



CENTER FOR THE  
STUDY OF WOMEN IN SOCIETY

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## 2023 CSWS ANNUAL REVIEW

### **FEMINIST FUTURES**

*50th Anniversary Preview*

### **INTERVIEW**

*Women's Visual Protest  
Movements in Iran*

### **REFLECTIONS**

*On Gender, Sexuality,  
and Power*



Cover art: Julieta Gil, *After After the Orgy—Face*, 2019. 3D printed sandstone, 14" x 7" x 8".

## CSWS ANNUAL REVIEW OCTOBER 2023

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### OUR MISSION

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

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

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## FROM THE EDITOR

The last year was full of behind-the-scenes activity in preparation for CSWS's 50th anniversary. To build capacity, we welcomed project coordinator Agnese Cebere, pro-tem instructor of art, and graduate employee Bryant Taylor, a PhD student in Indigenous, race, and ethnic studies, to our staff in fall of 2022. Agnese, Bryant, and I collaborated on new communications strategies for the Center including an expanded social media presence, a bi-weekly newsletter, and more dynamic web content, among other projects.

This fall, the Center welcomes five new undergraduate employees to our communications team: Madalyn Fry, majoring in cinema studies; Eric La Chance, majoring in business administration and cinema studies; Madison McDonald, majoring in global studies; Brynli Nelson, majoring in public relations; and Mia Romero, majoring in public relations and advertising. Our new student employees will be helping the communications team to execute social media campaigns, create event and alumni testimonial videos, digitize publications for the CSWS website, provide event and fundraising support, and other projects. Welcome!

Our 50th anniversary event programming team has spent the last year collaborating with schools, departments, programs, and other units on campus to bring you invited speakers, exhibits, performances, and events that speak to intersectional feminist research and the ways in which gender, race, class, ability, and sexual orientation intersect and inform our visions of social justice. See the full schedule on the outside back cover and go to [csws.uoregon.edu](http://csws.uoregon.edu) for event details. You can also sign up for our bi-weekly newsletter to have updated event information sent directly to your inbox; see the bottom of our website home page for a link.

Over the summer, we began outreach to CSWS alumni to invite participation in collectively envisioning of our Alumni Symposium, set for May 10, 2024. You can contribute to our *Feminist Futures* theme by filling out a short two-minute survey to let us know more about your work and life now. Whether or not you can come to the symposium in May, we'll use your responses to create this special CSWS alumni celebration. You also can share stories of your work and life through video or written testimonials that highlight the important contributions of our alumni. All you need to do is record yourself or write responses to a few simple questions: Who are you? What do you research? How did CSWS contribute to your work and career? And what is your vision of "feminist futures?" For more details and links, go to [csws.uoregon.edu/envision-feminist-futures](http://csws.uoregon.edu/envision-feminist-futures). We want to hear from you!

In addition, the Center is leveraging our milestone anniversary to launch a year-long DuckFunder campaign of \$50,000 for two projects aimed at undergraduate research and public writing. You can learn more about them in the director's message on page 11 and on the inside back cover of the *Annual Review*.

Finally, we have freshened up the CSWS offices in Hendricks Hall with new paint and artwork. The Jane Grant Room (330) is now a videoconferencing center with a flat-screen TV, which enabled us to present our first in-person Noon Talks since the pandemic as hybrid events. We also converted the Acker Room (340A) into a lounge with couches, reading lamps, and a lending library of feminist research and books by our affiliates. Come on by the third floor for a chat or to hang out in a quiet, safe space.

Remember to follow us on Facebook, Instagram (@uo\_csws), and the platform formerly known as Twitter (@CSWS\_UO). ■

—Jenée Wilde, Managing Editor



Jenée Wilde

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"Native Ecologies" panel speaker Joe Scott / photo by Jack Liu.

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# Women's Visual Protest Movements in Iran

*A Conversation with Parichehr Kazemi*



By Jenée Wilde, Senior Instructor  
Department of English

**P**arichehr Kazemi is a political science PhD candidate at the University of Oregon. She received a 2019 Graduate Student Research Award from CSWS and was the Center's 2022 Jane Grant Dissertation fellow. Kazemi researches women's resistance efforts, social media, and social movements across the Middle East, focusing on the ways that women use social media images as a means of protest in Iran. As a CSWS Advisory Board member last year, she drafted the Center's statement declaring solidarity with demonstrators in Iran who protested the tragic death of Mahsa Amini at the hands of Iranian morality police. I caught up with her over the summer to learn more about her research and the impacts of CSWS grant funding on her work.

**Jenée Wilde:** What were you working on when you got your first CSWS research grant in 2019, and how did it become a seed for what you're doing now?

**Parichehr Kazemi:** I started grad school in 2018, and I initially was really interested in working on Latin America. Latin American studies was a central focus of my undergraduate education and I wanted to build on that interest. At the same time, the women's movement in Iran was really taking off—specifically around this online-offline movement that had a huge turning point in 2018 with women staking out very public challenges to the mandatory hijab and other discriminatory laws. There was a lot happening in Iran under the women's movement and women's resistance that engaged my interest, so I completely switched course.

All our research is very personal, but because it's very personal, we are deeply embedded in it and it becomes harder to take a step back and say, what's the analytical lens here? That's what was happening to me when those protest movements sprang up in Iran. I kept telling my advisor, Erin Beck, this is unprecedented and amazing stuff. And she kept saying, how do you know if this is unprecedented? How do you know that it presents a strong challenge to the regime? You need to do some comparative work.

The first CSWS research grant allowed me to do that. I historicized the movement, looking at women's

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Washington, DC, Sept. 30, 2022—A protester carries a sign at a protest for Mahsa Amini, freedom in Iran, and solidarity with Iranian protesters. Demonstrations erupted in Iran after the 22-year-old's death in custody of Iran's morality police two weeks earlier. The rally was hosted by Iranian-Americans for Justice and Human Rights and was one of many events around the world during a day of action for freedom in Iran / photo by Allison Bailey, NurPhoto via AP.

resistance efforts within the past two decades under the Islamic Republic to understand what the regime response was then, and then compared that to the current regime response to protest movements. In political science, my home department, we have a second-year paper that is the equivalent of a master's thesis. The grant supported my work on this second-year paper, which was an image analysis of My Stealthy Freedom (one of the key women's movements of the last decade) and contextualized and compared it to previous mobilizations.

**JW:** Can you say more about the women's movements in Iran?

**PK:** The Islamic revolution took place in 1979 and became a huge turning point in women's rights, essentially giving men free rein over women's sexual and reproductive rights while limiting women's opportunities and choices in the public sphere. The extremely suppressive post-revolutionary period coupled with a near decade-long war with Iraq didn't give women a lot of opportunities to mobilize against such measures. But then in the 1990s, some openings appeared in the social and political spheres, due to a turning point in the regime's politics and the end of the war, that women took advantage of to push more publicly for their rights. They pushed for reversals of many of the laws that the Islamic regime initiated and pushed back against some of the most visible markers of regime power that dictated how women could dress, how they could be in public, who they could associate with, and so on. By the early 2000s, for example, there was a coalition of women in Parliament that started mobilizing around discriminatory gender laws. A few years after that, another coalition of women built on this public mobilization effort by aiming to get one million people to sign a petition showing interest in reversing these laws.

These were the big women's movements happening in the nineties and early 2000s. Women had to strategically organize in a way that would fly under the radar of the Islamic regime to tackle these very discriminatory policies and, for its part, regime forces didn't suppress these movements (or were slower to suppress them) compared to those that came a few years later.

Then in 2014, a new online trend starts



*Parichehr Kazemi chatted with interviewer Jenée Wilde over Zoom from Mexico City, where she spent her fellowship year.*

that seems harmless at first. You start seeing women taking pictures and videos of themselves doing illegal things—things that women are banned from doing in public like riding bikes, singing, dancing, being with members of the opposite sex or, most famously, being unveiled. These pictures get shared on a couple of key social media pages and become known as “My Stealthy Freedom.” They evolve into a kind of movement resisting the regime's policies and provide women with a pathway to sustaining activism given that it's much harder to control and suppress online activities.

For my dissertation, I historicize that turning point to understand what kinds of variables would have to come together for this particular movement to come about. What I argue is that post-2009 (following the Green Movement, a popular uprising against a rigged election that was heavily suppressed), the regime became much more dictatorial, authoritarian, and repressive, forcing

women to innovate new ways of tackling discriminatory legislation. So, methods of persisting and protesting went in different directions. At the same time, camera phones were pervasive and one of the only social media platforms that wasn't banned in Iran was Instagram, a very visual platform. All of these elements come together to produce My Stealthy Freedom, which takes shape around women's day-to-day lived oppression and experiences. Men become a big part of it, too. In some cases, men even donned the veil and posted pictures in support of women's right to choose their own dress.

As the movement grows, it branches into different campaigns that evolve alongside the environment and state backlash. You get “White Wednesdays,” for example, which encourages women to don white veils every Wednesday in support of removing compulsory hijab laws. You also get “My Camera Is My Weapon,” which encourages women to record their experiences with harassment from morality police and religious zealots when “breaking the law.” As a way to reverse the patriarchal gaze, they record these instances and then share them on social media to make their harassers visible instead of them (given that women are typically at the center of the state's surveillance efforts).

A lot of things were happening as this movement was taking off, but one element really stood out to me: images. They were becoming this very political thing, but no one was talking about them. The Black Lives Matter movement was also happening around the same time—another movement relying on social media pictures and videos to document abuse—but this visual element kept fading into the background in a lot of the analyses I was reading. This was really interesting to me and set the groundwork for my dissertation.

**JW:** That brings us up to your second phase with CSWS as our Jane Grant Fellow.

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*A lot of things were happening as this movement was taking off, but one element really stood out to me: images. They were becoming this very political thing, but no one was talking about them.*  
—Parichehr Kazemi

Tell me what you've been doing, and what the fellowship has allowed you to do that you may not have been able to do otherwise.

**PK:** It's amazing how everything unfolded and aligned so perfectly with me having received the Jane Grant award this year. The award freed me up from having to teach while working on my research, which I'm really grateful for, but it also coincided with what happened in Iran this last year, allowing me to focus more on that given its connections to my research.

Right around the start of the academic year last September, protests erupted across Iran following the death of a young woman, Mahsa Amini, for being improperly veiled. Women were at the center of these protests and women's grievances (due to decades-long discrimination, violence, and harassment) were at its forefront, hence the movement's slogan of "Women, Life, Freedom."

While a lot of my Iranian colleagues in other departments were completely burned out and exhausted and didn't understand how they could keep up with events, let alone process and grieve them, I was able to follow what was happening closely since I didn't have that burden on me to teach. The movement also directly tied to my research on My Stealthy Freedom and women's resistance efforts over the last several decades, so I felt like I was in a good position to speak on the movement and contextualize it, which is exactly what I did. I was able to write several public interest pieces<sup>1</sup>, which was really good for my career. These eventually led to speaking engagements in the US, Spain, and Lebanon—including at the United Nations' 67th Session of the Commission on the Status of Women.

At the same time, I had just moved to Mexico City from Oregon—thanks to the grant, I didn't have to be physically in Eugene to teach—and I speak Spanish. So, once I got here, I ended up being the Spanish-speaking source on all things involving Iran. I did a lot of media appearances just explaining what was happening in Iran to Spanish speakers. Also, because of all these different elements that came together, I got very involved in building an activist coalition in Mexico City, where it was really needed.

When you're on the dissertation journey, people say just focus on the dissertation. But all of a sudden, there was no way that I could just isolate myself and do research. This is why I'm so grateful for the Jane Grant award—it

## CSWS Statement: We Stand in Solidarity with Iranian Protesters

*In October 2022, the Center for the Study of Women in Society issued a statement declaring solidarity with demonstrators in Iran who are protesting the tragic death of Mahsa Amini at the hands of Iranian morality police. Many thanks to Parichehr Kazemi, Zeinab Nobowati, and the CSWS Advisory Board for their contributions to this statement:*

On September 13, 2022, news spread of a young Kurdish-Iranian woman hospitalized and comatose hours after being taken into custody by Iranian morality police for "bad hijab." She was pronounced dead days later, becoming the latest casualty of a government that systematically commits violence against women, girls, ethnic and religious minorities, queer people, and many other social sectors in propping up its own power and legitimacy.

For weeks, Iranian women have been protesting more than four decades of authoritarian control over their bodies. Mahsa Amini's tragic death has become the catalyst for a national front of solidarity against years of systemic gender-based violence. Regardless of their religious orientations or beliefs, all Iranian women are required to wear the veil in public under Islamic Republic law. They are also forbidden from public dancing, singing, or biking, which restricts the free expression of their bodies and, importantly, their *choices* to partake in these activities or not.

A woman's right to make choices in accordance with her own values and beliefs is something we here at the Center for the Study of Women in Society (CSWS) strongly affirm, regardless of where these choices are to take place in the world. We understand that the struggles facing Iranian women are interconnected with our own struggles for bodily autonomy in the West, and we stand against such expressions of violence wherever they exist. We are united against the global assault on women's rights and stand in solidarity with Iranian women as they continue to fight for self-determination and an end to gender apartheid in the coming days and weeks ahead.

In addition to extending our support to the Iranian women who have bravely stood at the forefront of the last wave of protests, we strongly condemn the Iranian government's use of brute force in suppressing their demands. According to The International Federation for Human Rights (FIDH), nearly 200 protestors have been killed by government forces to date. Among them are dozens of women and girls as young as sixteen peacefully protesting the death of Mahsa Amini and the regime's steadfast enforcement of its gender-discriminatory policies. Nika Shakarami, Sarina Esmailzadeh, Hadis Najafi, Ghazaleh Chelavi, and Hannaneh Kia are just some of the names of the lives lost battling a regime that will go to extreme lengths to ensure its tight grip on power.

When government authorities equate the murder of defenseless young women to upholding revolutionary principles, we must question the valor of such authority and condemn it in all its forms and manifestations. In its most binary iteration, a government that not only fails to provide the conditions and opportunities through which women and girls can flourish but also actively prevents them from the possibilities of ever reaching these conditions by ending their lives cannot claim legitimate authority. We rebuke the Iranian government's attempts to violently silence dissent and urge the government to approach the demands of protestors peacefully and without the use of violence.

We at CSWS continue to stand in awe of the tremendous determination of Iranian women and men in the face of such suppression of their rights. We are inspired by this movement's anthem of "Women, Life, Freedom," uniting a large coalition of Iranian people from all social sectors behind feminist ideals. These protests have garnered the support of a wide range of Iranians inside the country meeting at the intersections of different class, ethnic, religious, racial, and sexual orientations. The protests have also spread outside of Iran's geographic borders and across the globe as the Iranian diaspora stands with and works to amplify this period of extreme civil unrest. These intersectional and transnational linkages serve as an exemplary beacon of hope for advancing the lives of women and minorities through broad-based unity and strength, giving those outside of this context a strong paradigm to follow as we move forward with our own feminist demands.

In concluding this letter, we quote an anonymous writer whose essay "Figuring a Women's Revolution: Bodies Interacting with their Images" has gone viral across the web. This movement has formed "a new figure of resistance each time and in every single body. . . [It] has released women from captivity in the body and its historic subjugation and has made the body flourish in its wake. A body that has only now discovered the possibility, the beauty, of its own resistance: maturing anew." We stand with the Iranian diaspora as they witness unrest in the country that many were forced to leave behind, and we extend our utmost solidarity to all of those in Iran whose bodies are in direct confrontation with state violence. ■

set me up for everything that came after and, most importantly, gave me the luxury of time that most academics don't have. I worked on my dissertation, wrote and spoke publicly about my research, got more involved in a topic I'm obviously very passionate about, and did it all from one of my favorite cities in the world. My research, career, and personal life benefited tremendously from the award.

**JW:** Why did you decide to move to Mexico City?

**PK:** Can you believe I had never even been to Mexico City until I moved here? I did my undergrad in Spain, and I really missed being in a Spanish-speaking country. I'm also a city girl at heart so it was a no-brainer once I got the award that I would leave Eugene for the academic year. But I have a big dog that I couldn't bear putting through the journey of going back to Spain, which was my initial thought, so Mexico started to look very appealing.

I've always been enamored by Mexico and Mexican culture. I grew up in Oklahoma, which has a large Mexican population, and appreciated a lot of those influences in terms of community, language, music, and, of course, food! So, given that it checked off several items on my list, I thought, why not use this opportunity to move to Mexico City? I did, and I can't believe how everything worked out so perfectly. The same week that I moved, I literally became the Spanish-speaking news person on the topic of Iran.

**JW:** So part of the way that the fellowship has helped your career is you've become a subject-matter expert in the news?

**PK:** Exactly. It was bizarre because I didn't even know anybody.

**JW:** How did they find you?

**PK:** Maybe a week after I arrived, there was a global day of protest for the Iranian diaspora in support of the movement back home. I wasn't sure whether a protest would be held in Mexico City, so I sought out Iranians and ended up getting connected to the community fairly quickly. At the protest, they were looking for people to interview, and once they figured out what I do for work and that I spoke Spanish, they said, we need to talk to you more.

**JW:** What other opportunities have opened

up for you?

**PK:** One of the other big organizations that has supported my work is the American Political Science Association's Middle East program (APSA-MENA). I worked with them to build on my interest in activism and bring that into academia. At the Arabic Council for the Social Sciences biannual conference in Beirut, which APSA-MENA supported, I organized and hosted a two-day workshop on activism and academia—what happened in the last year in Iran, what we were missing in academia, what solidarity efforts in the academy would look like, and how to create them. I also connected this issue to some of the backlash that we've seen in academia over the last couple of years with people being active on issues that they really care about, basically giving participants a space to feel comfortable discussing and connecting these two interests without the fear of being vilified.

People will disagree with me on this, but I think anyone who is an academic, whatever research you're doing, you're an activist. Obviously, there's different gradations of what that activism looks like. But I think it's silly for us to try to disconnect that part of us that is passionate about a topic, hence why we chose to study it, and say we don't actually care about this in the real world. Our research has real-world implications, or that's the hope anyway, right? So why not embrace this social and political world that we study in other ways, too?

**JW:** Given these trends you've been noticing with digital activism in relation to Iran that started with My Stealthy Freedom, have you been seeing similar kinds of digital activism in other parts of the world? Is this something that's got a lot of momentum? And if so,

why do you think that is the case?

**PK:** Part of my dissertation compares images in Iran—the ways that women use them in this very specific way—to the ways that movements in other parts of the world use social media or have used images in protest, like the Saudi women's "Right2Drive" movement where women recorded themselves driving as a way to protest the female driving ban. I'm hoping in the future to extend my project to Black Lives Matter, because I also think that the visual element has been really important to that particular movement, or even to contrast it to other movements like #MeToo, where tweets and text-based content played a much bigger role than visuals. I want to explore why digital activism takes the form that it does and whether that's based on the specific grievance, the context, or other factors.

Digital activism is only growing, which makes sense given that digital engagement is now a big part of our lives. For example, TikTok has become a very political platform despite presenting itself as a fun video-sharing site. Dr. Anita Weiss, who teaches in the International Studies department and who is also on my committee, told me about how young girls in Pakistan record TikTok videos with clear Feminist and political messages. But then when cornered by the authorities about this content, they use TikTok as a cover to say no, we're just recording silly teenage videos. It's interesting how these platforms get adopted in the ways that they do, how protest emerges through them in relation to the restrictions placed on freedom of expression, and, in some cases, how people still don't take them all that seriously.

With my dissertation, I hope to show that

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*Visual content has significant political weight, but we miss this aspect of it when we limit ourselves to just thinking about selfies and influencer videos as extensions of a self-absorbed culture. Protest can take shape through the taking and sharing of images. This content can also lay the groundwork for future street mobilizations like in Iran.*

—Parichehr Kazemi





*Iranian Women of Graphic Design—originally a collection of illustrations from female-identifying Iranian designers—has evolved into a protest platform featuring graphics like these by Iranian-born illustrator Mahdis Nikou, who is based in the UK. As #WomenLifeFreedom grew, designers submitted their work to the platform to be reused in protests “online, on walls, and in the streets worldwide” / @iranianWomenofGraphicDesign Creative Commons License.*

using social media in these ways isn't just social. Visual content has significant political weight, but we miss this aspect of it when we limit ourselves to just thinking about selfies and influencer videos as extensions of a self-absorbed culture. Protest can take shape through the taking and sharing of images. This content can also lay the groundwork for future street mobilizations like in Iran.

**JW:** How is your work contributing to a need that you might see in research on women and gender? Where is your work filling a gap that you see?

**PK:** Part of my research contributes to our understanding of the visual element in women's mobilization. Digital images and videos are how Iranian women challenge patriarchy, but visuals are present in other movements, too, like the US women's movement's use of pussy hats to protest the election of Donald Trump or the Chilean women's street performances of the song “A Rapist in your Path.” The visual component is present in a lot of feminist protest and is something

I'm really interested in and contributing to with my research.

Another part pushes back against how women in the Middle East have traditionally been understood in the academy as meek and passive. I show how, despite the broader structures of oppression that they live under, women in the region enact resistance in very creative ways. They skillfully maneuver the barriers that they face and even, at times, incorporate those barriers into their protest (like in “My Camera Is My Weapon”). We can learn a lot from them.

Relatedly, I hope to add nuance to women's experiences with oppression as it relates to authoritarianism. This is something that is really lacking in political science, even in studies focused on gender and sexuality. The field still seems to speak as if all women experience oppression in similar ways regardless of political context. It's wonderful that intersectionality has greatly expanded our breath of knowledge, but I hope we can continue building on this theoretical lens through con-

siderations for regime type. This is especially important now, given that the nature of these regimes is what makes research on women difficult. Rather than acquiesce, we should draw even more attention to this intersection.

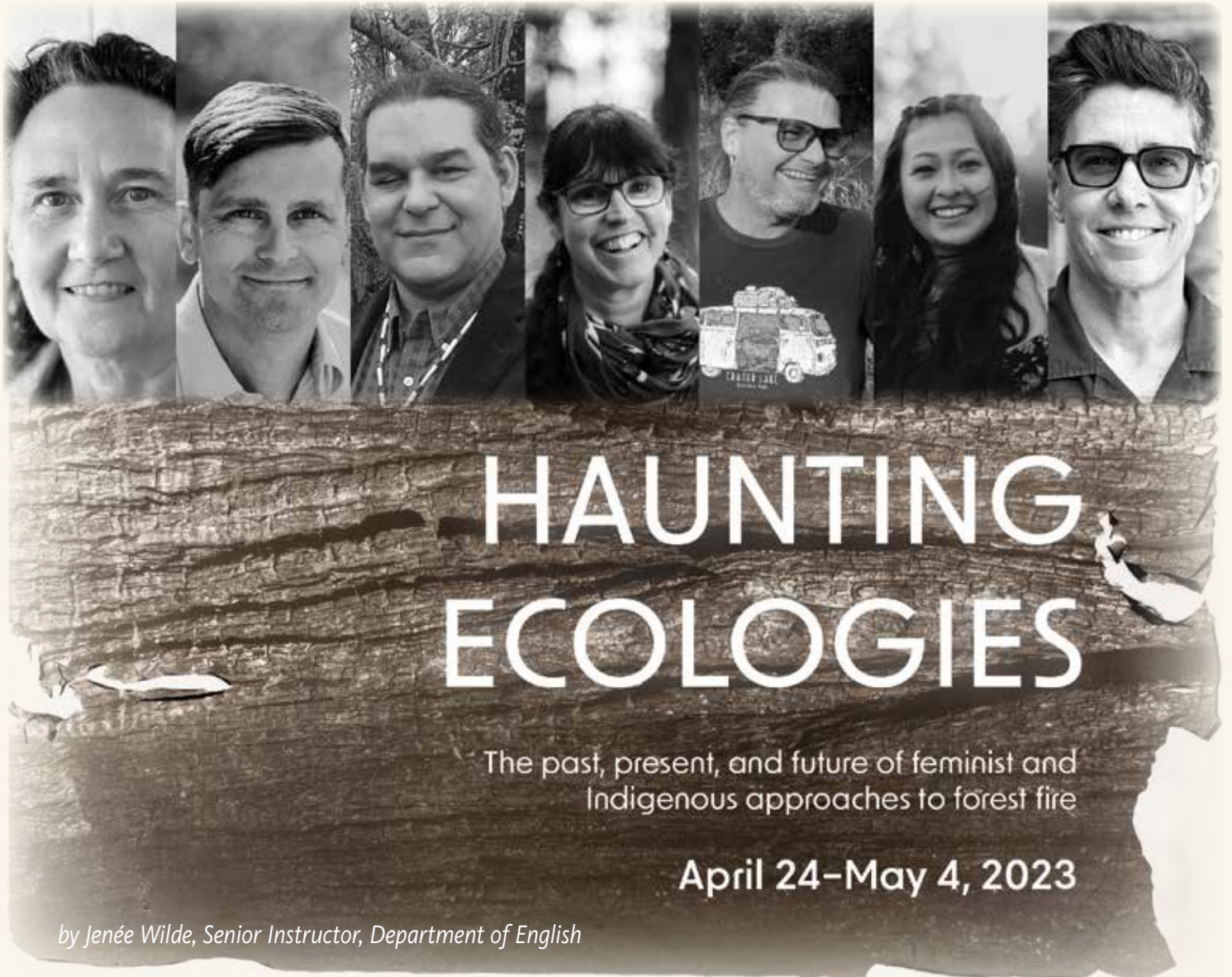
**JW:** Sounds like you've been able to accomplish a lot during your fellowship year. How far along are you in your dissertation now?

**PK:** I plan to finish writing in the coming academic year, but my timeline is pretty job-market-dependent. If I find a job in the next year or so, then I will finish. If I don't, I will push it into 2025. Either way, I was able to get a ton of writing done thanks to the Jane Grant award this past year and feel like I'm in a good place with my dissertation. ■

—Jenée Wilde is a senior instructor of English and research dissemination specialist for the Center.

#### Endnotes

- 1 “How Female Iranian Activists Use Powerful Images to Protest Oppressive Policies,” *The Conversation*, December 21, 2022; “From Digital Visual Activism to Mass Public Protest: The Role of Social Media Images and Videos in the 2022 Iranian Movement,” *Mobilizing Ideas*, October 27, 2022.



# HAUNTING ECOLOGIES

The past, present, and future of feminist and  
Indigenous approaches to forest fire

April 24–May 4, 2023

by Jenée Wilde, Senior Instructor, Department of English

**D**uring spring term, CSWS presented *Haunting Ecologies: The Past, Present, and Future of Feminist and Indigenous Approaches to Forest Fire*. This two-week event series included the 2023 Acker-Morgen Memorial Lecture as well as a panel discussion on “Native Ecologies.” Both events were presented in conjunction with *Ghost Forest*—a photography exhibit by Eugene artist Sarah Grew, featuring Jon Bellona’s sound installation *Wildfire*. The events marked the first time that CSWS and the UO Environment Initiative have partnered on environmental justice programming and was included as part of UO’s Environmental Justice weeks.

Opening the event series on April 25 was “Native Ecologies,” a panel discussion on Indigenous histories and approaches to fire management, knowledge production, and ecological stewardship. Held in Lawrence Hall,

the event included native panelists Amada Lang, Joe Scott, and David G. Lewis, with sociology and environmental studies Professor Kari Marie Norgaard and moderator Kirby Brown, associate professor of Native American and Indigenous literary and cultural production. Immediately following the panel was the opening reception for the *Ghost Forest* and *Wildfire* exhibits in the LaVerne Krause Gallery.

The panel discussion began with a presentation by David G. Lewis, an assistant professor of anthropology, ethnic studies, and Indigenous studies at Oregon State University. He is a member of the Grand Ronde Tribe, descended from Takelma, Chinook, Molalla, and Santiam Kalapuya peoples. Lewis explained the role of fire in tribal management of wetlands in the Willamette Valley prior to settler-colonialism. In the late 19th century, European settlers drained the valley’s wetlands to create monocrop farming. “We destroyed a giant

**Above:** *Haunting Ecologies* guest speakers, from left, artists Sarah Grew and Jon Bellona; panelists David G. Lewis, Kari Marie Norgaard, Joe Scott, and Amada Lang; and Acker-Morgen lecturer M Murphy.

Also pictured is a lantern slide photograph from the *Ghost Forest* exhibit, displayed in the LaVerne Krause Gallery, Lawrence Hall, April 24–May 4, 2023.

**Above right:** Opening reception for the *Ghost Forest* photography exhibit, which included Bellona’s sound installation *Wildfire*—a 48-foot-long speaker array that plays back a wave of fire sounds at speeds of actual wildfires / photo by Jack Liu.

**Right:** CSWS advisory board member Kirby Brown, far right, asks a question during the Acker-Morgen Memorial Lecture with guest speaker M Murphy, pictured right / photos by Jack Liu.



ecosystem that was homeland to lots and lots of wildlife, to tribes who utilized it for food, so we're trying to do something to restore it today," Lewis said. "Bringing back fire is a great start, but we have to bring the water back, too."

Following Lewis was Joe Scott, a member of the Confederated Tribes of Siletz Indians and a descendant of the Rogue River Tribes of Southern Oregon, who currently lives and studies on Kalapuya Illahee as curriculum director for the Traditional Ecological Inquiry Program. In his presentation, Scott shared stories of what has been happening today in the realm of cultural fire and the efforts of tribes to restore traditional fire practices. After 175 years of settler-colonial fire suppression, we have a situation where massive wildfires destroy communities, human and non-human people, and the land. As a result, "fire becomes a war, and fire has never been like that," Scott said. "Historically, fire is a tool and companion for making things happen on the land." Today, regional tribes are rewriting the script of what fire can be by implementing cultural fire practices to manage and restore their lands to precolonial states. "It's overwhelmingly amazing to be a part of these projects and seeing these things coming to life," he said.

Rounding out the panel was a presentation by Amada Lang and Kari Marie Norgaard. Lang is a Karuk, Wiyot, and Konomihu Shasta Native and the Klamath Basin coordinator for Ríos to Rivers, providing outdoor adventure education through a traditional ecological knowledge perspective. She described her work with the Women-In-Fire Prescribed Fire Training Exchanges (WTREX) program held in Orleans, California. This is an intensive two-week training only for Indigenous women from around the globe, where they are able to gather knowledge of cultural burning and prescribed fire to share, practice, and preserve for future generations. "The tribe is really being on the forefront in wanting these ideas and epistemologies to be shown forth," she said, "and we can't do it just with allyship as such."

Kari Marie Norgaard is a non-native professor of sociology and environmental studies who lives and thinks in Kalapuya lands at University of Oregon. She discussed her work as a consultant for the Northern California Karuk Tribe on tribal environmental policy since 2003. Norgaard is using climate change

and awareness of fire and the relevance of Indigenous burning to try to advance changes in federal and state fire suppression policies. "When I see that smoke we had in 2020 that was so difficult for us to live through, that smoke is the smell of colonialism in my mind," she said. "We non-native people have been in denial about so many aspects that have happened in this place where we're living on Kalapuya lands. The negation of colonialism and the return of Indigenous epistemologies and ecologies—all of those things are coming back. Yes, it doesn't stop [wildfires], but it's work to be done. The return of fire can very much be about healing."

The "Native Ecologies" event concluded with a reception and opening of the *Ghost Forest* photography exhibit. Following the devastating 2020 wildfires in Oregon, Grew collected coals from the fires that she then used, through extensive research and experimentation, to create carbon prints of images taken of the burned forests. Printed as lantern slides, Grew said the forest memory "is held captive on sheets of glass, accentuating both the fragility of life and our precarious position." Adding to the impact of these haunting photographs was a 48-foot-long speaker array that plays back a wave of fire sounds at speeds of actual wildfires. An instructor of audio production in the School of Music and Dance, Bellona said the sound installation *Wildfire* allows viewers "to embody the devastating spread of wildfires through an auditory experience."

Closing out the event series was the annual Acker-Morgen Memorial Lecture, held on May 2 in Lawrence Hall. M Murphy, a professor of history and women's and gender studies at University of Toronto, spoke on "Desire in the Aftermath of Environmental Violence." Murphy is Métis from Winnipeg, Manitoba, a citizen of the Red River Métis, and French Canadian. As co-director of the Technoscience Research Unit, which uses social justice approaches to science and technology studies, as well as co-director of the Indigenous Environmental Data Justice Lab, Murphy studies the relationships between chemical pollution, colonialism, and technoscience on the lower Great Lakes in a region known as Chemical Valley.

In the 1850s, colonial surveyors found oil on the Anishinaabe reservation, and land

speculations quickly turned the region into the world's first commercial oil field and site of some of the oldest refineries. Today, companies in Chemical Valley refine more than 40 percent of Canada's petrochemicals. The reserve for the Anishinaabe peoples is surrounded by refineries, waste facilities, and land and water pollution from decades of spills, releases, accidents, and flares—all of which companies have historically refused to acknowledge or take responsibility for.

"Our work is about confronting the erasure of violence that is absolutely apparent to the senses," Murphy said. "If you are there, it's impossible not to know it. But somehow in the study of it—in the data, in the air monitors, in the written forms—it is erased."

Chemical Valley only exists because of 150-plus years of settler-colonial violence that cleared the area of Indigenous peoples, settled the land, put native children into residential schools, made speaking native languages illegal, and much more. However, Murphy's Indigenous-led lab at the University of Toronto doesn't focus on these very real injustices and refuses a deficit model. Rather, they focus on a desire-based approach to the study of environmental violence.

"We ask, what might an anticolonial, feminist, queer orientation to chemical pollution be composed of, if the tactic isn't going to be about sharing stories of harm or deficit and so on," Murphy said. One can think of desire as individual and subjective—such as a desire for environmental violence to end by burning it all down. However, the lab's approach is focused instead on desire as a collective assemblage of experiences that complicates our understanding, of practical desires as well as impossible desires, and of solidarity and collectivity that have long histories in Indigenous, feminist, and queer research and activism. "A solidarity of desires is needed to do the work," Murphy said.

The *Haunting Ecologies* event series was cosponsored by the UO Environment Initiative, Center for Environmental Futures, College of Design, Native American and Indigenous Studies, Just Futures Institute, a CAS Program Grant, and the Barbara and Carlisle Moore Chair in English. ■

—Jenée Wilde is a senior instructor of English and research dissemination specialist for the Center.

# An Invitation from the Director of CSWS

by Sangita Gopal, Associate Professor, Department of Cinema Studies

CSWS turns 50 in AY 2023-24! We invite you to a thrilling year of events themed “Feminist Futures” that look to the future while commemorating the past. We will celebrate the cutting-edge interdisciplinary scholarship on gender and intersectionality that the Center has sponsored and disseminated for five decades, and showcase feminist collaborations across the arts, humanities, sciences, and technology that imagine feminist futures to negotiate the challenges of the next fifty.

And those challenges are formidable—from recent US Supreme Court decisions on abortion and affirmative action that have rolled back decades of feminist action to the war on people of color, migrants, refugees, and LGBTQ+ populations, from escalating violence against women globally to the rise of masculinist nationalisms worldwide, from an accelerating climate catastrophe to a rapid erosion of public institutions and the rule of law. These complex and entangled problems must be confronted again—as they have been before—with passion, empathy, creativity, and compassion, and in that spirit of collaboration that is a central tenet of the ethical project of feminism.

Thus our programming all year long is structured by collaborations across disciplines, approaches, methodologies, and audiences. Foregrounding scholarship, creative projects, mentorship, performance, and skill-building, we at CSWS imagine “Feminist Futures” as assembled through data, research, experiments, conversations, dreams, visions, capacity building, and concrete actions. It has been such an honor to collaborate with colleagues in the different schools, colleges, and centers across the university along with artists, makers, scholars, and most importantly students in communities both local and global to bring you art exhibits, performances, film screenings, concerts, lectures, panel discussions, workshops, and curations that imagine the perils and promises of feminist futures.

The themes and concerns that weave through our 50th-year programming were previewed this Spring through two events. The first was a book talk by Associate Professor Krystale Littlejohn, our colleague in sociology whose seminal monograph *Just Get on the Pill: The Uneven Burden of Reproductive Politics*

(University of California Press, 2021) is widely regarded as a landmark publication that resets the conversation on reproductive justice. The second was a two-week-long event series entitled *Haunting Ecologies: The Past, Present, and Future of Feminist and Indigenous Approaches to Forest Fire*, where we partnered with the Provost’s Initiative on the Environment, Native American and Indigenous Studies, the Center for Environmental Futures, and the Just Futures project, as well as various units on campus. Over 500 people attended *Haunting Ecologies* including several class visits to the exhibits. It was gratifying to know that after the solitary years of the pandemic, these collaborative events allowed us to re-engage the CSWS community and bring in new constituents. We hope that this enthusiastic reception is a prelude for this coming year.

We have a full slate of events planned (see back cover), but there are two that I would especially like to put on your radar. As you will remember, CSWS was founded by a generous endowment in memory of early feminist Jane Grant, a journalist who helped to co-found *The New Yorker* magazine. We wanted to honor her association with the magazine by inviting—with the School of Journalism and Communication—its legendary former editor Tina Brown to speak at UO. Brown’s visit is scheduled for Feb. 27, 2024.

On May 9, 2024, we will close out the year with the Lorwin Lecture on Civil Rights and Civil Liberties featuring lawyer, educator, author, and feminist icon Dr. Anita Hill. Here we joined forces with the Wayne Morse Center to bring to our communities a keynote address that covers the wide range of our anniversary themes—from reproductive justice and the rule of law to domestic violence that are once again at the core of any agenda for feminist futures.

Thank you all for your unwavering support to the Center as we have labored for five decades to fund and promote research and creative work deeply anchored in feminist inquiry, intersectional frameworks, and social justice. While our constituents have been primarily faculty and graduate students, these past few years have convinced us that we must increase support for another core group—UO undergraduates—whose passion



Sangita Gopal

for and engagement with what we do here has been most humbling. Whether it is by volunteering time for our events, asking searching questions at talks, or seeking out unpaid internships, there is an upswell of interest among undergraduates in feminist futures that is very motivating.

Thus we decided, with encouragement from our advisory board and associates, to dedicate a DuckFunder Campaign on the occasion of our 50th to two projects that are targeted to undergraduate research and skill-building. The first—co-funded by the Calderwood Foundation—sponsors an undergraduate seminar that trains students in public-facing discourse on socially divisive issues, while the second funds research teams comprised of undergraduates and faculty advisors focused on projects that explore the intersections of science, technology, engineering, arts, and mathematics (STEAM) with gender as an important analytic frame. Our goal is ambitious—\$50,000 for both projects—but with your support and encouragement, we are confident we will get there! Perhaps a gift—maybe even a seed grant—will be your way of helping our undergraduates realize their feminist futures. If this interests you, please reach out to us with any questions you might have ([sgopal@uoregon.edu](mailto:sgopal@uoregon.edu)).

Jane Grant’s generosity saw us through these past five decades, and as we look forward to the next five, we are so excited to widen this network of support to a new generation of feminists and allies. Much gratitude to you for sharing this journey, and looking forward to many connections in this coming year! ■

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

# REFLECTIONS ON GENDER, SEXUALITY, AND POWER

CSWS sponsored three talks during winter and spring 2023. We invited five of our graduate student affiliates below to share some thoughts on the talks' themes.

## February 16: "Queer Career: Sexuality and Work in Modern America" with Margot Canaday, Dodge Professor of History, Princeton University

Reflection by Leslie Selcer

February 16, 2023: A crowded room full of University of Oregon students, faculty, and community members greets Princeton historian Professor Margot Canaday, eager to hear about her new book *Queer Career: Sexuality and Work in Modern America* (2023).

Her project explores the "history of queer people on the job from the mid-20th century to the present" in the United States. Through more than 150 interviews, Canaday seeks to address two gaps in the historiographic research: firstly, the understudied aspect of the workplace itself as a site of queer experience, history, and struggle; and secondly, the understudied lives of queer women during this era, as most records focus on the persecution of gay men.

Canaday's talk largely centers on the claim that, despite fear of job loss being a concern for queer workers during this period, dominant narratives about the Lavender Scare as a total purge of queer people in the workplace don't fully capture the complex dynamics of gender, sexuality, and class during the second half of the 20th century. Canaday found that, although stories about being forced to hide one's sexuality on the job were common, there were also many stories about queer workers whose employers and/or coworkers suspected (or knew) about their sexual orientation and tacitly agreed to look the other way.

More specifically, Canaday suggests that some employers valued the attributes associated with queer workers, including their relative vulnerability in the labor force and perceived lack of dependents—characteristics that were well suited to the emerging neoliberal capitalist framework. As a result of their

precarity, queer people were often forced to tolerate working conditions that others would not, and frequently found themselves subject to underpaid, highly exploitative short-term labor arrangements. In this sense, Canaday argues that queer workers at the time were "harbingers of the post-Fordist transformation of work."

Canaday's research additionally reveals that, while better-paying jobs available in the "straight work world" usually required hiding, a kind of "queer work world" also emerged where individuals could be open about their identities and perform non-normative gender roles—albeit, often in lower-paying or otherwise unwanted jobs. Among her examples, she cites queer women working as mechanics and in similar trades.

In recounting the creation of the first dedicated AIDS ward in a San Francisco hospital, Canaday highlights the profoundly transformative experiences of the queer nurses and staff who cared for patients. The strong bonds between patients and workers in the ward fostered a sense of queer community, enabled holistic care, and challenged workplace hierarchies. To demonstrate this point, Canaday shared moving excerpts from a grief scrapbook created by the nurses, with entries ranging from memories of one lost patient who had a "great mustache" to another who "taught us all about dealing with pain." Canaday characterizes this as a kind of "affective labor history" that reveals the workplace as a site of both struggle and deep meaning for queer people.

Overall, *Queer Career* offers a nuanced portrait of complicated queer experiences with work, and it will be of great interest to both labor historians and queer scholars. ■

—Leslie Selcer is a doctoral candidate in the Department of English.

Reflection by Jinsun Yang

Historian Margot Canaday gave a talk on February 16, 2023, at the Knight Law Center about her latest book, *Queer Career: Sexuality and Work in Modern America*. Canaday is a legal and political historian with a focus on gender and sexuality in modern America. During



Leslie Selcer



Jinsun Yang

her talk, she shed light on the overlooked history of queer people in American workplaces during the latter half of the 20th century.

Canaday began her talk by asking why the experiences of sexual minorities in the workplace have been little studied despite the significance of work in constructing identity and selfhood. Canaday demonstrated that conventional historians have largely ignored the experiences of queer individuals in the workplace, while queer researchers have assumed that workplaces are not places where LGBTQ+ people can reveal their identities. However, workplaces are diverse, and queer people's work experiences are not homogenous. For example, lesbian breadwinners who do not conform to normative heterosexual femininity tend to work more than cisgender married women, as the workplace is a place they can belong and where their lesbian identity is less policed than elsewhere.

Canaday conducted extensive interviews with more than 150 individuals who identified as queer and had worked in various jobs dating back to the 1950s. The rich oral histories demonstrated the precarity faced by LGBTQ+ workers and their strategies in the workplace. Despite the economic boom of the 1950s and 1960s in the US after the Second World War, plentiful employment opportunities were not given to LGBTQ+ people. The Civil Rights Act of 1964's prohibition on employment discrimination did not practically protect LGBTQ+ workers, who often earned less and had to accept unfair job conditions. There was an unspoken bargain between LGBTQ+ workers and their employers, who tacitly agreed not to problematize the workers' identities. For employers, LGBTQ+ workers were attractive in maximizing employers' profit; the majority of them were unmarried and thus provided a more flexible labor force. Additionally, queer workers could be paid less due to their unprotected status.

A critical argument presented in the talk was that the precarity encountered by LGBTQ+ workers became systematized in the workplace and affected a wider range of workers. The challenges and uncertainties faced by queer workers in the 1950s are now experienced by immigrant workers who are considered unmarried with presumptive non-citizen status. This finding raises questions about the intersection between LGBTQ+ workers and immigrant populations. An audience member asked if there were interviewees who were undocumented workers, to which Canaday replied no. It is likely that the dominant narrative of the interviewees was largely grounded in white, cisgender gay and lesbian people with legal citizenship, although the demographics of the interviewees were not explicitly discussed. As a non-citizen East Asian with broken English, I often feel that these identities overshadow my queer identity, and it is hard to imagine that my queer identity would be a significant factor at my workplace rather than my race, language, and non-citizen status.

While appreciating Canaday's insightful analysis of the experiences of queer people in the workplace in modern America, it is important to define keywords more explicitly

such as work and workplaces and to acknowledge the limitations of the interviewee demographics. The complexity of LGBTQ+ work and their work experiences demands that we recognize these limitations. ■

—Jinsun Yang is a doctoral student in the Department of Sociology and recipient of a 2021 CSWS Graduate Student Research Award.

### **March 13: “The Right’s Gender Wars and the Assault on Democracy” with Arlene Stein, Distinguished Professor of Sociology, Rutgers University**

*Reflection by Ivy Fofie*

**A**rlene Stein's lecture focused primarily on the relationship between anti-queer laws and democracy and feminist resistance. She argues among other things that the purpose of anti-queer legislation in some parts of America is to deepen divisions among minority groups and to sow mistrust in science, higher education, and the state. She calls on feminist activists to fight anyhow they can to ensure our collective safe futures.



*Ivy Fofie*

At a point during the lecture, I asked myself, why are we still fighting the same issues after so many years of supposed “liberation”? I was fascinated to hear about all the laws in states like Florida and Texas that roll back years of feminist activists' work for queer communities. I was even more surprised that Oregon, which is considered a safe state for queer persons, still has anti-queer laws that threaten the stability of queer persons.

As a scholar of feminist media, I believe people's perceptions about queer persons are shaped by what they see in media through (mis)representations of queer persons. As Stein notes, many people think heterosexuality to be the default and campaign for banning laws protecting queer rights because they think that their resources as working-class Americans are redirected to fund the lifestyles of queer persons. This is particularly true for trans persons seeking gender affirming medical procedures. But in reality, how true is this?

I couldn't help but think about how all these laws affect queer persons in Global South countries such as Ghana, where I come from. In the wake of the overturning of the *Roe v Wade* legislation, many anti-queer persons argued for stringent anti-queer laws that supervised arbitrary arrests and detentions and in some cases the deaths of queer persons. Their rhetoric was that the US, whose democratic infrastructure they imitate, rolled back queer legislation and so they are emboldened to do the same. I wonder if the US takes into consideration that many anti-queer laws have rippling transnational effects.

I was very happy when Stein proposed showing up at school boards and defending post offices as ways of speaking up as

feminist activists. I want to add that for oppressive regimes for queer persons such as Ghana, digital spaces are safe and effective and, as Stein rightly puts it, join one or create one. Whatever you do, fight back. ■

—Ivy Fofie is a doctoral student in the School of Journalism and Communication and recipient of a 2023 CSWS Graduate Student Research Award.

### Reflection by Giovanni Francischelli

One of the most important expressions of our current “Cultural Wars” is what Arlene Stein refers to as “Gender Wars.” These are the moral debates around gay and trans people’s rights, including the instruction on gender and sexuality in schools. Conservative (traditional) forces aim to prohibit or criminalize gender discussions in the classroom, spreading hate that culminates in violence against women and queer people. On the other hand, progressive (organic) forces, including feminist and LGBTQIA+ movements, support the open discussion of matters of intimate life and work to take out of the shadows the diversity of gender expressions.

“Cultural Wars” refers to political-ideological struggles in divided societies. It implies moral debates not only about gender but also antagonistic viewpoints on abortion, the category of women in society, demarcation of Indigenous territories, Black Lives Matter, migration, people with disabilities, abolitionism, veganism, and more. The term, in its modern sense, was coined by James Davidson Hunter in his 1991 analysis of how an alliance of conservative forces was established in a battle against their progressive counterparts for control over American culture.

In recent years, in different societies, we witnessed episodes of Gender and Cultural Wars. They are not only a moral discussion of controversial topics. These new battles for knowledge are also related to the current crisis in democratic systems. They are battles about the role public institutions play in our society, including the church, the school, the State, the police, the family, cultural organizations, and so on. These institutions make democracy possible, and improving them with critical thinking that accounts for antiracism, diversity, and queer theory makes them more representative. Gender Wars are battles of ideas over the politics of body and sexuality, and those who believe queer rights should be protected must join the fight to open new possibilities for human freedom and existence. ■

—Giovanni Francischelli is a doctoral student in the School of Journalism and Communication.



Giovanni Francischelli

### April 21: “Just Get on the Pill: The Uneven Burden of Reproductive Politics” with Krystale E. Littlejohn, Associate Professor of Sociology, University of Oregon

#### Reflection by Nishat Parvez

Attending Dr. Krystale Littlejohn’s book talk on *Just Get on the Pill* was a profound experience that deepened my understanding of the complexities of reproductive health. Dr. Littlejohn, an esteemed associate professor of sociology at the University of Oregon, shared her insights on the societal expectations, gender dynamics, and intersectionality that influence reproductive health decisions.

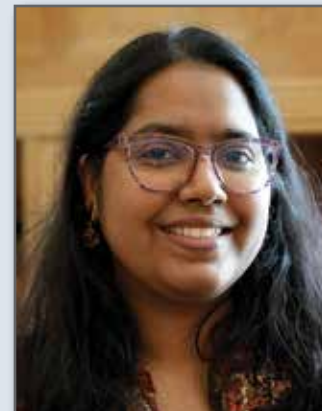
One of the key takeaways from Dr. Littlejohn’s book talk was the concept of gender-compulsory birth control, where partners are expected to provide contraception without meaningful discussions or considerations of individual autonomy. This resonated with my own experiences and highlighted the need for open and honest conversations with partners about shared responsibility in family planning. It made me reflect on the importance of reaffirming agency in making informed choices about reproductive health and challenging traditional gender norms.

Dr. Littlejohn’s talk also delved into the intersectionality of race, highlighting the unique challenges women of color face in accessing and using contraception. This brought attention to the need for an intersectional approach in reproductive health research and policy, acknowledging the complexities and nuances of reproductive health experiences among diverse populations. It motivated me to incorporate an intersectional lens in my own research on political communication and reproductive justice.

However, the talk also raised concerns about the persistent gender inequality and systemic barriers in reproductive healthcare. It emphasized the urgency of ongoing advocacy and activism to promote reproductive justice for all individuals, regardless of gender, race, or social location. It reinforced the importance of promoting gender equality in all aspects of reproductive health, from access to contraception to decision-making power and autonomy.

Dr. Littlejohn’s book talk on *Just Get on the Pill* was a thought-provoking and eye-opening exploration of reproductive health. It challenged my assumptions, deepened my understanding of gender dynamics and intersectionality in reproductive health, and emphasized the need for ongoing advocacy for reproductive justice. I am grateful for the opportunity to have attended this book talk. ■

—Nishat Parvez is a doctoral student in the School of Journalism and Communication.



Nishat Parvez



In October 2022, CSWS and the Office of the Provost held a reception welcoming faculty who joined the University of Oregon over the last three years. It was our first in-person welcome event since the COVID-19 pandemic. Attendees were thrilled to be gathering in person once again. As in previous years, faculty mentors introduced their new colleagues to the CSWS community. Photos by Jack Liu.



**Right:** Faculty at the welcome event listen as professor Erica Bornstein, front left, is introduced to attendees. She joined the Department of Anthropology in Fall of 2022.

# NEW FACULTY RECEPTION



**Above:** Art professor Anya Kivarkis, left, and anthropology professor Lamia Karim catch up over drinks at the reception. Both women are long-time CSWS faculty affiliates.



**Left:** New faculty member Birdie Shirtcliff, Psychology, listens as a colleague introduces her during the welcome event.

**Below:** College of Education faculty Emily Tanner-Smith, center, and her new colleague Maria Schweer-Collins, right, chat with CSWS advisory board member Nadia Singh during the reception.



**Right:** New faculty member Kathleen Mullen mingles during the welcome event. She joined the Department of Economics in Fall of 2022.



# Publishing Books of Women's Stories

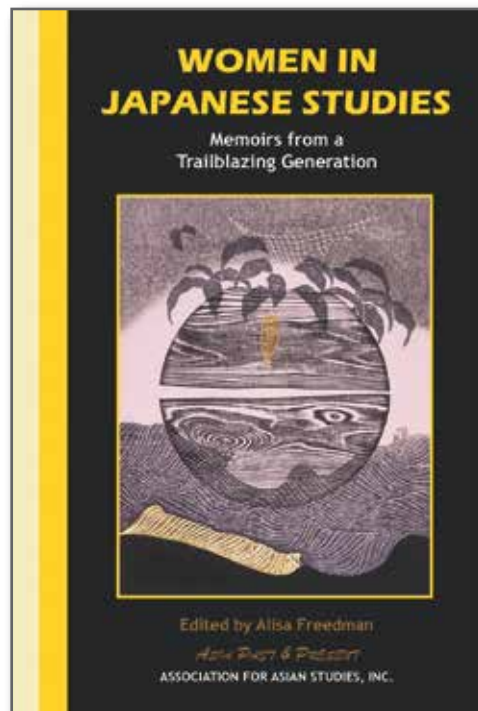
## Advice from *Women in Japanese Studies*

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

**A** CSWS Mazie Giustina Fellowship (2015) launched me on a new research path—preserving the personal stories of trailblazing women who changed education, US–Japan relations, and gender norms. This path has led to two books: *Women in Japanese Studies: Voices from a Trailblazing Generation* (Columbia University Press, AAS Past and Present Book Series, 2023) and *Cold War Coeds: The Untold Story of Japanese Women Sponsored by the US Military* (in progress). I have chosen to publish my research in books—arguably the most enduring and treasured form of preserving information. My books read more personally than most scholarly monographs.

Personal stories capture intellectual and emotional experiences omitted from public accounts. They disclose hidden histories and reveal genealogies of knowledge production. They show multiple sides of issues. They teach how intertwined the personal and professional are. Due to laws, social conventions, business practices, and additional factors, women have faced different choices in work and family and different access to education, jobs, and politics than people of other genders. Thus, my project is an intervention—a feminist act to provide testimonies that disrupt the dominant narratives codified by institutionalized power structures about things came to be.

Here, I explain my goals and process in preparing *Women in Japanese Studies* and offer advice for people who hope to compile



similar collections of stories. This is the third *CSWS Annual Review* article about my storytelling project; the first discussed my initial findings (2016), and the second described the value of cross-generational conversations for research and teaching (2020).<sup>1</sup> In addition, this article is part of a series of guides to academic publishing that I am preparing based on my experiences as a researcher, writer, teacher, and editor.<sup>2</sup>

*Women in Japanese Studies: Voices from a Trailblazing Generation* brings together

thirty-two scholars in diverse disciplines to reflect on their careers and offer advice to colleagues. To highlight the educational contexts of the US and Canada and to reveal how notions of US hegemony have influenced the global field of Japanese Studies, all contributors, even those born or raised outside North America, earned advanced degrees in the US. We challenge the common narrative that Japanese Studies was established by men who worked for the US military after World War II or were from missionary families in Japan. This is only part of the story—the field was also created by women who took advantage of postwar opportunities for studying Japan. Women of this generation were among the first scholars to use Japanese sources in research published in English and the first foreigners to study at Japanese universities. Their careers benefitted from fellowships, educational developments, activist movements, and measures to prevent gender discrimination. They explain the impact of civil rights laws (i.e., Affirmative Action and Title IX) on women in academia and Cold War politics on the rise of area studies programs (exemplified by the National Defense Education Act of 1958). Yet there were instances when, due to their gender, women received smaller salaries, faced hurdles to tenure, and were excluded from conferences. We foster academic community by telling stories that resonate with members of other fields; for example, historians of higher education in North America and of gender in the twentieth century will appreciate our



Pictured from left, Drs. Anne Imamura, Patricia Steinhoff, Alisa Freedman, Merry White, and Janine Beichman on a panel about Women in Japanese Studies, Association for Asian Studies Conference, March 2023 / photo courtesy of Alisa Freedman.

discussions of these topics. The women in the book represent the successful tip of a larger iceberg.

*Women in Japanese Studies* is not an institutional history, exposé, encyclopedia, or time capsule. It is not a defense of area studies, and it does not advocate for one methodology or set of theories above others. Nor is it hagiography. Instead, it is an opportunity to hear polyphonic voices of women who launched their careers during a historical moment characterized both by optimism that education could promote international peace, mutual understanding, and personal development, and by deeply embedded discrimination in the academy and other workplaces. As contributor Sumie Jones writes, “Unlike institutional histories, in which experiences and views are bound into a unified public story that ignores the edges and borders, [personal stories] are based on the premise that any part of the human community should be heard and that each story tells of an individual experience.”<sup>3</sup>

All contributors are well published in their disciplines, but this is the first time they are publishing essays about themselves for an expansive readership of students, teachers, scholars, and non-specialists. They write in their own words about how they became graduate students, professors, translators, authors, librarians, and administrators, and what their work has meant to them. They explain how they came to research and teach about Japan and dealt with institutionalized patterns of discrimination at universities.

They discuss how their careers have influenced other parts of their lives: how they met partners and friends on the job, became mothers and raised families while living between countries, learned to be adaptable, stepped out of their comfort zones to gain skills and join groups, dealt with aggressions and worse, and coped with losses. Their passion for their work has driven them to succeed. Most of the book’s forty-four photographs are from the authors’ personal collections; more than merely illustrative, they show the people and things they value.

The book exemplifies the importance of memoirs in revealing who we are and how we want to be remembered. Generally speaking, a memoir is a first-person, non-fictional narrative told from the author’s perspective and grounded in personal experiences, knowledge, and feelings. Written with the benefits of hindsight, memoirs are contemplations of facts as they are remembered, rather than how they were actually lived. Thus, memoirs show how the present infiltrates the past. *Women in Japanese Studies* pioneers a new genre of “scholarly memoirs”—personal accounts with conversational titles and academic footnotes. According to Cynthia G. Franklin, academic memoirs “offer crucial insights into the academy because, in offering spaces that are more musing and pliable than those afforded by theory, they can display contradictions between the personal and political without having to reconcile them.”<sup>4</sup> The political value of memoirs comes in using them as tools to initiate change.

Our scholarly memoirs focus on transformative interactions with people, places, and texts; they explain the significance of affective relationships in academia. We look inward and delve deeper to write more than the kinds of academic narratives we prepare for tenure and promotion and outline on our CVs; we tell stories that encourage readers to reflect on their own careers, that provide mentorship, and that thank the people who helped along the way. As Takako Lento writes, “All the contributors offered part of their lives in these memoirs not for themselves to reminisce but hoping to inspire or encourage the younger people who are on their way along or peering into a possibility of choosing the path deeper into our fields. Because of the times we happened to be born in, we groped our way into the untrodden territories of the Japan/Asian Studies field by chance, by fate, or by determination. All of us were consciously or unconsciously adventurous.”<sup>5</sup>

*Women in Japanese Studies* was inspired by interviews I conducted for my book *Cold-War Coeds*, which tells the personal stories of approximately 180 Japanese women who attended graduate school in the United States between 1949 and 1952 under the GARIOA (Government Aid and Relief in Occupied Areas) Fellowship Program. I interviewed around thirty recipients, over age ninety, about how this little-known Cold War diplomatic project changed their lives. I delve into a range of materials—military documents, university records, propaganda films, local

newspapers, memoirs, guidebooks, and textbooks—to understand why and which kinds of women were given fellowships and how grants promoting American-style democracy gave rise to academic fields that critiqued the very political structures and social systems that had made them possible.<sup>6</sup> I combine techniques of creative non-fiction, cultural studies, and history to tell the story of this unacknowledged force of women who used the system they found themselves in to do something extraordinary and to make their voices heard. The women in *Cold War Coeds* could not write their own stories due to health issues, lack of writing experience, language barriers, and other reasons.

Yet the generation of female scholars in *Women in Japanese Studies* were willing to do so. The book developed through extensive email discussions among women who bravely stepped forward to tell their stories in engaging, creative, scholarly, and rigorous ways. Our project was conceived as two related panels for the 2020 Association for Asian Studies Conference, which was canceled due to the COVID-19 pandemic. After the cancellation, panel participants continued to collaborate, turned our talks into essays, and invited additional contributors.

*Women in Japanese Studies* is inspired by projects like StoryCorps (begun with a recording booth in New York City's Grand Central Terminal in 2003), whose mission is to "preserve and share humanity's stories in order to build connections between people and create a just and more compassionate world."<sup>7</sup> It is part of a historical moment of telling, awakening, and accountability, promoted by movements like #MeToo and Black Lives Matter that create words for discriminations, aggressions, microaggressions, and violence. Public traumas like the COVID-19 pandemic, along with personal decisions like retirement, influence how we recount our careers and communities. In her chapter, Barbara Ruch tells the book's student readers, "In short, I was not (and could not be) as you are able to be now. We have now at our disposal tools not dreamed of yesterday, and we can speak about experiences in words not yet coined."

I undertook many labor-intensive roles in this unconventional book—including project organizer, director, editor, researcher, and



Barbara Sato (left) and Kate Nakai (right), Tokyo, September 1963. Dr. Nakai taught Japanese history at the University of Oregon. Dr. Sato was the first foreigner to become a regular graduate student at the University of Tokyo / photo courtesy of Kate Nakai.

writer—out of my admiration for the contributors, whose works I have used in my teaching and research. I am not a member of the generation profiled in this book but someone who has walked the trails they have blazed. I am indebted to them for cultivating the fields I have chosen and combined. I look to them as role models for how to be an engaged scholar. The book has been a turning point in my own career. It dovetails with new courses I am creating on "Women in Modern Japan" and "Japan and Diversity." Contributors from *Women in Japanese Studies* have visited my courses and told UO students their stories.<sup>8</sup> I will be a Fulbright Scholar in Vietnam (2024) to teach alongside and record the stories of a remarkable generation of young female professors there.

I hope *Women in Japanese Studies* encourages trailblazers of any gender, generation, and geography to tell their stories and provide broader, more personal views of histories. I hope the book starts larger conversations about gender and inclusion in the academy and educational interchange. The accomplishments and setbacks of this important scholarly generation teach us lessons about women's roles in the workplace, household, and nation. This project shows that what we consider most meaningful about our experiences provides insight into

larger issues concerning gender, nation, and education. ■

—Alisa Freedman is a professor of Japanese literature, cultural studies, and gender.

#### Endnotes

- 1 Alisa Freedman, "The Forgotten Story of Japanese Women Who Studied in the United States, 1949–1966," *CSWS Annual Review* (2016), 12–14; "How I Gained 100 Japanese Grandmothers: Reflections on Intergenerational Conversation Inspired by CSWS," *CSWS Annual Review* (2020), 26–27 and 29.
- 2 See, for example, Alisa Freedman, "Publishing in Academic Journals: Pro Tips from U.S.–Japan Women's Journal." *U.S.–Japan Women's Journal*, special unnumbered issue 2022, 6–13, *Project MUSE*.
- 3 Sumie Jones, email message, March 4, 2020.
- 4 Cynthia G. Franklin, *Academic Lives: Memoir, Cultural Theory, and the University Today* (Athens: University of Georgia Press, 2009), 2.
- 5 Takako Lento, email message, September 23, 2022.
- 6 My project was inspired by Professor Yoko McClain, who also came to UO through this program in 1952 and later led our university's Japanese language program for around thirty years. In 2010, I asked Yoko to write a personal essay for *Modern Girls on the Go: Gender, Mobility, and Labor*, a conference and co-edited volume (Stanford University Press, 2013) supported by CSWS.
- 7 "About StoryCorps," *StoryCorps*, n.d., <https://storycorps.org/about/> (accessed January 5, 2023). I thank Christine Yano for discussions about StoryCorps.
- 8 Takako Lento joined my UO seminar, *Women in Modern Japan*, by Zoom in 2020 and 2021 to discuss her poetry and translations. Freedman, "How I Gained 100 Japanese Grandmothers," 27 and 29.

# Advice for Compiling Women's Stories

## *Ten Lessons I Have Learned*



Alisa Freedman

**1. Be prepared: It takes a lot of work to turn personal accounts into publishable essays. Directing a large, spirited project takes an enormous amount of time, energy, and patience.** It is a good idea to assess your schedule and willingness to multitask and collaborate before undertaking a project like this; know that it won't be regarded in traditional academic categories. I did preliminary research and outreach to determine if I could successfully complete this book. My service on the boards of field organizations introduced me to cross-generational scholars and taught me leadership skills. Being editor of the *U.S.–Japan Women's Journal* gave me chances to work with scholars from many disciplines. I have defended the project against grant reviewers and university administrators who claim that telling women's stories is “not research.” These factors have inspired our book contributors to establish awards to recognize future projects, including the Sumie Jones Prize for Project Leadership in Japan.

**2. Choose a topic that people want to discuss, which is narrow enough for a clear throughline and broad enough to include many people.** It helps to contact potential contributors during the planning stages to get their input on themes. Instead of coming up with an idea and trying to fit the stories to it, let the stories guide you to your main lesson. Let them provide evidence to prove your points.

**3. Telling women's stories requires research.** This is true of both edited collections and single-author manuscripts. Every step in *Women in Japanese Studies* has demanded extensive research, from deciding which stories to include and how to tell them, writing the long introduction and historical appendix needed to frame the book, to contextualizing the larger lessons they teach. I broadly read memoirs to gain a sense of how they are constructed. Our book bibliography is around 90 pages long.

**4. Guiding questions make the act of memoir writing seem less daunting and provide a sense of coherence.** It helps to ask positive, forward-thinking, open-ended questions that people want to answer. I gave our contributors four guiding questions: (1) What brought you to Japanese Studies? (2) What do you see as the most important work that you have done in terms of scholarship, translation, curation, librarianship, teaching, service, and/or other fields? (3) How has your field changed? (4) What advice do you have for scholars beginning their careers?

**5. Embrace first-person pronouns.** All book chapters are told from first-person perspectives and boldly use the pronoun “I.” This makes them convincing and approachable. Contributors wrote their chapters specifically for *Women in Japanese Studies* and experimented with storytelling forms. Chapters differ in content, style, and disposition. Some chapters are funny. Others are poignant. All are personal. Contributors include poems inspired by their research and creative non-fiction inspired by their translations. Our memoirs bear traces of the sundry personal accounts that we study, record, and teach—travelogues, tanka poems, oral histories, interviews, and more. A variety of writing styles keeps readers engaged.

**6. Editing means more than correcting punctuation.** Editors are guides. My editorial goal was to help everyone more effectively tell stories in their own voices, while drawing out synergies among chapters and making the book accessible to a wide range of readers. Simply stated, I believe editing makes a text more readable. Editors help authors convey content clearly and accurately in a well-organized manner with proper citations. Editing requires critical thinking, knowledge of the topic, judgment about what and how much to revise, writing ability, familiarity with style rules, and interpersonal communication, among other skills.<sup>1</sup> I aspire to this quote by journalist David Carr: “Editors create fine stories by typing on a keyboard composed of human beings. Knowing which key to hit when and how hard to press is both an art and craft. The greats manage to be both collegial and decisive.”<sup>2</sup>

**7. Books build communities.** I involved contributors in book decisions and emailed updates. As a result, we had lively exchanges of ideas, got feedback, and ensured that everyone's voices were heard. Book chapters went through a rigorous internal editing process, and contributors read and commented on each other's chapters. This extensive review solidified our community. The strongest book chapters are those that were read by many members of our group. The book was a reunion for colleagues and a chance to form new connections. We have created a network that extends outside the book.

**8. It is impossible to corral diverse voices into one unified narrative. Instead, value intersections, synergies, and contradictions.** Authors have different backgrounds, experiences, and temperaments; this is reflected in their writing. Our book contributors pursue different

research agendas and speak different academic languages. Instead of trying to make them all the same, we offer multiple perspectives on a constellation of changes that made it possible for women to pursue careers related to Japan in the decades after World War II.

We present different vantage points that avoid the pitfalls of subsuming diverse women under one single totalizing idea of gender. Gender is one important factor that comprises identity; others include age, class, and location. Some of our contributors write frankly about gender discrimination, sexual harassment, and male-centered institutions, while others emphasize identity factors other than gender. Some discuss the role of context in how they perceived themselves or were regarded by others—for example, standing out as a foreigner while abroad or as the only woman in a seminar of men. The primary takeaway is to present individual experiences in non-judgmental ways.

**9. Know your audience.** We shared sample chapters with our target readership of scholars, teachers, students, and non-specialists. Their feedback helped us determine the amount of cultural context to include. For example, thanks to students' suggestions, we refer to English-language sources in our endnotes that provide additional information.

**10. Know yourself.** This project has encouraged me to reflect on my own positionality, as well as my skills and time; who I am impacts how I direct the project and frame the book. I stand in the middle, not the forefront or background. I teach youth and record stories of the elderly. While doing comparative cultural research, I am aware of my own background and biases. The book gave me a chance to ask my mentors questions, and I learned valuable mentorship skills. ■

—Alisa Freedman is a professor of Japanese literature, cultural studies, and gender.

### Endnotes

1 For a no-nonsense list of guidelines, see Josh Bernoff, “The 11 Qualities of Highly Paid, Ultra-Valuable Editors,” *Without Bullshit*, April 12, 2017, <https://withoutbullshit.com/blog/11-qualities-wick-edly-valuable-editors>.

2 David Carr, quoted in Insider Staff, “What Makes a Great Editor? Part 1,” *Times Insider*, June 16, 2014, <https://archive.nytimes.com/www.nytimes.com/times-insider/2014/06/16/what-makes-a-great-editor-part-i>.

# A Multi-Stakeholder Analysis of Women's Houselessness in Eugene, Oregon

by Lesley Jo Weaver, Associate Professor, Department of Global Studies, and Mackenzie VanLaar, PhD, Department of Anthropology

**E**lsie, a woman<sup>1</sup> in her mid-twenties who is struggling with opioid dependency on the streets of Eugene, Oregon, spiraled out earlier this year when police swept her camp, cutting her off from the mentor and friend she refers to as her “street dad.” “Like, my dad, my street dad—he’s somebody that really helped me,” she explains from the doorway of her tent. She begins crying. “Without him, now I’m crashing and burning even more because I can’t just go see him, you know what I mean? Some people are really, really big influences on what people do in their life—like, they make a huge difference.”

Just a few blocks away, Gigi, a non-binary opioid user who partially identifies as a woman in their late 30s, explains that they would never accept housing if it restricted them from visiting freely with their community. “The people that get apartments that are homeless—when they do finally get housing, they’re ridiculed [by neighbors] for having their friends over. It’s like...okay, so you just want them to go crazier, want them to obtain more mental issues, because now they can’t have the only support that they have come over and visit them? It’s so crazy. It’s like—I could *not* be housed and turn away my friends. Like, if I ever got the opportunity to be housed, I couldn’t say, ‘No, I can’t let you come shower.’ That would hurt me.”

As Elsie’s and Gigi’s comments illustrate, social relationships play a key role in people without housing’s (PWH’s) choices about where to sleep and what services to accept. Ultimately, those decisions have significant impacts on PWH’s health because they shape behaviors such as drug use. Homelessness is an extremely strong predictor of increased morbidity and mortality across all causes.<sup>2</sup> Eugene, Oregon, is currently home to the highest per-capita homeless population in the country.<sup>3</sup> As in other parts of the US, the housing crisis in Eugene has resulted in a population of PWH with an array of unmet health needs, many caused or exacerbated by the stresses associated with life without permanent shelter.<sup>4,5</sup> In Eugene, the housing crisis had reached emergency proportions even before 2020 and was only heightened during the COVID pandemic, the catastrophic 2020 wildfires, and the nationwide political protests against police murders of Black people.

In summer 2022, with CSWS support, we conducted a



A health outreach worker at an encampment in Eugene / photo by Mackenzie VanLaar.

series of exploratory interviews with 32 people involved in houselessness in Eugene, representing five major groups of stakeholders: women without housing, service providers, housed neighbors, elected officials, and other community leaders. Our goal was to lay the groundwork for a much larger study that will eventually help us better understand how to support health for women who cannot obtain access to housing in our community. While housing would be the ultimate solution for many, it will unfortunately be a long time before a sufficient quantity of low-barrier, affordable housing options are made accessible to our unhoused neighbors. In the meantime, we urgently need better ways to support women experiencing houselessness.

While our analyses are still underway, it’s already becoming



*This large floating structure was constructed by someone who lived in that location for 10 years but who eventually died of sepsis when EMS didn't respond because he lacked an official address / photo by Mackenzie VanLaar.*



*Lesley Jo Weaver*



*Mackenzie VanLaar*

clear that social connections with peers and mentors in homeless communities are key for women's well-being. The experiences of people like Elsie and Gigi demonstrate that social relationships deeply impact health and even the degree to which PWH are willing to engage with supportive services. Many interventions designed to address homelessness or reduce its harmful impacts—such as transitional housing that prohibits visitors, inpatient addiction treatment programs that isolate individuals, and child protection services—force reconfigurations of social relationships for PWH. Our lack of knowledge about how those social disruptions shape

health constrains evidence-based policy development and may ultimately thwart PWH's efforts to obtain housing because existing social connections—tenuous and possibly harmful though they may be—are also the lifeblood that supports people like Elsie and Gigi.<sup>6</sup> Therefore, solutions aimed at addressing houselessness must take into account the importance of community for PWH and must take seriously the preservation of social relationships whenever possible. ■

—Lesley Jo Weaver, *Global Studies*, received a 2022 CSWS Faculty Research project for this project. It was completed with the assistance of Mackenzie VanLaar, who graduated this year with a PhD in anthropology.

#### Endnotes

- 1 In our study, "women" refers both to women assigned female at birth, and to women not assigned female at birth.
- 2 Hwang, Stephen W. "Homelessness and health." *CMAJ* 164, no. 2 (2001): 229-233.
- 3 HUD (US Department of Housing and Urban Development). "Continuum of Care Homeless Assistance Programs Homeless Populations and Subpopulations." HUD, 2021.
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# Airing It Out

## Women's Role in Korean Radio Broadcasting

By Jina Kim, Associate Professor, East Asian Languages & Literatures

In recent years, Korean TV dramas have become a significant presence on the international television circuit, so much so that some of the most watched shows on over-the-top (OTT) platforms are Korean TV dramas. The Netflix-produced Korean drama *Squid Game* (2021) and *The Glory* (2023) are just two of many that have received critical and widespread acclaim, bringing much attention to Korean dramatic storytelling texts. However, what often gets overlooked in these televisual texts are the scenarists who pen these successful stories, many of whom are women writers.<sup>1</sup> In fact, South Korea has a long list of illustrious women scenarists who have contributed to the development of mass media dramatic storytelling that began with radio dramas in the early twentieth century and continued into the mid-century. One of the early contributors is Chang Tökjo (1914–2003).

With the support of the CSWS Faculty Research Grant, I conducted archival research on Chang Tökjo's life and work, which is part of my larger project on the cultural history of Korean radio and radio texts. During my three-week research period, I attempted to track down Chang's many writings, especially those she wrote for the radio, often labeled as "pangsong sosöl" (radio or broadcast fiction) in the 1950s. Two of her short stories, "Sonagi" ("Rain Shower") and "Chilt'u" ("Jealousy"), were published in the magazine *Pangsong* (Broadcast) (September and December



**Above left:** Chang Tökjo (1914–2003). **Above right:** Movie poster for *The Sad Rose*, 1958. Screenplay by Chang Tökjo based on her original radio fiction / images provided by Jina Kim.

1956, respectively). Prior to its publication, "Rain Shower" aired on Seoul's HLKA Radio on August 24, 1956, at 8:00 PM. Chang's long fiction *Changmi nŭn sŭlp'ŭda* (*The Sad Rose*) was also broadcast in a serialized format from Dec. 1, 1956, to Jan. 26, 1957. It appears that, based on *Tong'a* and *Kyŏngnyang* newspapers' published radio program schedules, each segment was about fifteen

minutes long, lasting from 6:30 p.m. to 6:45 p.m. Due to its popularity, *The Sad Rose* was subsequently published in a novel format in 1957 and then adapted into a film in 1958.

Chang's works were broadcast under the programming categories of "nangdok sosöl" (fiction recitation) and "yŏnsok nangdok" (serialized fiction recitation).

**RADIO, continued on page 25**



Photo provided by Stephen Rogers.



# The Songs of Clara Schumann

by Stephen Rogers, Professor and Edmund A. Cykler Chair in Music, School of Music and Dance

In April 2023, Cambridge University Press published my book, *The Songs of Clara Schumann*, the first book in Cambridge's Music in Context series to be devoted to the music of a woman composer. Clara Schumann was one of the most talented musicians of the 19th century—a formidable pianist who maintained an active career as a concert performer for 63 years, and a composer who wrote piano music, songs, choral works, chamber music, and instrumental music. But to this day she lies in the shadow of her more famous husband, the composer Robert Schumann. My book places Clara Schumann's music front and center, focusing on her small but extraordinary output of songs.

The book wouldn't have happened without the generous support of a faculty grant from the Center for the Study of Women in Society, which I used to complete the final two chapters. It also wouldn't exist had I not been fortunate enough to attend a conference in June 2019 at the University of Oxford, called "Clara Schumann (née Wieck) and her World." I barely slept on the plane ride home, so intoxicated was I with what I heard and experienced over the course of those three days. I opened the two

volumes of Clara Schumann's songs and reread every page, returning to songs I was familiar with but didn't know inside and out, savoring every bar. By the time I arrived back in Oregon I was convinced that if we already had books on the songs of Franz Schubert, Hugo Wolf, Johannes Brahms, and Robert Schumann, why couldn't we have one on the songs of Clara Schumann?

For the fact is, even as the fields of music theory and musicology—like so many other humanistic disciplines—have sought to expand the canon, books on music by men still far outnumber those on music by women. And in many cases, we know more about the lives of these women than we do about the works they created. This is certainly true of Clara Schumann, whose relationship with Robert Schumann and career as a pianist have received more scholarly attention than her work as a composer.

One of my goals in the book is to illuminate Clara Schumann's under-examined songs and show what makes them distinctive, affecting, and lasting—such as their long-breathed melodies, their tendency to undermine moments of musical closure (and the moments of poetic closure that go with them),

and their inventive piano textures. Yet the book isn't only about her songs. An equally important goal is to use her songs to raise broader questions about the analysis of music by women composers more generally. The book treats Clara Schumann's songs as a prism, casting light not just *on* them but also *through* them, using her songs to make claims that extend beyond them.

One such claim has to do with the relationship between Clara Schumann's and Robert Schumann's musical styles, and the common tendency to tie female composers to the dominant male figures in their lives. Historically, Clara Schumann's music has been discussed mainly in relation to her husband's: her music has been treated as merely more or less like his (and, all too often, as less successful than his), and the rules of engagement have been determined by his musical aims and predilections rather than her own. My book is guided by the conviction that Clara Schumann's music ought to be taken on its own terms, so that we can get a complete and accurate picture of her style and her achievements as a song composer. I also believe that this is a useful way to study

**SONGS, continued on page 25**

# The Rise of Witch-Hunting & Witch-Killing in Assam, India



Daizi Hazarika

by Daizi Hazarika, PhD Candidate, Department of Anthropology

During the winter of 2023, with the help of a CSWS graduate student research award, I had an opportunity to visit Assam, India, for two months to conduct dissertation research on witch-hunting and witch-killing. During my field trip to Assam, I conducted research in Guwahati (the capital city of Assam) and a village called Dabli, among the Rabha community (a tribal community of Assam) in the Goalpara subdivision of this region. In Guwahati, I interacted with several government officials regarding their perceptions of the current-day witch-hunting in Assam and the steps taken by the Assamese government to combat this practice. In Dabli, Goalpara, I interacted with and interviewed victims and their families from the Rabha community regarding their experiences with witch-hunting and the obstacles (social and religious) they had faced while coping with the trauma. The methods I applied include methods of ethnographic data collection, mainly participant observation and open-ended interviews.

Assam, a region in northeastern India, has been one of the hotbeds of witch-hunting and witch-killing targeting tribal women in contemporary times. From my previous work, including archival and ethnographic work on witch-hunting and witch-killing in Assam, I found that this practice hardly existed in pre-colonial Assam due to the revered position of tribal women within their societies. During pre-colonial times, tribal Assamese women were respected in their communities for possessing cosmo-religious powers. In the colonial period, only one case of witch-killing was recorded in 1845 by the colonizers when a tribal Singpho (another tribal community of Assam) chief was accused of witch-hunting another Singpho man. But toward the post-colonial times, especially since the 1980s, there has been a sudden increase in witch-hunting in Assam.

While interacting with the subject population, I found that one of the root causes driving the rise of witch-hunting in Assam is patriarchy. The Rabha community, a matrilineal community since the classical times, adopted a patrilineal lineage during the colonial period, which gathered momentum in the post-colonial, mainly after the 1980s, through garnering right-wing Hindu voices from mainland India. Hence, women who were property owners, financially independent, and educated became victims of witch-hunting as they were believed to threaten the patriarchal system in the community. I came

across many women accused of practicing witchcraft because they had some financial independence, like owning a small business that made them rely less on their men for livelihood. Such accusations were mainly driven by men.

Another cause of the rise of witch-hunting that I found during my research period was jealousy. Although jealousy as a cause seems an isolated issue at first, when it comes to accusations of tribal women as “witches,” I argue that jealousy, too, arises because of patriarchy. For example, within the Rabha community in Dabli, the relationship between spouses is mostly one of distrust. While women are severely restricted within their households and farms, men are free to indulge in activities like local alcohol consumption and even extramarital affairs. Hence, contrary to this situation, when a woman shares a mutual relationship of respect and fidelity with her husband, she becomes vulnerable to witch-hunting attacks by those women who do not share such relationships with their husbands. Hence, women are the ones who mainly make such accusations. During my fieldwork and while living with the Rabha community, I encountered many victims who were accused of witchcraft by other women in the village because they share good and cordial relationships with their husbands. In one of the cases, a woman named Babita Rabha (name changed) was accused of being a witch by her sister-in-law, who had an abusive husband and was jealous of Babita’s good and romantic relationship with her husband. To convince the village community to believe the alleged witchcraft accusation, the sister-in-law accused Babita of being a witch by going into a state of trance (or “jokoni”) during a community religious event.

My research also clarifies that, though witch-hunting and witch-killing are more concentrated on women, men are not spared. During my fieldwork, I came across a few cases where men were accused of practicing witchcraft. The only difference between women and men accused of witchcraft is that, when a man is accused of practicing witchcraft, his wife is also implicated in the accusation. But when a woman is accused of witchcraft, in all the cases I studied, the husbands were never blamed for their wives’ actions. ■

—Daizi Hazarika, *Anthropology*, received a 2022 CSWS Graduate Student Research Grant for this project.

## SONGS, continued from page 23

music by other women composers, particularly those who stand directly in the shadow of a more famous male composer (Fanny Hensel, the elder sister of Felix Mendelssohn, is but one other example).

A second claim I make in the book is that music analysis has a vital role to play in demonstrating Clara Schumann's importance to the history of 19th-century song—and, by extension, in developing a deeper understanding

of the achievements of women composers, whose music is still woefully underexplored compared with the music of their male counterparts. Scholars, students, and audiences will only come to understand the historical importance of this singular artistic figure if they come to understand the quality of the music she composed. This means hearing it, of course, but it also means reading about it—learning through articles and books as much as through recordings and

performances what makes her creative voice so unmistakable and compelling. I hope my book provides an entry-point for those who don't yet know Clara Schumann's glorious songs and a deeper dive for those who want to get to know them better—and I'm grateful to CSWS for making the project possible. ■

—Stephen Rodgers is the Edmund A. Cykler Chair in Music and Professor of Music Theory and Musicianship in the School of Music and Dance. He received a 2021 CSWS Faculty Research Grant for this project.

## RADIO, continued from page 22

To be sure, the recitation of short stories and novels is not new and has been central to Korean radio programming since the official start of radio in 1927 in Korea. What is notable, however, is that Chang Tökjo wrote her stories specifically for radio broadcasting with attention to the oral-aural medium in mind. I imagine these programs are similar to audiobook reading or story reading hours in today's radio or podcast programs. However, it significantly differs from simply reading out loud or performing an already-published story on the air. Additionally, unlike radio dramas, which also had a prominent place in radio programming and production, radio fiction differed in its form. For example, radio fiction required greater sensitivity to balancing dialog and description, unlike radio dramas which depended more on dialog. Unfortunately, for scholars studying radio texts from the first half of twentieth-century Korea, the audio recordings are not extant; thus, we can't listen to the performances. Hence, what we rely on to "listen" are the printed materials. Yet, I would argue that since radio performances begin with a written script, the writer's work and the texts they craft are significant materials to begin the investigation. Chang Tökjo's works are particularly meaningful because the three texts mentioned above were written specifically for the radio.

Despite Chang Tökjo's long and prolific writing career that spanned most of the twentieth century, she has not received as much attention from scholars of Korean women's literature



Jina Kim

or by Korean literary critics. One of the reasons for this neglect stems from the assessment that Chang is often considered a female writer of "popular literature" who penned serialized newspaper romance novels. Likewise, although her writing career began in 1932 when she worked as a reporter for *Kaebiyök* (*Creation*, 1920–1935), a progressive, nationalist magazine that led the New Culture Movement in Korea, her career has been clouded because of propaganda literature that she wrote during the 1940s, which supported Japan's war mobilization in the Asia-

Pacific.

In my project, I shift the analytical lens to gender and sound to investigate the ways female voices were situated in both private and public spaces of writing for the radio and listening to the radio to demonstrate the intimate link between gendered voice and sonic modernity during the chaotic twenty years that bridged the Japanese colonial period and post-Korean War period—roughly from 1940 to 1960. Thus, studying Chang Tökjo's radio novels presents exciting possibilities to ask about various beginnings of postwar mediascape, transmedia literary productions, the formation of postwar gender ideologies, radio technology, and radio aesthetics. More importantly, Chang's literary oeuvre allows us to rethink the history of Korean women's literature, feminist criticism, and feminist politics, which has primarily omitted women writers like Chang, who wrote for radio, television, and film. ■

—Jina Kim is an associate professor of East Asian Languages & Literatures. She received a 2021 CSWS Faculty Research Grant for this project.

### Endnotes

<sup>1</sup> For instance, the writer of *The Glory* is Kim Ŭnsuk (1973–), who also wrote top-rated TV dramas such as *Descendants of the Sun* (2016), *Mr. Sunshine* (2018), *Secret Garden* (2010), *Lovers in Prague* (2005), and *Lovers in Paris* (2004), among many others. Kim Suhyŏn (1943–) began her work as a radio drama scenarist with *Chŏ nunbat'e sasŭmi* (*Deer in the Snow Field*, 1969). She subsequently adapted the radio drama into a film the same year. Kim has gone on to write numerous TV dramas, including *Tu yŏja* (*Two Women*, 1992), *Ch'ŏngch'un ũi tŏt* (*Trap of Youth*, 1999), and more recently *Kŭrae kŭrŏn'gŏya* (*Yeah, That's How It Is*, 2016).

# Futuremaking in a Disaster Zone

## *Indigenous Women and the Everyday Politics of Climate Change in Peru*

by Holly Moulton, PhD Candidate, Department of Environmental Studies

In the summer of 2019, I took a bus to my friend Rosa's house, which is located in the middle of a Quechua community within a glacial lake outburst flood hazard zone in the Peruvian Cordillera Blanca. In the family's garden there is a spectacular view of Andean peaks in all directions. There is a sense of being in an oasis, shielded from the noise of the street right outside the gates and the bustle of the town of Huaraz below. There is no palpable sense that Lake Palcacocha, a glacial lake fed by rapidly melting ice caused by climate change, could overflow the dam constructed to retain it and come barreling down the valley and destroy their home.

Instead, Rosa's home is a bustling site of construction, weeding, corraling animals, and hastily making school lunches. Rosa's mother and father now live in a side room off the small, basic kitchen comprised of a single burner, a small wooden table, and a plaster sink. Rosa's sister Ernestina shares a room with her daughters, and Rosa sleeps in another room off the kitchen. Until recently, Rosa worked a demanding job at a tourist hotel in Huaraz, which she held for nearly 15 years. She left to focus on establishing her own hotel business called Hamariki Inn, which she has built floor by floor over the past five years. Hamariki now towers above the small adobe house that the rest of the family lives in. With running water, flush toilets, rooms with locking doors and large windows, and an airy kitchen and lounge area overlooking the glaciated peaks, it is clear that Rosa has thought through the needs of tourists during her time in the hospitality industry. She told me that she was ready to be her own boss, and that owning and running her own hotel would give her money to support her elderly parents, and additional time to help them around the



Holly Moulton

house. The guests would also provide supplementary income for Ernestina, who planned to sell organic herbs that she grew in her garden to interested clients.

The day before, I sat at a table in the Hotel Central Sucali in Huaraz, Peru, with an international team of glaciologists, hydrologists, city planners, and natural-hazard specialists. As part of a project on integrated water and risk management in the Cordillera Blanca, our group's task was to work with local officials and professionals to understand the challenges to achieving sustainable water-management practices and glacial lake outburst flood mitigation under the most dire IPCC emissions and warming scenario. This particular scenario looks catastrophic in the region, with all but the highest glaciers predicted to disappear within 20 years, which would contribute to widespread water scarcity and access

issues (Motschmann et al.). The mood at the table was somber, with the men noting that "the local population has no environmental sensibility and does not care about flood risks," and "the rural population is going to decrease with agriculture becoming an unsustainable way of life" (Fieldnotes: August 17, 2018). I was hearing the local population discussed as though it were a single entity, with limited conversations of different experiences of risk and climate change based on gender, and I was also hearing a pervasive sense of how inevitable this worst-case scenario was. Later, when I reflected on Rosa's experiences, I wondered at the mismatch between both spaces I was involved in: the doom we discussed in the hotel with experts, and the life-giving home and garden experiences I shared with the women in Rosa's family.

Through my dissertation research, I saw that Quechua



**Top Left:** Hamariki Inn with Ernestina's garden in the foreground. **Top Right:** Rosa at her home with a lamb from her flock / photos by H. Moulton.

women's everyday adaptations are often seen as diversions from a longer term and more structured plan for adaptation and risk management, or through the lens of a deficit model, where people need to be "sensitized" to risk and educated. And the people who are most often associated with the everyday are Indigenous women, who are frequently engaged in subsistence activities that "must be protected" from climate related risks. As such, my research starts from the feminist position that the household is actually a microcosm for understanding power relations reflected in wider communities and networks of care, even up to the international level (Bee et al.; Buechler; Dyck; Nagoda and Eriksen). I argue for a feminist take on adaptation that centers Quechua women's futuremaking practices in order to take an intersectional view of climate-related vulnerability and to drill down from emergency to lived experiences of the most marginalized (Amorim-Maia et al.; Kaijser and Kronsell; Mollett and Faria). It is critical to pay close attention to the lives of Quechua women, lives which do not register within the dominant framework of understanding environmental change in the region—that of emergency, ice loss, and disaster. ■

—Holly Moulton, *Environmental Studies*, received a 2022 CSWS Graduate Writing Completion Fellowship for this project.

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# Gender Roles in the Testimonial Narratives of Andean Women

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

To better understand a 20-year period of political violence in Peru, in this project I analyze the testimonies of Andean women, especially from the Ayacucho area, to make visible their contribution to the reconstruction of an important part of Peruvian history. In accordance with their worldview and their roles as women, in their tragic and painful testimonies they tell how they suffered ethnic and gender discrimination, and it is observed that they are capable of recalling many details and telling their experiences from different perspectives and with their own narrative.

From 1980 to 2000, citizens throughout Peru suffered due to the actions of Shining Path (Partido Comunista del Perú Sendero Luminoso, PCP-SL), Revolutionary Movement Tupac Amaru (Movimiento Revolucionario Tupac Amaru, MRTA), and the Peruvian State itself, but the most affected were the inhabitants of the Andes. Since before the violence began they lived unprotected and in a situation of neglect. The violence increased scarcity of resources and social problems and decreased access to education.

During 2002 and 2003, the Truth and Reconciliation Commission (Comisión de la Verdad y Reconciliación, CVR) collected testimonies about this period and included some of them later in the “Final Report” published in 2003. They were also presented in public hearings and broadcast on national television. Their voices had not been represented before or taken into account by the State. In other testimonies collected by academic researchers, these women have not had the opportunity to fully represent themselves. The consequences of violence in



Memory Museum in Huamanga, Ayacucho, Perú / photo by Gloria Macedo-Janto.

memory and in the body were present in the speeches of the participants. In several of the testimonies collected by the CVR, Andean women say that they received mistreatment from both sides of the conflict: the subversive groups and the Armed Forces.

Through the painful stories about the loss of their relatives or of the violence exerted directly against themselves, verbally or physically, they are building testimonies that become particular narratives supporting the idea that “women can recall personal events more fully and vividly than men” (Leydesdorff et al 3). Their testimonials take into account their status as women, especially as Andean women, and their worldview,

which is committed to their community. In that context, victims have the urge to narrate. They speak considering their role, which is established by their cosmovision, under the norms and customs that guide their community in order to lead a harmonious life with their peers and with nature.

According to the CVR, the number of women killed and disappeared is 20 percent of the total number of cases. Hence, it can be inferred that the majority of the dead and disappeared were men. They were indigenous and 75 percent Quechua-speaking, and Ayacucho was the region where 45 percent of the tortures were reported. In addition, of

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Isabella Clark gets ready to leave for her Southwest trip in a camping van / photo courtesy of I. Clark.

# Too Sensitive?

## *Living with Multiple Chemical Sensitivity*

By Isabella Clark, PhD Candidate, Department of Sociology

**M**y dissertation examines multiple chemical sensitivity (MCS), a condition where people experience physical symptoms in response to “normal” doses of everyday chemicals. These symptoms vary and include brain fog, rashes, headaches, respiratory problems, nausea, and fatigue, amongst other things. MCS is a contested illness; its material reality is often dismissed in favor of a psychological explanation by both doctors and lay people. Like other contested illnesses such as chronic Lyme disease and chronic fatigue syndrome, a disproportionate number of sufferers are thought to be women (Dumes 2020). This perception is supported in my own data, as almost double the number of respondents were women (I interviewed 19 women and 11 men).

To manage MCS, people practice chemical avoidance, a task that proves onerous, complicated, and even impossible given the levels of chemical saturation

in private and public life. To escape hostile synthetic chemicals, as well as mold and other naturally occurring allergens, some people with MCS move to the Southwest for the desert ecosystem. MCS can make housing intolerable, forcing some people to live out of their vehicles. Since parts of the Southwest are warm year-round, this contributes to its position as a potential haven for sufferers, though total freedom from chemicals is never possible. As such, small communities of people with MCS are scattered across the Southwest. Thanks to the CSWS grant, I traveled to the Southwest in the summer of 2022 where I lived out of a camper van for almost a month, conducting interviews and observing the living conditions of people in a rural MCS area. I conducted 10 interviews during this fieldwork trip, eight interviews over a later trip, and 12 interviews over the phone or via Zoom.

My initial analysis produced three central themes: embodied socializa-

tion, social interactions, and avoidance. Regarding our cultural relationship to chemical and scented products, I argue our use of fragrances and chemicals in everyday life is a form of embodied socialization. While socialization is often conceived of as a mental process teaching us how to behave, there is a physicality to this form of socialization that inculcates us to experience scents in a particular way (as clean, pleasant, and attractive, for example) and deny the disparate embodied experiences people have with smells. Gender clearly relates to this embodied socialization as women are more heavily socialized into product use by the greater responsibilities they're tasked with toward beauty, family health, domestic labor, and consumer purchases. I hope to expand on this dimension of my work through future interviews with friends and family members of those with MCS. This will allow me to explore how different forms of embodied conflict with one another and how

***SENSITIVE, continued on page 31***

# Sylvia Wynter and the New Seville Project

By Brooke Burns, PhD Candidate, Department of Philosophy

After witnessing the cruelty inflicted upon the Indigenous Arawak peoples of the Caribbean islands in 1514, Spanish priest Bartolomé de Las Casas underwent a “conversion experience” that would take him on a journey across the Atlantic Ocean to first meet with King Ferdinand II and later with the co-regents of Charles V. There, he argued for the abolition of the *encomienda* system, and as a replacement for labor proposed the importation of 4,000 African people into the Caribbean islands. It is important to note that while Las Casas later retracted his proposal, he was not against the institution of slavery itself, but rather the physical and psychological abuse inflicted upon the Arawaks.

Following his meeting with the co-regents in 1516, Las Casas became an influential figure at court and at the Council of Indies, which was the governing body of Spain’s colonies in the Americas. It was during this period that Las Casas encountered Juan Gines de Sepúlveda, who had gained influence at court through his work *Democrates Segundo; o, de las justas causas de la Guerra contra los indios* (*Concerning the Just Cause of the War Against the Indians*). Here, Sepúlveda argued that the Indians “are inferior to the Spaniards just as children are to adults, women to men, and, indeed, one might even say, as apes are to men.” Las Casas and Sepúlveda eventually debated in 1550 at the Council of Valladolid, a debate over the kind of relation—hierarchical or reciprocal—that would be established between “the two modes of human” (Wynter 1984/2022, 566).

The “Valladolid debate” is a historical “motif” in the writings of Jamaican theorist Sylvia Wynter. Wynter first wrote on New Seville, the third capital founded in the Caribbean by the Spanish settlers, in 1984 for a two-part series published in *Jamaica Journal* titled “New Seville and the Conversion Experience of Bartolomé de Las Casas” (2022a; 2022b). Wynter locates the debate as one site of emergence for the organization of human life on secular rather than religious terms. The justifications for enslavement brought forth by Sepúlveda used a long-established doctrine of the Church, though reformed as an “essentially secular system of classification” and based on a rational, political subject of the state (2022b, 577). According to Wynter, the Valladolid debate represents a “conceptual revolution that formally ushered in the modern world” insofar as it gave way to the ratio-centric universalist conception of



Brooke Burns

the human (2022b, 577).

In her articles in *Jamaica Journal*, Wynter refers to a forthcoming manuscript, *New Seville: Major Facts, Major Questions 1509-1536*. The aim of my project, funded by the CSWS research grant, was to travel to The Schomburg Center for Research in Black Culture to explore Wynter’s manuscript (available only on microform) and to incorporate the findings into my dissertation. The motivation behind this research was to build on Wynter’s insight into what she calls “the paradox of the humanists’ invention/overrepresentation of ‘Man’” (2003, 283).

This necessary critical stance toward liberal humanism stems from the broader tradition of Black feminism. For example, in *Scenes of Subjection* (1997), Saidiya Hartman writes, “the recognition of humanity held out the promise not of liberating the flesh or redeeming one’s suffering but rather

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a total of 16,885 people who gave their testimony to the CVR, 54 percent were women and 46 percent men.

Due to the fact that the testimonies were collected between 2002 and 2003, and that the acts of the conflict have been registered since 1980, the women who gave testimony for the final report were almost always adults who were direct witnesses to and victims of the violence. They describe the consequences of the physical mistreatment, harassment, or violations they endured.

The lives of the Andean women who appear in the testimonies were spent in the fields, in charge of housework and the farm, or dedicated to the work of their community. As adult women, they formed their own families and, many times, were left caring for their children when their husbands or partners left home. In other cases, they were girls who, during the conflict, were eyewitnesses to the murders of their relatives or members of their community right in their homes.

The women organized themselves into mothers' associations. In 1983, in the midst of the internal conflict, several

women including Angélica Mendoza de Ascarza formed what would later become the National Association of Relatives of the Kidnapped-Detained-Disappeared in Areas under a State of Emergency (Asociación Nacional de Familiares de Secuestrados-Detenidos-Desaparecidos en Zonas bajo Estado de Emergencia, or ANFASEP). In 2006, this association created the Memory Museum in Huamanga, Ayacucho.

These women were the ones who went to look for their disappeared relatives, the ones who took care of the children who were orphaned at home, and the ones who had to support and try to rebuild a disintegrated home amid trauma and economic damages. They faced a bleak future, without hope, in addition to facing the abandonment of the State and its lack of interest in enforcing their fundamental rights.

Within Quechua cosmovisions, like Andean men, the concept of woman is configured as a duality as explained by Estermann (1998) and Ortiz (1993). She is at the same time an individual and a collective subject, which is due to her community. Andean women establish relationships based on what their

worldview indicates, both the symbolic representations of female figures and the mythical representations that explain Andean logic (Viera 96). As a consequence of the actions of violence, death, and disappearances, their role in the world and within their community is disrupted. They are forced into a complex task, to adapt themselves to new structures, for which, many times, they do not have the necessary tools. ■

—Gloria Macedo-Janto received a 2022 CSWS Graduate Student Research Grant for this project.

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**SENSITIVE, continued from page 29**

people negotiate this.

Relatedly, chemicals are critically present within social interactions, meaning people's choices around chemical products can impact people with MCS. This differs from existing work in environmental sociology on how and why people manage everyday chemical exposures. MacKendrick finds mothers engaging in "precautionary consumption" to protect their children, and to some extent themselves, from potentially toxic chemicals (2018). While this labor is gendered, the relationship exists between consumer product and consumer body but does not stretch any further. However, my respondents make it clear they are impacted by others' choices like the laundry products on their friend's clothes or their neighbor's use of pesticides to garden. These encounters can feel violent, with respondents calling

them "assaults" or "hits." Alaimo writes of MCS, "environmental illness offers a particularly potent example of transcorporeal space, in which the human body can never be disentangled from the material world, a world of biological creatures, ecosystems, and xenobiotic, humanly made substances" (2010, 115). I look at how these entanglements show up in interpersonal relationships and how people navigate them.

Avoidance is the main recourse people with MCS have. However, trying to avoid chemicals when you have severe MCS encompasses your entire life. As Myles told me, "Coping with MCS is a full-time job." This labor is not only mentally draining but also emotionally draining. Danielle described to me her sadness over how much energy she now must put into finding a shirt she can wear. She contrasts this task with

the intellectually rewarding work she did before she was sick. The amount of thought, energy, and labor people with MCS must expend on banal parts of everyday life indicates the toll chemical entrenchment is taking on their lives. As my analysis proceeds, I am paying close attention to how chemical avoidance strategies may be gendered. ■

—Isabella Clark, *Sociology*, received a 2022 CSWS Graduate Student Research Grant for this project.

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# Revisiting Korean TV Drama *Love and Truth*

by Jeongon Choi, PhD Candidate, Department of East Asian Languages & Literatures

The market success of South Korean television dramas in Asian countries during the 2000s was termed Hallyu 1.0, and their narrative trend centered on Cinderella stories. So-called candy girl characters who charm aristocratic men with their cheerful and hard-working attitude still define K-drama now, and even though these Cinderella romances usually end up in the acceptance of patriarchal ideology, the candy girl story is not merely a fantasy about longing for upward marriage. In the history of Korean culture, this kind of character has provided an important transition in media conventions of depicting women in workplaces, from the dichotomy between poor workers and the arrogant middle class to intelligent, attractive working women who cross class boundaries and challenge non-traditional occupations.

By the 1970s, the dominant stereotype of working women in Korean culture was as low-waged sweat laborers, not only factory girls but also bus attendants, housemaids, and prostitutes, which were common occupations for working-class girls from the countryside. The traditional stereotype of an innocent girl imperiled in the modern city has been repeated in the Korean media since the early modern period, emphasizing the working-class woman's vulnerability to risks, such as unemployment, pregnancy, and injury, and her powerlessness to overcome this suffering. In the 1980s, however, as more and more women received higher education and entered the workforce, this image began to change. In particular, television was a forerunner in building positive images of working women as commercial broadcast companies targeted female audiences with purchasing power.

In 1984, star writer Su-hyeon Kim presented an innovative working woman character through her megahit TV drama *Love*

*and Truth*. This show achieved a viewing rate of 70 percent, and its stunning popularity was mainly driven by the female enthusiasm for Hyo-seon (played by Ae-ri Jeong). As a protagonist, Hyo-seon moves up in social class by becoming a professor and marrying a wealthy architect. In her journey across different classes, her working-class qualities appeal to members of the upper class. In her private life, she is frugal, good at house chores, willing to undertake manual labor, and respectful to the elderly. In public, she is hard-working, diligent, energetic, and daring. In this drama, the public-private split for working women, including Hyo-seon, faded away, and they are not subordinated to their private relationships such as filial duty or motherhood.

In addition to these working-class virtues, one of Hyo-seon's popularity factors is her outspoken criticism of the upper class. She often condemns the idle rich, thus showing confidence in the moral superiority of the working class. This moral value helps Hyo-seon lead in her relationships with upper-class individuals, even romantically. In the second episode of *Love and Truth*, Hyo-seon meets her male counterpart Hyeong-seop for the first time, an attractive and wealthy architect. At a busy café in Seoul, Hyo-seon is waiting for a benefactor who is coming to provide her with a scholarship. A waitress gives Hyo-seon a scornful look, her shabby clothes and big bags indicating that she has just arrived in Seoul from the country. Hyeong-seop is an anonymous sponsor and, on discovering Hyo-seon, does not hide his disappointment because he expected a promising male student. "Girls only want a degree for a better marriage," he says. Hyo-seon immediately condemns his prejudice, saying that, "Only leisurely girls need a college degree for marriage, if I could afford such an extravagance, I would not need to receive a stranger's support, so do your job if you are



*Love and Truth* / image provided by J. Choi.

here to give me a scholarship." Hyo-seon's daring reply fascinates Hyeong-seop, and he begins unanswered courting until Hyo-seon completes her PhD degree.

Assertive and intelligent images of laborers were widely circulated in Korean culture, as influenced by the labor movement since the 1970s, emphasizing the solidarity between laborers and intellectuals. *Love and Truth* appropriates the aesthetics of the Korean labor movement to visualize Hyo-seon: She is a college student, but she is not seen in a campus or a library. In narrow and dirty urban places such as a small publishing office, a printing factory, a bus, a boarding room where she lives off her friend, Hyo-seon buries her nose in books, fighting against her tiredness. Through the poetic depiction of her face and the humble surroundings, the daily lives of working-class women are depicted with a silver lining of beauty.

Hyo-seon's character in *Love and Truth* demonstrates how feminism in 1980s Korean popular media centered on working-class women, thereby shifting the stereotype of this group from vulnerable victims toward active fighters. While more questions remain to be answered, the show throws doubt on claims that feminist programs were absent from Korean TV before the 2000s. ■

—Jeongon Choi, East Asian Languages & Literatures, received a 2022 CSWS Graduate Student Research Grant for this project.

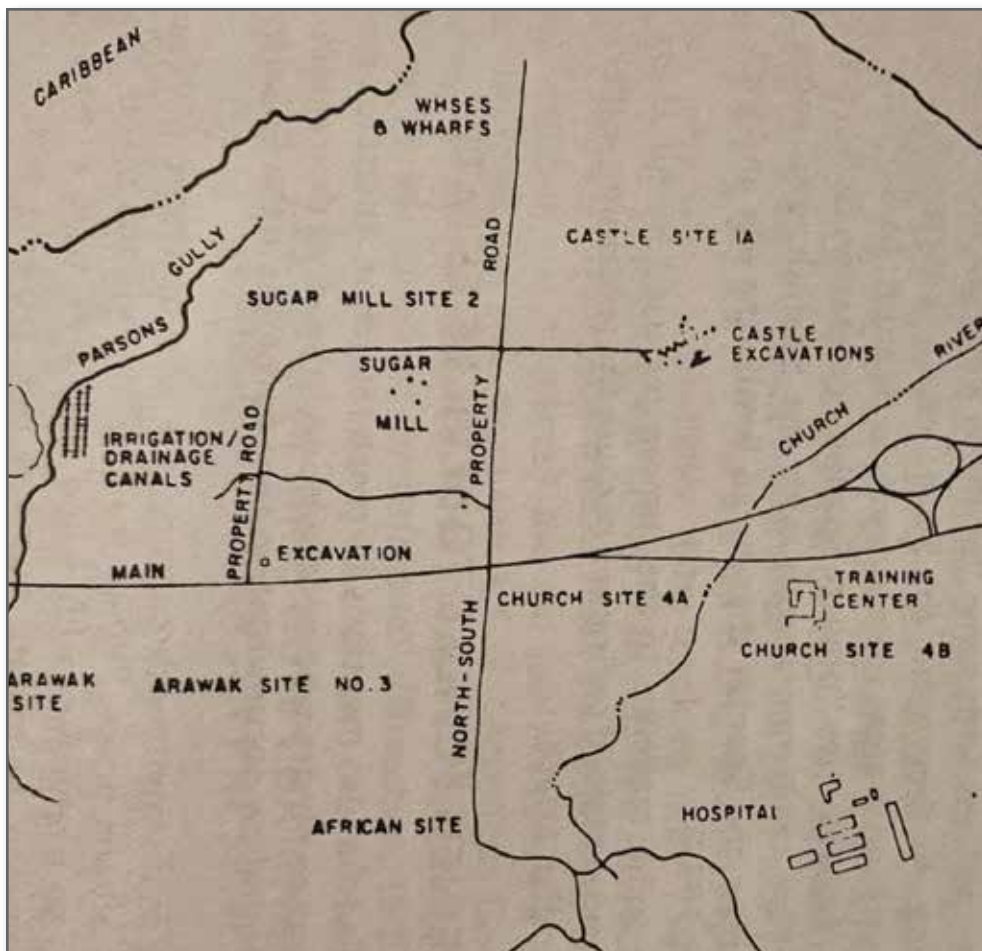
**NEW SEVILLE, continued from page 30**

intensifying it” (5). For Hartman (as with Wynter) a recognition of humanity often intensifies racial and gender hierarchies rather than dismantling them. Additionally, Zakiyyah Iman Jackson’s book *Becoming Human: Matter and Meaning in An Antiblack World* (2020) explores the production of humanism and its specific entanglement with animality. Following Wynter, Jackson critically interrogates the knowledge production of the human in place of recovering an image of the humane (15). Jackson writes, “In the case of slavery, humanization and captivity go hand in hand...thus, humanization is not an antidote to slavery’s violence; rather, slavery is a technology for producing a kind of human” (46).

I had hoped *New Seville: Major Facts, Major Questions 1509-1536* would provide in greater detail the site of emergence of this ratio-centric conception of the human, but I did not find much in it about the Valladolid Debate. However, the text does demonstrate the depth of Wynter’s historical prowess and, in my view, her commitment to philosophical genealogy.<sup>1</sup>

New Seville was a town without a map, or at least until 1981, when the Spanish archaeological team began exploring under the direction of Professor Lorenzo Elaido López y Sebastián. This work was assisted by Donohue & Associates, a firm of engineers and architects from Wisconsin who deployed subsurface interface radar to map the remaining underground structures (Wynter 1984, Note 1). From this archeological research, Wynter’s text reconstructs a history of the past by telling a history as it unfolds in the present. She writes, “Research into the cultural aspects of the life of New Seville and of the Spanish Jamaica as a whole, will enable the tracing and positive defining of new areas of cultural continuity and discontinuity with respect to contemporary Jamaica” (18).

In true genealogical style, Wynter’s work reaches into the archives to re-create the practices and materials of Spanish colonization and its afterlives. She writes of the stone, wood, and straw



*A map of New Seville from Sylvia Wynter’s New Seville: Major Facts, Major Questions / image provided by Brooke Burns.*

from which the buildings were made and includes notes on the Old Spanish Road, the sugar mill, and the Original Catholic church (4). She writes of the rivulets that fall into the bay and a quarry of white free stone (6); and “in a hut of wood and straw” the House of Trade, which would have served as the center for the early Arawak slave trade, and the basis “on which the system of Seville’s Atlantic would be structured” (3).

While the manuscript did not unfold any “new” insights into the content of the Valladolid Debate, it did reveal the depth of Wynter’s material retelling of New Seville. This is an especially important text for those who are interested in genealogy and, perhaps more importantly, those who seek to reconstruct the archives in the absence of what remains. ■

—Brooke Burns, *Philosophy*, received a 2022 CSWS Graduate Student Research Grant for this project.

**Notes**

<sup>1</sup> *New Seville* notes that it is part of a larger book

titled *The Rise and Fall of New Seville*, which was being written as part of the New Seville Project by Wynter. To the best of my knowledge, these books do not exist.

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## Singh named Associate Dean for Diversity, Equity, and Inclusion

CSWS advisory board member Nadia Singh has been appointed as Associate Dean for Diversity, Equity, and Inclusion (DEI). She is an Associate Professor in Biological Sciences and a member of the Institute of Ecology and Evolution. Among her many contributions, she chaired the Biology DEI Committee for two years and founded and chaired the CAS Natural Sciences Diversity Leadership Committee. She also served as Associate Vice President of Research in the Office of the Vice President for Research and Innovation (OVPRI) and in that role helped develop a strategic plan for advancing DEI. She has been strongly committed to creating institutional infrastructure to diversify the research enterprise and has collaborated on several research projects that broaden representation of underrepresented and underserved students and researchers in science. She has also been a national leader in promoting DEI through her professional societies.



## Farsi wins new Presidential Fellowship in Arts and Humanities

CSWS advisory board member Tannaz Farsi, a professor in the Department of Art, is one of two recipients of the 2022 Presidential Fellowship in Arts and Humanities. Chosen from a pool of 50 applicants, the winners were recognized for their outstanding scholarly and creative records, respectively, as well as specific works in progress. Recipients receive a \$25,000 award to support their creative and scholarly work. Farsi was recognized for her work on a project called *Intermediaries*, which the selection committee described as “rich” and “gripping.” The committee was struck by



the sheer beauty of Farsi’s work and felt the proposed project would be of great value to a broad audience. Farsi says the fellowship provides a thrilling opportunity at a critical time as it coincides with her upcoming sabbatical.

## CSWS affiliates recognized in Provost honors

The University of Oregon’s Office of the Provost honored several CSWS affiliates in its 2023 awards and opportunities:

- Provost Leadership Fellow: Lesley Jo Weaver, Global Studies.
- Distinguished Teaching Professor: Katie Lynch, Environmental Studies, Project: “Inclusive Teaching.”
- Herman Faculty Achievement Award: Jocelyn Hollander, Sociology.
- Ersted Award for Distinguished Teaching: Faith Barter, English.
- Herman Award for Specialized Pedagogy: Kirby Brown, English; Tannaz Farsi, Art.
- Williams Fellow: Kate Mondloch, History of Art and Architecture.

In addition, Williams Instructional Grants were awarded to the following CSWS affiliates:

- Maile Hutterer, History of Art and Architecture, Project: “Gaming the Middle Ages: Course Design, Implementation, Materials.”
- Jamie Bufalino, Women’s, Gender, and Sexuality Studies, Project:

“Trailblazing: Navigating Your College Experience.”

- Maria Escallón, Anthropology, Project: “Tourism, Rituals, and Treasures: The Anthropology of Cultural Heritage.”
- Ellen Herman, History, Project: “Morse Scholars Teaching Collaboration.”

## CSWS affiliates awarded OHC fellowships

The Oregon Humanities Center (OHC) has announced its 2023-24 faculty research and teaching fellowships. The OHC Research Fellowship program identifies, fosters, and promotes innovative humanities research produced by University of Oregon faculty. These fellowships provide faculty with one course release so they can have a term free of teaching to pursue full-time research as part of a community of scholars.

This year’s faculty research fellowships went to the following CSWS affiliates:

- Maria Fernanda Escallón, Anthropology, “Heritage Expertise, Equality, and UNESCO’s Dream of Community Participation.”
- Katherine Kelp-Stebbins, English, “Draw for Your Lives: Comics Journalism and Human Rights,” Ernest G. Moll Research Fellowship in Literary Studies.
- Gabriela Pérez Báez, Linguistics, “Collaborative methods and technical protocols towards completion of a Diidxazá Dictionary,” OHC Diversity, Equity, Inclusion, and Accessibility Fellowship.
- Julie Weise, History, “Guest Worker: A History of Ideas, 1919-75.”

In addition, the affiliates below were named alternates for faculty research fellowships:

- Kate Mondloch, History of Art and Architecture and Clark Honors College, “Selfie Power: The Performance of Participation and the Attention-Experience Economy (Ch. 2 of book project “Art of Attention”).”
- Beata Stawarska, Philosophy, “Vitalism for our time. Translating and interpreting L. S. Senghor’s theoretical writings.”

OHC Teaching Fellowships support the development of new humanistic undergraduate courses or the substantial redesign of existing courses. Teaching fellows are offered summer pay and have the option to request course enrichment funds to support course development and to enhance students’ classroom experience. CSWS affiliates were awarded the following teaching fellowships:

- Faith Barter, English, ENG 3XX or 4XX “The Uncanny Self,” Wulf Professorship in the Humanities.
- Kate Mondloch, Clark Honors College and History of Art and Architecture, HC 221 “Body Politic and the Art of Perception,” Coleman-Guitteau Professorship in the Humanities.

## Balbuena awarded fellowship to further Holocaust research

Monique Balbuena, associate professor in the Department of Comparative Literature, has received a Sosland Foundation Visiting Fellowship from The Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum. Balbuena will use the Sosland Fellowship to develop her project, “Sephardic Literary Responses to the Holocaust.”

## Mondloch receives NEH funding for immersive art research

Kate Mondloch, professor of contemporary art and theory in the Department of the History of Art and Architecture, has received a \$6,000 summer stipend from the National Endowment for the Humanities for “Art of Attention: Body-Mind Awareness and Contemporary Art in the 21st Century.”

**HIGHLIGHTS, continued on page 36**

# CSWS Congratulates 2023–24 Research Grant Award Winners

The Center for the Study of Women in Society (CSWS) awarded \$78,000 to support scholarship, research, and creative work on women and gender at the University of Oregon for AY 2023-24. A total of 21 research grants were given to 16 graduate students and five faculty members.

Comparative Literature doctoral candidate Marena Lear won the prestigious Jane Grant Dissertation Fellowship for her project, “Their Bodies, Our Selves: Posthuman Embodiment in Latin American Speculative Cinema.” The Jane Grant fellow receives an \$18,000 stipend and UO student health insurance for the academic year. In addition, in partnership with the dean, the Graduate School provides tuition remission for the academic year.

Lear’s project argues that “the ‘monstrous’ or cyborg bodies within a recent archive of Latin American and Latinx cinema critiques essentialist notions of race, gender, sexuality, and social identity, while providing avenues for audiences to see and feel otherwise, in ways that circumvent hegemonic forces,” she says in the project abstract. “In Western thought, female bodies, and in particular Afro-descendent and indigenous women, have often been represented as objects under the control of (masculine) rationalism. Yet, rather than merely reclaiming subject status under patriarchal and colonial terms by reifying the opposition of body and mind, these films imagine different worlds in which identities are more fluid and bodies interconnected, underscoring the importance of embodied knowledge as a strategy for anticolonial liberation.” Lear’s dissertation “examines speculative genre cinema conventions (science fiction, fantasy, and horror) and how they refract broader trends in the representation of national socio-political identities” to argue that these films “revise global genres for a local context in order to connect more effectively with audiences while foregrounding the spectator’s sensorial responses.”

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

Given the large number of strong applications received each year for the Jane Grant Fellowship, CSWS instituted a Graduate Writing Completion Fellowship in 2020 to provide summer writing support to one or more doctoral candidates in the early stages of their dissertation who are runners up for the



Marena Lear

Jane Grant Fellowship. This year, one Graduate Writing Completion Fellowship was awarded to Maria Baudoin, a doctoral candidate in romance languages.

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

## Jane Grant Dissertation Fellow

- Marena Lear, Comparative Literature, “Their Bodies, Our Selves: Posthuman Embodiment in Latin American Speculative Cinema.”

## Graduate Writing Completion Fellow

- Maria Baudoin Teran, Romance Languages, “Writings in Multitude in Latin American Literature of the 20th and 21st Centuries (Escrituras en muchedumbre en la literatura latinoamericana de los siglos XX y XXI).”

## Graduate Student Research Grants

- Precious Adejumbi, Anthropology, “Medicine on-the-bus: Alternative Healthcare for Women on Transportation Routes in Lagos, Nigeria.”
- Shahinur Bashar, Planning, Public Policy, and Management, “Workplace Diversity and Inclusion: Guidelines and Best Practices for Organizations in Bangladesh Hiring Transgender People.”
- Neeka Bayat-Barooni, Human Physiology, “Investigation of the Mechanisms Underlying Fetal Metabolic Programming Following Exposure to Adverse Intrauterine Environment.”
- Mary Cartee, Education Studies, “We Can’t Just Yoga and Hot Tea Our Way Out of Systems of Oppression: A Research and

Support Group Project.”

- Ivy Fofie, School of Journalism and Communication, “Women in Local Language Advice Programs in Ghana: History, Political Economy, Content.”
  - Victoria Guazzelli Williamson, Psychology, “Is Other-oriented Social Cognition the Missing Link Bridging Social Status and Internalizing Disorders in Young Women?”
  - Jack Hart, School of Journalism and Communication, “The Invisible Labor of Personal Gender-Queer Video Games.”
  - Dee Jolly, Anthropology, “Determining the Role of Social Determinants of Health in Sexual Orientation-based Chronic Pain Disparities in the United States.”
  - Rosa O’Connor Acevedo, Philosophy, “Archival Research on Gender and Racial Discourse on Enslaved Women from Puerto Rico.”
  - Min Young Park, English, “Tempted Bad Taste: An Ethical and Affective Approach to Unread the Failure of Art, Fashion, and Food in Late Modernist Novels.”
  - Annalee Ring, Philosophy, “Investigating White Women’s Linguistic Terrorism through Sociogenic Feminist Semiology.”
  - Anu Sugathan, English, “Re-examining the Context, Culture, and Medium in the Representations of Gender in South Asian and South Asian American Graphic Narratives.”
  - Ariadne Wolf, Conflict and Dispute Resolution, “Recovering My Lost History: The Aunt Whose Story Helped Me Find My Own Voice.”
  - Wenyi Yang, Sociology, “A Queer Quantitative Query: Sexual Injustices and Social Contexts.”
- ## Faculty Research Grants
- Lana Lopesi, Indigenous, Race, and Ethnic Studies, “Care: Samoan Feminism, Care Work, and Immaterial Labor.”
  - Michelle McKinley, School of Law, “Bound Biographies.”
  - Isabel Millán, Women’s, Gender, and Sexuality Studies, “Illustrating Resilience: Children’s Picture Books for Oppressive Times.”
  - Xiaobo Su, Geography, “Aliens at Home: Myanmar Wines and the Exercise of Border Biopolitics in Yunnan, China.”
  - Priscilla Yamin, Political Science, “Contextualizing Social Egg Freezing: Eugenics, Feminism, and the Commodification of Motherhood.” ■

# HIGHLIGHTS FROM THE ACADEMIC YEAR

*HIGHLIGHTS, continued from page 34*

## **Bayerl wins ASTR award**

Senior instructor Corrine Bayerl, Clark Honors College, was awarded a “Grant for Researchers with Heavy Teaching Loads” from the American Society for Theatre Research for her monograph-in-progress, *The Stage on Trial: Transnational Opposition against the Theatre in Seventeenth-Century Europe*. The committee stated it was particularly impressed with its focus on anti-theatricality and the circulation of such ideals.

## **Affiliates receive OVPRI research awards**

Five CSWS affiliates have received 2023-24 Faculty Research Awards from OVPRI. These awards support scholarship, creative projects, and quantitative or qualitative research from all disciplinary backgrounds. CSWS affiliates who received this year’s awards include:

- Erin Beck, Political Science, “Ni Una Menos: Violence against Women and Access to Justice in Guatemala.”
- Ernesto Javier Martínez, Indigenous, Race, and Ethnic Studies, “*La Serenata* (Feature Film).”
- Isabel Millán, Women’s, Gender, and Sexuality Studies, “Girls Will Be Boys Will Be Girls’: Queer Feminist Politics in Jacinta Bunnell’s Coloring Books.”
- Laura Pulido, Indigenous, Race, and Ethnic Studies, “Monumental Denial: US Cultural Memory and White Innocence.”
- Julie Weise, History, “Guest Worker: A History of Ideas, 1919-75.”

## **Weaver wins NSF and I3 awards**

Associate Professor Jo Weaver, Department of Global Studies, has received a 2023 National Science Foundation Award and a 2023 Incubating Interdisciplinary Initiatives (I3) award from OVPRI.

She and her collaborator, Camille Cioffi from the Prevention Science Institute, received the awards for their project, “Using Community-defined Evidence to Alleviate Chronic Stress for Houseless Community Members,” which received seed funding from CSWS in 2022. The project aims to test the effectiveness of a structural intervention within the built environment (e.g. day-use lockers, hygiene stations) to ameliorate chronic stress associated with houselessness. The project uses biomarkers to measure chronic stress response, with a project design that collaborates closely with the unhoused themselves.



## **Herbert wins Tykeson Teaching Award**

Claire Herbert, assistant professor in the Department of Sociology, was awarded one of three 2023 Tykeson Teaching Awards that are presented to one faculty member in each division of the UO’s largest college: humanities, social sciences, and natural sciences. Since 2015, the award—which comes with a \$2,500 cash prize—has been given to instructors, who are surprised during class by their colleagues and loved ones.

## **Kawai invited to participate in Sundance Screenwriters Lab**

Masami Kawai, assistant professor in the Department of Cinema Studies, has been named a fellow for the 2023 Sundance Screenwriters Lab. Her film, *Valley of the Tall Grass*, was selected from more than 2,000 submissions. Participants in the Screenwriters Lab will further develop their scripts with the guidance of a team of artistic and creative advisors.

## **Yu appointed a member of the Particle Physics Project Prioritization Panel**

Tien-Tien Yu, an associate professor in the Department of Physics, has been appointed a member of the P5, an advisory group convened by the Department of Energy and National Science Foundation. Along with 30 other panelists, Yu will help determine the projects in particle physics that will be funded over the next decade.

## **Reyes-Santos receives national honors**

Alai Reyes-Santos, a professor of practice in the School of Law, was one of 13 scholars selected from a nationwide nomination process to contribute to the planning and execution of a multi-day workshop titled, “Integrating the Human Sciences to Scale Societal Responses to Environmental Change.” In addition, she was a 2022-2023 Dominican Studies Institute Research Fellow. As associate director of the Pacific Northwest Just Futures Institute for Racial and Climate Justice, part of the UO’s Environment Initiative, she accepted a national award given to the institute from the Association for the Advancement of Sustainability in Higher Education.



## **Bovilsky named Associate Dean for Graduate Studies**

Associate professor of English Lara Bovilsky has been appointed as the Associate Dean for Graduate Studies. She served as Director of Graduate Studies for six years in the Department of English and won the Graduate School’s Director of Graduate Studies Excellence Award and the Diversity of Equity and Inclusion’s Martin Luther King, Jr. Award for her work diversifying and supporting graduate students in English. She served as a CAS Dean’s Fellow in 2018-19, focusing on best practices for broad-spectrum graduate career development, and also as Chair of the UO Graduate Council from 2016-2019. She has conducted research on graduate professionalization and taught multiple courses on graduate studies and career placement.

## **Irvin named Vice Provost for Academic Affairs**

Renee Irvin, professor in the School of Planning, Public Policy, and Management, has been selected as the University of Oregon’s next vice provost for academic affairs. She will help ensure the academic success of UO faculty by overseeing tenure, promotion, faculty performance review, post-tenure review, development plans, and sabbaticals. Since coming to the UO in 2001, she has held several leadership positions, including interim director of the School of Planning, Public Policy, and Management, department head of landscape architecture, and associate dean for finance in the School of Architecture and Allied Arts.

## **Stormshak named Society for Prevention Research Fellow**

Beth Stormshak, the Philip H. Knight Chair and professor in the College of Education, has been honored as a 2023 Society for Prevention Research Fellow for significant contributions to the field of prevention research. Stormshak’s research focuses on identifying risk factors for problem behaviors in early and middle childhood and developing family-centered interventions to reduce those risks.

## **Freedman selected for Fulbright scholarship**

Alisa Freedman, a professor in the Department of East Asian Languages and Literatures, has been awarded a Fulbright scholarship to Vietnam. Freedman will study and teach gender and Japanese popular culture; help Vietnamese

academics navigate the still Western-dominated scholarly journal universe; and conduct research on memoirs of women in academia.

#### **Kelp-Stebbins nominated for Comic-Con award**

Kate Kelp-Stebbins, assistant professor in the Department of English, was nominated for a 2023 Will Eisner Comic Industry Award, highlighting the best publications and creators in comics and graphic novels chosen by industry judges. Stebbins was nominated for co-editing *The Art of the News: Comics Journalism* with Ben Saunders.

#### **Weisiger named 2023 Environment Initiative faculty fellow**

The University of Oregon's Environment Initiative has named Marsha Weisiger and two others as their 2023 faculty fellows. The Environment Initiative Faculty Fellows Program provides funding to faculty members to complete a project that contributes to the goals of the initiative. The program aims to enhance transdisciplinary research and advance the initiative's guiding principles. With the time released through the fellowship, Weisiger will advance several projects focused on environmental history that analyze and interpret the ways humans and nonhuman nature have shaped each other over time.



#### **Nadonza wins doctoral research awards**

Anthropology doctoral candidate and CSWS research fellow Kiana Nadonza received the following scholarships and awards this year: the Fulbright-Hays Doctoral Dissertation Research Award, the University of Oregon Doctoral Service Award, and the John R. Moore Award for contributions to LGBTQ+ community at UO. She is researching the cultural politics of beauty pagentry in postcolonial Philippines.

#### **Voelker-Morris wins teaching award**

Julie Voelker-Morris, senior instructor in the School of Planning, Public Policy, and Management, was awarded the 2023 Excellence in Teaching Sustainability Award. Sponsored by Office of the Provost's Teaching Engagement Program, the award is presented to faculty who have developed pedagogy and curriculum that reinforce and advance principles of sustainability through course design and instruction.

#### **Peters named Environment Initiative faculty fellow**

The University of Oregon's Environment Initiative has named Ellen Peters, Philip H. Knight Chair and Professor and director of the Center for Science Communication Research, as one of its fellows for the 2023-24 academic year. Peters will conduct transdisciplinary research that identifies strategies to uncover effective methods for communicating about solutions that drive people to action. Based on that research, Peters will build experiential-learning opportunities for students and postdocs in psychology and advertising, teaching scientific methods in psychology and communication to creative-focused students, and exposing research-oriented students to critical aspects of design and creativity.

#### **Littlejohn receives ASA book award**

Associate professor of sociology Krystale E. Littlejohn received the Donald W. Light Award for Applied or Public Practice of Medical Sociology for her book *Just Get on the Pill: The Uneven Burden of Reproductive Politics* (2021, University of California Press). The award was presented by the American Sociological Association's Medical Sociology Section. Through extensive interviews, Littlejohn's book investigates how birth control becomes a fundamentally unbalanced and gendered responsibility that encroaches on reproductive autonomy and poses obstacles for preventing disease.

#### **Thorsson wins book award**

Courtney Thorsson, associate professor in the Department of English, won a 2023 UO Provost's Book Award for *The Sisterhood: How a Network of Black Women Writers Changed American Culture* (2023, Columbia University Press). She received a Public Scholars Award from the National Endowment for the Humanities in support of the research and writing of this book.

#### **Garvin wins OVPRI outstanding research award**

OVPRI has awarded Diana Garvin, Department of Romance Languages, the Early Career Award—the UO's highest award for early career faculty to recognize and celebrate an emerging and significant record of scholarship and research on our campus. Garvin is honored for contributions to the field of Italian studies, in particular the novel connections between local and global contexts, and the use of food as a medium to understand transnational histories. Garvin's publication history includes several peer-reviewed journal articles and one book (*Feeding Fascism: The Politics of Women's Food Work*, 2021, University of Toronto Press), which was recognized by Modern Language Association with an honorable mention. Garvin is also a frequent contributor to radio, podcasts, and invited lectures. The OVPRI awards recognize and celebrate achievements in research and scholarship and highlight notable research activities taking place at the University of Oregon.



#### **Wheeler receives universal design award**

Betsy Wheeler, professor of English and founder of the UO Disabilities Studies Program, has been awarded the 2023 Faculty Excellence in Universal Design Award from UO Accessible Education Center. She is the author of *HandiLand: The Crippest Place on Earth* (2019, University of Michigan Press), which was the American Library Association's 2020 Choice Outstanding Academic Title.

#### **Escallón wins faculty mentor award**

Assistant Professor Maria Fernanda Escallón, Department of Anthropology, has been awarded a 2023 Faculty Research Mentor Award from the UO Center for Undergraduate Research and Engagement (CURE). She also received a 2023 Oregon Humanities Center fellowship and a 2023 Williams Fellowship.

#### **Goodman joins the Institute for Advanced Study**

Bryna Goodman, professor in the Department of History, has been awarded membership at the Institute for Advanced Study, a center for protecting and promoting independent inquiry among scientists and scholars. Goodman will use her time at the institute to complete a book on economics and the imagination of China as a republic.

#### **Valiani named Killam Laureate**

Associate Professor Arafaat A. Valiani, Department of History, was named the 2023 Killam Laureate and awarded the 2023 Killam Visiting Scholar Award in the Department of Community Health Sciences in Cumming School of Medicine at the University of Calgary. He will begin the visiting scholar award in Fall 2023.

#### **Jasso-Thomas to serve on local cultural coalition board**

UO alumna and CSWS grant recipient Lynda P. Jasso-Thomas, EdD, has been appointed to serve on the Lane County Cultural Coalition, which administers Cultural Opportunity Grants funds from the Oregon Cultural Trust in accordance with the Lane County Cultural Plan and the direction of the Oregon Cultural Trust.

# HIGHLIGHTS FROM THE ACADEMIC YEAR

## CSWS grant award winners present Noon Talks

During spring 2023, CSWS presented research talks that explored intersections of gender and race across popular culture and higher education. Participants received CSWS grant funding for their projects:

- April 14, Bobbie Bermudez Bonilla, Doctoral Candidate in Critical and Socio-Cultural Studies in Education, “Con Ganas: Latina Testimonios at an emerging Hispanic Serving Institution.”
- May 5, Olivia Wing, Doctoral Candidate in History, “The Queen Who Will Reign: Chinese and Japanese American Beauty Pageants in 1950s Seattle.”
- May 12, Mushira Habib, Doctoral Candidate in Comparative Literature, “Can You See What I See? Affectively Gendered Bollywood Edition.”
- June 1, Joyce Cheng, Associate Professor of History of Art and Architecture, “Kitsch, Ornament, Allegory: Hello Kitty as Communist Art.”

## RESEARCH INTEREST GROUP (RIG) REPORTS

### Care, Equity, and Social Justice RIG

The Care, Equity, and Social Justice RIG held two meetings in the fall term to organize plans for the year and to determine caregiver needs that the group would work to address. During winter term, our third meeting of the RIG was focused on building a care community for graduate students at UO—one of the themes that kept popping up in our previous meetings. We had nine attendees at our meeting, in which we discussed strategies and ideas to better support international students at different stages of their graduate program. We compiled a five-page document with ideas that we circulated with some UO offices and departments, hoping to build partnerships to implement some of these proposals. We had a very lively and deeply personal discussion in which students shared their struggles and vulnerabilities, and collectively we came up with several actionable items to propose to UO.

Our last activity of the year was a roundtable discussion that took place in spring term. Our panelists included Ernesto Javier Martínez, associate professor of Indigenous, race, and ethnic studies, and Cintia Martínez Velasco, assistant professor of philosophy. They reflected on how historically marginalized groups confront and resist situations of violence, exclusion, and vulnerability and discussed the role of care and activism in their research.

### Decolonial Philosophies Collaboratory RIG

We would like to thank CSWS for your support of our first conference, Feminist Afterlives of Colonialism. Our group “Decolonial Philosophies Collaboratory” successfully held our proposed two-day conference, which offered a unique space for those interested and invested in decolonial feminism from different departments on campus and beyond to present their work and to discuss, inquire, and enrich their own knowledge on themes that pertain to decolonial thinking and feminist thought in Philosophy and neighboring disciplines. CSWS funding was instrumental in allowing us to organize a two-day conference, provide breakfast, coffee, and beverage during breaks, and lunch for participants of the conference. The funding also enabled us to invite two established scholars in decolonial feminism to present keynotes.

Evaluation of Program: Our conference took place as planned and successfully featured two keynotes, one workshop presentation, and twenty overall presenters from six different countries inclusive of faculty and graduate students. We had over 80 registered attendees in person along with 93 registered Zoom attendees, who consisted

of members of the public, students, and researchers of various ranks from around the world.

Benefits of the Event: The event brought many benefits for the academic community at UO and beyond our campus. Regarding the benefit for the academic community at UO, this conference allowed a space for interdisciplinary connection and conversation among graduate students and faculty from different disciplines. We had substantial attendance with graduate students and faculties from philosophy, Romance languages, literature, anthropology, history, and women’s and gender studies, among other departments. Additionally, given that we had presenters from different countries, including a presenter from India whose travel we supported so that they could present in person, this conference allowed for the UO academic community to connect with scholars from other universities and countries. Lastly, we consider this conference was also beneficial to attendees who do not typically present in academic spaces, notably the activist work of a group that came from Puerto Rico. With the funding received from our sponsors we were able to grant four travel awards that made it possible for four participants to present in person.

Successes of the Event Regarding Institutional Goals and Needs: We believe our event contributed to the advancement of key goals and institutional needs, especially regarding the promotion of diversity, equity, and inclusion, as well as the promotion of excellence and academic research. Our event featured presentations by scholars from underrepresented groups in terms of race, gender, sexuality, nationality, and language. As our program shows, some of our presenters and speakers came from countries in the Global South (India, Brazil, Mexico, Honduras, and Puerto Rico). Not only were some of our participants from disadvantaged groups, but their academic specializations were in emerging, as well as marginalized, academic fields (decolonial feminism, postcolonial theory, pan-African theory, and Black feminism, among others). Our conference provided financial support with travel funds to allow scholars from the Global South and graduate students to present in person. Along with allowing remote presentations, we strove to support the inclusion of voices who otherwise would not have been heard in the US academy. Since we had an incredible number of proposals and applications—around 70—the organizing committee worked to successfully accept an excellent quality and quantity of proposals that brought diverse and specialized scholarship to UO. Our presenters came from different academic backgrounds, from graduate students to faculty and established specialists in their field. The program is evidence of the excellent selection of scholars who enriched the conversations and dialogue regarding the afterlives of colonialism from a feminist perspective.

In sum, we are incredibly grateful for the funding and support from CSWS. While monetary support was materially instrumental, we also benefited from the institutional validation of our project by CSWS. Receiving news of your positive funding decision helped us feel we were working on a meaningful project, and at times kept us going as we worked to figure out how to navigate the many hurdles that emerge from planning a conference, especially given that none of us had ever been the primary organizers of a conference. Thank you, from all of us.

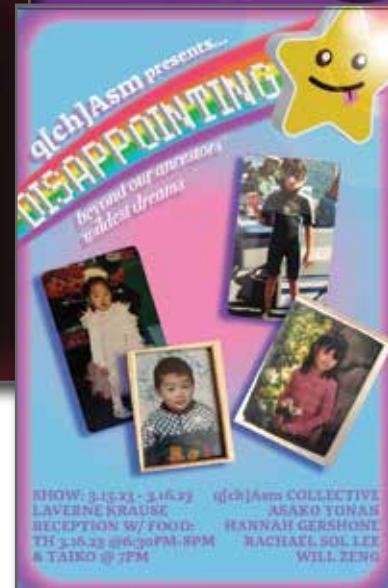
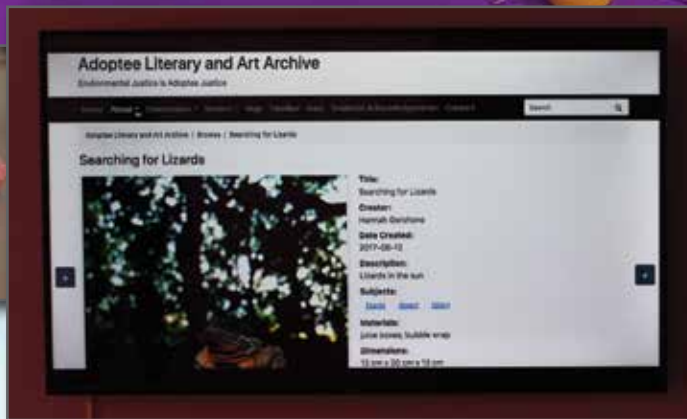
### q[ch]Asm Collective RIG

During Winter 2023, q[ch]Asm Collective (pronounced “chasm”) presented a group art show titled “DISAPPOINTING Beyond Our





ASAKO YONAN  
HANA



WILL ZENG  
PINK

**Pictured clockwise from lower left:** “Pink” by Will Zeng; “the structure of the cosmos (wrong) ((but my mom thinks it’s pretty))” by Rachael Sol Lee; “Hana” by Asako Yonan; artists Asako Yonan, Hannah Gershone, Will Zeng, and Rachael Sol Lee; “Adoptee Literary and Art Archive” by Hannah Gershone; and the q[ch]Asm Collective art show poster.

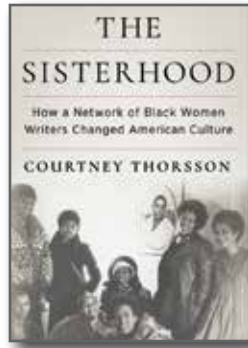
Ancestors’ Wildest Dreams.” Four of us worked across various media—experimental video art, digital humanities and archives, painting, textiles, and installation—converging on the theme of embodying disappointment as both an inevitable fact of diasporic separation and as a liberatory departure from legacies of labor and hardship.

We celebrated this work with a closing-night reception, which featured a Taiko drumming performance by Ahiru Daiko as well as an abundant spread of nostalgic childhood snacks and a pot of miyeok guk, Korean seaweed soup. Seeing younger students huddling around the pot and smiling with warmth was a highlight, intermingled with and against the backdrop of all the graduate students

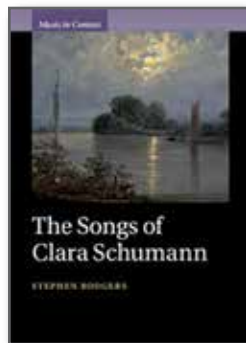
and faculty members who came out to support us. While the production of this show spanned months of gathering over meals and individual gestation, the actual installation took place over a handful of frantic days, and the undercurrents of our work will be processed and nourished over lifetimes.

Rather than attempt to chart all that moved through us in coherent language, we gathered a mosaic of words to express how it felt to come together in this way: home, warmth, belonging, rejuvenating, nourishing, special, support, community, joyful, loving, connected, cleansing, nervous, gift, humor, play, gathering, clarity, memory, haunts, intergenerational, homage, honoring, sacred, energetic, loving, release, beginning. ■

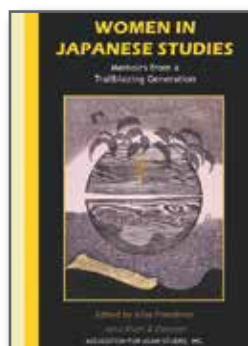
***The Sisterhood: How a Network of Black Women Writers Changed American Culture*, by Courtney Thorsson (Columbia University Press, Nov. 2023, 296 pages).** From the publisher: “One Sunday afternoon in February 1977, Toni Morrison, Alice Walker, Ntozake Shange, and several other Black women writers met at June Jordan’s Brooklyn apartment to eat gumbo, drink champagne, and talk about their work. Calling themselves “The Sisterhood,” the group—which also came to include Audre Lorde, Paule Marshall, Margo Jefferson, and others—would get together once a month over the next two years, creating a vital space for Black women to discuss literature and liberation. *The Sisterhood* tells the story of how this remarkable community transformed American writing and cultural institutions. Drawing on original interviews with Sisterhood members as well as correspondence, meeting minutes, and close readings of their works, Courtney Thorsson explores the group’s everyday collaboration and profound legacy.”



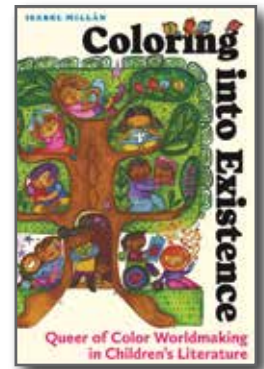
***The Songs of Clara Schumann*, by Stephen Rogers (Cambridge University Press, 2023, 194 pages).** From the publisher: “Focusing on Clara Schumann’s central contributions to the genre of the Lied (or German art song), this is the first book-length critical study of her songs. Although relatively few in number, they were published and reviewed favorably in the press during her lifetime, and they continue to be programmed regularly in recitals by professional and amateur performers alike. Highlighting the powerful and distinctive features of the songs, the book treats them as a prism, casting light not just on them but also through them to explore questions that foster a deeper understanding of the work of female composers. The author argues for the importance of taking Clara Schumann’s music on its own terms, the intimate relationship between text and musical form, and the vital role of musical analysis in recuperating the contributions of previously understudied composers.”



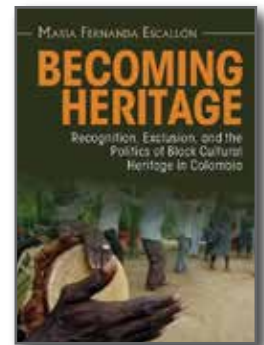
***Women in Japanese Studies: Memoirs from a Trailblazing Generation*, edited by Alisa Freedman (Columbia University Press, Sept. 2023, 360 pages).** From the publisher: “Most books present research and pedagogies. We do something different: We share lives—personal stories of how women scholars earned graduate degrees and began careers bridging Japan and North America between the 1950s and 1980 and balanced professional and personal responsibilities. We challenge the common narrative that Japanese Studies was established by men who worked for the US military after World War II or were from missionary families in Japan. This is only part of the story—the field was also created by women who took advantage of postwar opportunities for studying Japan. Our book pioneers a genre of academic memoirs, capturing emotional and intellectual experiences omitted from institutional histories. We offer lively, engaging, thoughtful, brave, empowering stories that start larger conversations about gender and inclusion in the academy and in Japan–American educational exchange.”



***Coloring into Existence: Queer of Color Worldmaking in Children's Literature*, by Isabel Millán (New York University Press, Dec. 2023, 352 pages).** From the publisher: “*Coloring into Existence* documents the emergence of a North American queer of color children’s literary archive, focusing on the creation, distribution, and potential impact of picture books by and about queer and trans of color authors. This comparative study across Canada, the United States, and Mexico from 1990 to 2020 fuses literary criticism and close readings with historical analysis and interviews. Millán engages LGBTQ+ picture books through the hermeneutic of *autofantasia*, a framework developed throughout the book that usefully entangles fiction and nonfiction.”



***Becoming Heritage: Recognition, Exclusion, and the Politics of Black Cultural Heritage in Colombia*, by Maria Fernanda Escallón (Cambridge University Press, 2023, 224 pages).** From the publisher: “Since the late twentieth century, multicultural reforms to benefit minorities have swept through Latin America; however, in Colombia ethno-racial inequality remains rife. *Becoming Heritage* evaluates how heritage policies affected the Afro-Colombian community of San Basilio de Palenque after it was proclaimed by UNESCO as Intangible Cultural Heritage of Humanity in 2005. Although the designation partially delivered on its promise of multicultural inclusion, it also created ethno-racial exclusion and conflict among groups within the Palenquero community. Bringing together broader discussions on race, nation, and inclusion in Colombia, *Becoming Heritage* reveals that inequality in Palenque is not only a result of Black Colombians’ uneven access to resources; it is enforced through heritage politics, expertise, and governance.”



***The Routledge Handbook of North American Indigenous Modernisms*, edited by Kirby Brown, Stephen Ross, and Alana Sayers (Routledge, 2022, 328 pages).** From the publisher: “Incorporating an international scope of essays, this volume reaches beyond traditional national or euroamerican boundaries to locate North American Indigenous modernities and modernisms in a hemispheric context. Covering key theoretical approaches and topics, this volume includes diverse explorations of Indigenous cultural and intellectual production in treatments of dance, poetry, vaudeville, autobiography, radio, cinema, and more; investigation of how we think about Indigenous lives, literatures, and cultural productions in North America from the late nineteenth and early twentieth centuries; and surveys of critical geographies of Indigenous literary and cultural studies, including refocused and reframed exploration of the diverse cultures, knowledges, traditions, geographies, experiences, and formal innovations that inform Indigenous literary, intellectual, and cultural productions. *The Routledge Handbook of North American Indigenous Modernisms* presents fresh insight to modernist studies, acknowledging and reconciling the occluded histories of Indigenous erasure, and inviting both students and scholars to expand their understanding of the field.”



# Support Undergrad Research & Writing

## Creating sustainable “Feminist Futures” means supporting undergraduate success.

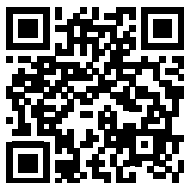
On Oct. 23, in collaboration with UO Advancement, CSWS launches a year-long DuckFunder campaign to fund two projects aimed at undergraduate research and writing. Total fundraising goal: \$50,000.

### Undergraduate STEAM Summer Research Fellowships:

These fellowships create opportunities for STEAM-field (science, technology, engineering, arts, and mathematics) undergraduates and faculty mentors to partner on cross-disciplinary summer research and/or creative projects with a focus on women and intersectional gender issues. Raising \$37,000 will fund four fellowships over two years.

### Calderwood Seminars in Public Writing:

These seminars train undergraduate students to effectively communicate cross-disciplinary research on women and gender to the public *across* ideological divides. Raising \$13,000 in seed funding will fund four seminars over two years.



These projects will enable CSWS to achieve several under-met needs in our mission:

**Support for Undergraduates:** We seek to amplify undergraduate participation in CSWS activities and programs. But because our endowment only allows us to support research by graduate students, staff, and faculty, we need additional sources of funding to achieve this goal.

**Enhance Cross-disciplinary Interactions:** We wish to enhance opportunities for undergraduate, graduate, and faculty researchers across campus to connect and foster collaborative projects in pursuit of sustainable and feminist futures.

**Increase Women in STEAM:** We wish to foster connections among STEAM fields on campus and create and enhance sustainable pathways for undergraduate women in STEAM to succeed.

**Give at [duckfunder.uoregon.edu/csws50th](https://duckfunder.uoregon.edu/csws50th) or scan the QR code.**

# Thank You to Our 2022-23 Donors

The Center for the Study of Women in Society’s mission gives scholars the support they need to make a difference in the world. Last year, we awarded \$78,000 in grant funding to support research that addresses complex gender identities and inequalities. Over time, we have granted more than two million dollars to more than five hundred researchers to support the growth and development of feminist scholarship.

Moreover, seed funding from the Center supports Research Interest Groups and Special Projects, some of which have grown into major initiatives such as the Women of Color Project, which began in 2008 to address the absence of women of color in leadership positions at the University of Oregon. Over the last decade, the Center has been a home for women faculty of color through leadership opportunities, networking, intellectual camaraderie, feedback, and mentorship. Our donors help to make this vital, ongoing work possible.

You can be a part of the almost 50 years of feminist research and community by donating today to support the transformative work of CSWS. Your gift will go directly to our work to fund intersectional feminist research and enrich the UO community by bringing to campus leaders who can speak to the ways in which gender, race, class, ability, and sexual orientation intersect and inform our vision of social justice.

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](https://csws.uoregon.edu) and click the “give” button. You can also contact the UO Foundation directly at 541-346-2113.

We thank you, our 2022-23 donors, for your ongoing support of our mission:

**Thomas Beaumont**  
**Aletta Biersack**  
**Louise M. Bishop**  
**Vickie DeRose**  
**Beate Galda**  
**Bryna Goodman**  
**Sara D. Hodges**  
**Kathleen Johnson**  
**Leah Middlebrook**  
**Annie H. Popkin**  
**Lawrence S. Rosenstone**



# FEMINIST FUTURES

## 50th Anniversary of the Center for the Study of Women in Society

### FALL 2023

**Sept. 6-9** *Hypatia Journal* 40th Anniversary Conference cosponsor.

**Oct. 24** Author visit and talk with **Diana Greene Foster**, author of *The Turnaway Study: Ten Years, A Thousand Women, and the Consequences of Having—or Being Denied—an Abortion*, in conversation with University of Oregon experts and students. In partnership with UO Common Reading.

**Nov. 2** Conversation with literary agent **Anjali Singh** and graphic journalist **Sarah “Shay” Mirk**. In partnership with Comics Studies.

**Nov. 7–8** Screening and discussion with avant-garde feminist filmmaker **Su Friedrich** and artist **Gelare Khoshgozaran**. In partnership with Cinema Studies

**Nov. 13** Women and History of Science symposium cosponsor.

### WINTER 2024

**Jan. 13** *Feminist Futures* exhibition opens at the Jordan Schnitzer Museum of Art, featuring work by Art Department faculty in dialogue with works from the collection. On view Jan. 13–June 17, 2024.

**Jan. 20** *Common Seeing* exhibition, *My Body, My Choice? Art and Reproductive Justice*, opens at the Jordan Schnitzer Museum of Art, with works on the theme of *Feminist Futures: Research on Women & Gender in Society*. On view Jan. 20–Aug. 25, 2024. In partnership with UO Common Reading.



Tina Brown

**Feb. 27** Moderated panel discussion with **Tina Brown**, acclaimed former editor of *The New Yorker* magazine. In partnership with the School of Journalism and Communication.

**Mar. 8** An evening of dance, music, and discussion with faculty performers and invited guests on the theme of feminist futures. In partnership with the School of Music and Dance.

**Mar. 18** COACH workshop, “Effective Communication and Negotiation for Career Success.”

### SPRING 2024

**May 9** Lorwin Lecture on Civil Rights and Civil Liberties with lawyer, educator, and author **Anita Hill**. In partnership with the Wayne Morse Center for Law and Politics.

**May 10** CSWS Alumni Symposium & End-of-year Anniversary Celebration.

**For more information, go to [csws.uoregon.edu](https://csws.uoregon.edu).**



Anita Hill / photo by Celeste Solman



The University of Oregon is an EO/AA/ADA Institution Committed to Cultural Diversity. Accommodations for people with disabilities will be provided if requested in advance by calling 541-346-5015.

