminist STS (via Karen Barad and Donna Haraway) as an introduction to feminist STS in a future undergraduate course; and applying Subramaniam's historicization of botany as a scientific discipline to the production of colonial logics of othering vis Sylvia Wynter's "Coloniality of Being" and "decipherment."

Gowri Nair, Decolonial, Feminist Futures of Comics Studies RIG member, and Olivia Matsuoka, Feminist Science and Technology Studies RIG coordinator at the RIG luncheon / photo by Agnese Cebere.

Our final event of the year was held in Week 10 in the Knight Library's DREAM Lab and served as both a celebration of our group's accomplishments across the course of the year, as well as an informal writing workshop that displayed the generative intersections amongst our members' works in progress. Each member was invited to share a two-page excerpt from their own research that intersected with feminist STS. This workshop time highlighted the value of our community's reading discussions and offered members an opportunity to showcase how the group had informed their research while also continuing to provide support for ongoing projects, including dissertation chapters and conference abstracts.

—Olivia Matsuoka, coordinator

Javay Frye-Nekrasova, Pedagogistas: Feminist Pedagogies Lab RIG member, and Sanjula Rajat, Decolonial Philosophies Collaboratory RIG member at the RIG luncheon / photo by Agnese Cebere.

Feminist Pedagogistas RIG

This academic year, the Feminist Pedagogistas RIG continued with our biweekly meetings to discuss approaches to feminist pedagogy for practical application in our classrooms. We developed actionable activities to engage in resistance against the attacks being experienced in higher education presently and began disseminating the theorizations and ideas developed within our RIG.

Throughout the academic year, the RIG engaged in generative conversations around our present realities in higher education and what we can do as feminist pedagogues to remain in alignment with our values in and outside the classroom. We also discussed engaging in acts of resistance that can lead to positive change and protecting members of our community in more precarious positions such as international students.

Multiple members of the RIG collaborated on and submitted to the Lewis & Clark College Gender Studies Symposium, presenting on academic freedom and its relationship to feminist pedagogy in our present political climate. The panel was titled "'Is this Play About Us?': Surviving,

Pedagogistas RIG faculty coordinator Kristin Yarris at the luncheon / photo by Agnese Cebere.

Thriving, Resisting, and Educating within Women's, Gender, and Sexuality Studies Amidst Political Attacks and Institutional Barriers" and featured Dr. Leslie Selcer, Dr. Jinsun Yang, Javay Frye-Nekrasova, Suenia De Azevedo, and Yui Yamada. From this panel, Dr. Selcer and Frye-Nekrasova also submitted a manuscript from their presentation for publication to the AAUP Special Edition Journal on Academic Freedom. Though it was rejected, they are working on submitting it to another journal.

The RIG is currently working on a collaborative paper that explores animal companions and the role they play in our feminist pedagogy and approaches to teaching. This co-authored manuscript is being prepared for submission to a *Frontiers* open-access journal. The manuscript includes Dr. Kristin Yarris, Dr. Yu-Fang Cho, Dr. Tian Walker, Suenia De Azevedo, Sophie Glasswell, Javay Frye-Nekrasova, Alejandra Pedraza, and Nishat Parvez. This paper builds on the research and theorization of UO Professor Erin McKenna's work on animal pragmatism, expanding the conversation to feminist pedagogy.

A secondary project the RIG is developing is a Pedagogistas Library Resource Guide in collaboration with UO Libraries. This research guide is aimed at providing an interdisciplinary compilation of resources, including academic and popular sources, for instructors to incorporate into their courses.

While the RIG centered action and resistance throughout the term, we also carved out space for healing and community building, recognizing the importance of community and rest as pivotal to feminist pedagogy.

—Javay Frye-Nekrasova, coordinator

Intersectionality Theory Primer for Psychology Students RIG

This year, the RIG focused on bringing our attention to work on intersectionality both within and outside the psychology field. Last year, our main activities involved the arrangement of guest speakers who utilized intersectionality theory within their own work in psychology. However, we felt that while the conversations were generative, they often overly focused on aspects of theory that make it into psychology. Therefore, we began with foundational readings (The Combahee River Collective Statement, 1977; Crenshaw, 1989) to ground our discussions in a shared language before moving to readings based in psychology. We again continued our collaboration with graduate students from philosophy and were joined by a comparative literature graduate student, for a discussion on work utilizing intersectionality outside of psychology. Our overall goal was to create a dedicated time for readings on intersectionality theory and examining the ways in which it maps onto work we see within our field and other ways in which we can improve.

Intersectional Theory Primer for Psychology Students RIG coordinator Gretchen Nihill / photo by Agnese Cebere.

We culminated our RIG with an interdisciplinary panel with speakers from Indigenous, Race, and Ethnic Studies (IRES), the College of Education, and the Department of Psychology. Our hope was to have a conversation with speakers grounded in a case study to provide a tangible topic for engagement considering our speakers all employed different methods and theory in their work on race. We asked speakers to center their discussion within the broader landscape of racial diversity in higher education and contextualize it within the current sociopolitical climate.

Over the last two years, this RIG has allowed the Psychology Department to create ties with the Departments of Philosophy, Comparative Literature, IRES, and the College of Education. In a time of austerity, DEI backlash, and rising fascism, the joy of connecting with scholars and reading together has been a space of strength and affirmation, especially when doing this work has felt hard. Lastly, we have been able to grow a library of texts that discuss topics of race, gender, queerness, and more across intersectional lines to provide members of our department with an entry point to engaging with intersectionality as a theory and work outside our field.

—Gretchen Nihill, coordinator

Decolonial, Feminist Futures of Comics Studies RIG

The unparalleled concentration of comics studies scholars at the University of Oregon furnishes the exigence of our RIG. As a critical mass of scholars in this protean field, we feel it is incumbent upon us to imagine comics studies in ways that might unsettle dominant hierarchies and ossified divisions within academia. How can comics studies become a space for antiracist, feminist, ecocritical, interdisciplinary work? What are the stakes involved in contemporary careers based in visual media?

Our goal is to conceptualize comics studies with and against comparator disciplines, while recognizing the unique frameworks and histories that have

coalesced in its current instantiations. As a vanguard institution, the University of Oregon is the ideal incubator for developing comics studies in innovative ways predicated on just futures and inclusivity. By honing our knowledge of the state of the discipline, we will collaborate to reimagine it and to produce scholarship and programming in support of this goal.

During AY 2025–26, the Decolonial, Feminist Futures of Comics Studies RIG organized and participated in a range of activities that brought together comics scholars, artists, and community spaces. The year began with members attending the Comics Art Festival of Eugene (CAFE) on Oct. 4, organized by Books With Pictures Eugene. Members met cartoonist and graphic novelist Caroline Cash at the festival. This event offered members an opportunity to engage with contemporary comics practice and think collectively about comics communities beyond the university.

The RIG also collaborated with the Comics Studies Program and the English Department to host political cartoonist Ben Passmore during his visit to the University of Oregon. On Dec. 2, RIG members met Passmore for lunch and discussed his latest book, *Black Arms to Hold You Up: A History of Black Resistance* (Penguin Random House, 2025), his writing and research process, and the histories of Black armed resistance that inform his work. This conversation was further extended through a Comics Reading Group meeting on Dec. 9, where members discussed the book.

The RIG also engaged with public comics institutions and exhibitions. On Jan. 10, members visited the Northwest Museum of Cartoon Arts (NWMOCA) in Portland. During the visit, the members explored the museum's inaugural exhibition, curated by Prof. Kate Kelp-Stebbins, attended graphic journalist Shay Mirk's talk, and hosted a dinner with Shay. Members met Shay again on Feb. 13 for an informal coffee/breakfast conversation about their latest book *Making Nonfiction Comics: A Guide for Graphic Narrative* (Abrams Books, 2025).

The RIG continued its focus on professional development and scholarly community through a conversation with Adrienne Resha, postdoctoral fellow in the Department of Middle Eastern and South Asian Languages and Culture at the University of Virginia, on Mar. 12, where members discussed research, professional engagements, and the field of comics studies. The RIG has also started a blog where members write about their engagements with comics-related events and pedagogy (blogs.uoregon.edu/comicsrig).

—Anu Sugathan, coordinator

■

Members of the Decolonial, Feminist Futures of Comics Studies RIG at a book signing with comic artist Shay Mirk (far left) / photo courtesy of Anu Sugathan.

CSWS End-of-year Celebration

On June 8, CSWS celebrated the many recent accomplishments of our community members and honored the retirements of eight long-time faculty affiliates.

Close friends and colleagues gave speeches lauding the impactful careers of Deborah Green, Religious Studies; Ellen Herman, History; Mary Jaeger, Classics; Lamia Karim, Anthropology; Julee Raiskin, Women's, Gender, and Sexuality Studies; Ellen Scott, Sociology; Betsy Wheeler, English; and Mary Wood, English.

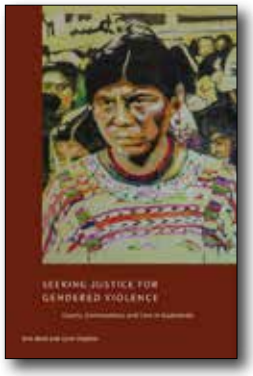
In addition, speeches celebrated Lynn Stephen for her recent election into the American Academy of Arts and Sciences, and Geri Richmond for her leadership as interim director of the Office of the Vice President for Research and Innovation.

CSWS is grateful for the heartfelt, generous words of celebration shared by our colleagues Kemi Balogun, Women's, Gender, and Sexuality Studies; Erin Beck, Philosophy; Yvonne Braun, Global Studies; Lowell Bowditch, Classics; Cristina Calhoon, Classics; Rebecca Dinwoodie, Wayne Morse Center; Sangita Gopal, Cinema Studies; Claire Herbert, Sociology; Michelle McKinley, Law; Jenifer Presto, Comparative Literature; Forest Pyle, English; and Brian Trapp, Creative Writing.

During the reception, a slide presentation shared the many accomplishments of our community, including book publications by Joyce Cheng, Art History; Zachary DuBois, Anthropology; Maria Escallón, Anthropology; Isabel Millán, Women's, Gender, and Sexuality Studies; Fabienne Moore, Romance Languages; Eleanor Paynter, Romance Languages; and Elizabeth Tippett, Law; article publications by Erin Beck, Philosophy; Dee Jolly, Anthropology; Michelle McKinley, Law; Maya Revell, Environmental Studies; Beata Stawarska, Philosophy; Jenée Wilde, English; and Reuben Zahler, History; and notable achievements by Nina Kankanyan, Political Science; and Anita Weiss, Global Studies.

Pictured top row, from left, Rebecca Dinwoodie, Julee Raiskin, Ellen Herman, Lynn Stephen, and Erin Beck; middle row, Geri Richmond, Lamia Karim, Louise Bishop, Forest Pyle, and Mary Wood; bottom row, Jenifer Presto, Deborah Green, Betsy Wheeler, Ellen Scott, Reuben Zahler, and Mary Jaeger / photos by Jack Liu.

Seeking Justice for Gendered Violence: Courts, Communities, and Care in Guatemala, by Erin Beck and Lynn Stephen (Duke University Press, 2026, 324 pages).



From the publisher: "Guatemala is one of the first countries in Latin America to codify femicide as a crime and establish separate, victim-centric institutions of justice specializing in Violence Against Women and Girls (VAWG), including specialized courts and public prosecutors. Despite these pathbreaking legal reforms, Indigenous women in Guatemala face formidable barriers to seeking justice and escaping the multiple, overlapping forms of violence that they confront. *Seeking Justice for Gendered Violence* dissects the efficacy of VAWG legislative reforms, examining how they challenge and perpetrate vicious cycles of impunity and gender-based violence on the ground. Drawing on extensive case studies built from Erin Beck and Lynn Stephen's ten years of ethnographic research with an Indigenous research team focused on Indigenous communities, activists, public prosecutors, and government officials, *Seeking Justice for Gendered Violence* investigates how VAWG reforms in Guatemala exist alongside and interact with preexisting societal structures and local communities, exposing the advances and limits of state-driven solutions while illuminating how Indigenous women leverage grassroots knowledge to survive, resist, and support one another in reformed but flawed systems."

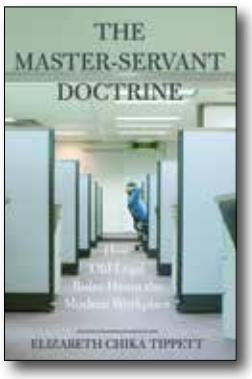
Sex and Gender: Toward Transforming Scientific Practice, by Zachary Dubois (Springer Nature, 2025, 327 pages).

From the publisher: "This open access book provides an interdisciplinary perspective on the study of sex and gender and suggests directions for future research in multiple fields. Sex and gender are understood, measured, and applied in different ways across society and science. To foster interdisciplinary dialogue and to promote informed applications in research, policy, medicine, and public health, the Ernst Strüngmann Forum convened scholars from diverse fields to examine a widely held assumption that sex and gender are conceptually separate. Synthesizing the interdisciplinary perspectives that emerged from this discourse, this volume explores the entanglement of sex and gender, suggesting that they are co-constituted in ways that have not been fully understood. This entanglement is examined from multiple perspectives, research challenges are explored, and ways to move forward are proposed to advance basic and developmental systems biology, human biomedical and clinical research, and policy and practice. The book should be of interest to policymakers as well as researchers working in anthropology, behavioral neuroendocrinology, cellular and molecular neuroscience, clinical psychology, epidemiology, and feminist, gender, and transgender studies."

Chateaubriand Across Empires, by Fabienne Moore (Buckell University Press, 2026, 262 pages).

From the publisher: "What happens when the liberty of ancient nobility collides with the revolutionary ideals of equality? This groundbreaking study explores how the American, French, Haitian, and Greek Revolutions redefined freedom—and how French Romantic figure Chateaubriand grappled with that transformation. Tracing his travels across England, North America, and the Mediterranean, this book uncovers Chateaubriand's seductive visions of "paradises lost," which were taken up, challenged, and reimagined by Anglophone and Hispanic writers. From Charlotte Brontë to Harriet Beecher Stowe, from Byron to Bolaño, authors found in Chateaubriand a conflicted but powerful voice at the crossroads of liberty, race, religion, and empire. This is the first comprehensive study to situate Chateaubriand within the histories of colonialism and global revolution, revealing a literary legacy that remains startlingly relevant in today's struggles over equality."

The Master-Servant Doctrine: How Old Legal Rules Haunt the Modern Workplace, by Elizabeth Tippett (University of California Press, 2025, 292 pages).

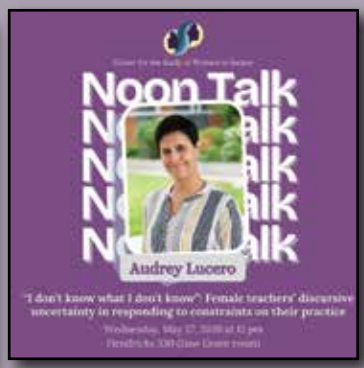
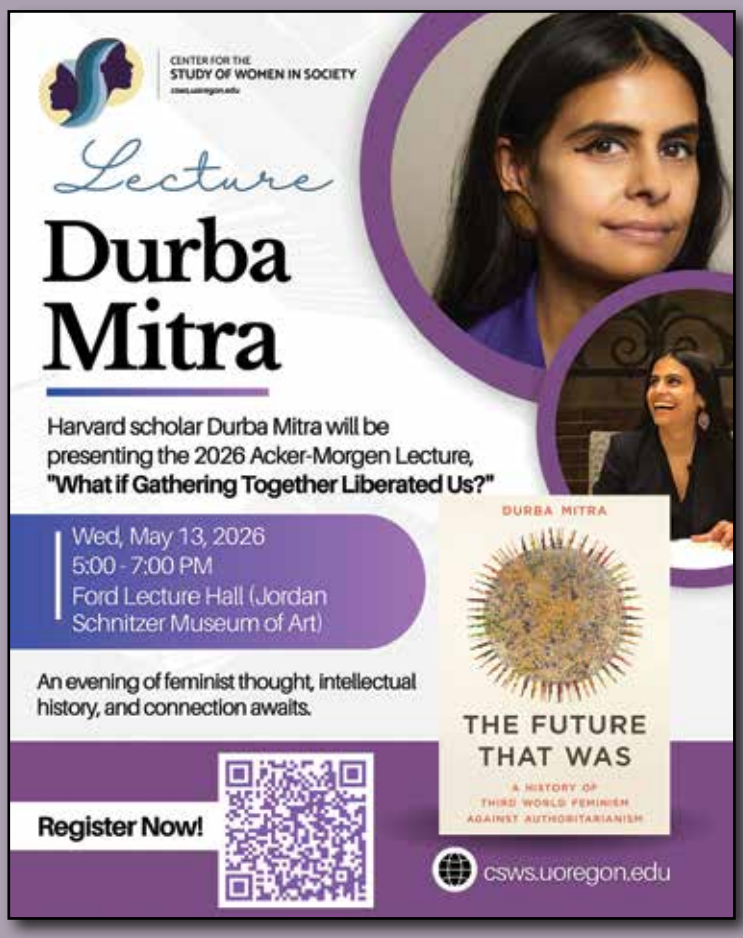
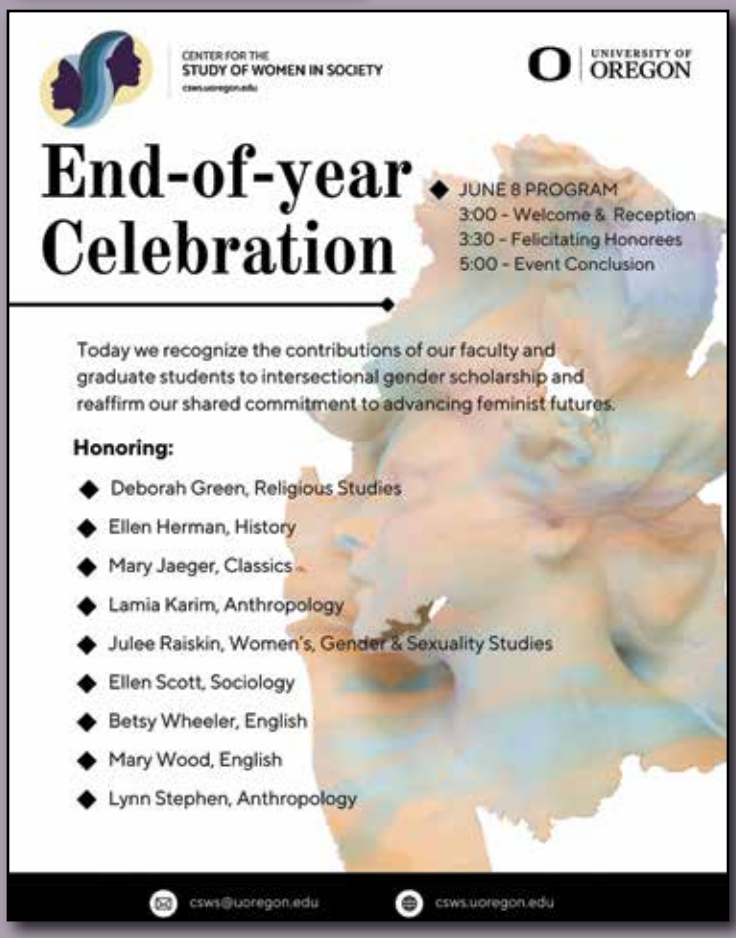


From the publisher: "The field of employment law used to be called 'master-servant law.' Even if this term has fallen out of favor, a central truth has not changed—modern employment law still draws on centuries-old ideas about the rights and obligations of workers. In *The Master-Servant Doctrine,* Elizabeth Chika Tippett combines historical context with contemporary case studies and interviews to reveal how modern law and management practices are steeped in three core master-servant principles: the right to control, the right to govern, and the duty of support. With each chapter tackling a different aspect of the workplace—including pay, time management, firing, and benefits—this startling and original story of employment law offers fresh insights for legal scholars, historians, attorneys, advocates, and anyone who's ever worked a terrible job." ■

CSWS Impact Report: 1973–2023

csws.uoregon.edu/impact

CENTER FOR THE
STUDY OF WOMEN IN SOCIETY
csws.uoregon.edu

UNIVERSITY OF OREGON

2025–26 EVENTS