



University of Southern California

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Director's Message *by Alice Echols*

This fall Gender Studies and the Center for Feminist Research hit the ground running. Our ability to begin the year in full-tilt fashion owes a lot to Mike Messner, who last year served as our interim chair. Mike, Professor of Sociology and Gender Studies, provided leadership that was steady, focused, and energetic. He made sure that as the incoming director I was in the loop about absolutely everything that mattered. Our staff--Jeanne Weiss of Gender Studies and Rebecca Das of CFR--enabled the transition in directors to occur without a snag. You could feel the energy at our Welcome Back Party in September, a party that featured not only the awarding of the Kerckhoff Prize to undergraduates Adithi Vellore, Donato Manzione, and Kaya Masler and to graduate student Lauren Elmore, but also included the "Splashing" of Mike Messner and Jeanne Weiss. This year's party also functioned as a book party, with recent books by our distinguished faculty on display and for sale.

Nationally, there is some evidence that academic and curricular units related to gender, sexuality, and ethnic studies are operating under conditions of increased scrutiny and financial constraints. A recent study undertaken by UCLA's Center for the Study of Women suggests that this is particularly true at beleaguered public institutions on the West Coast. This is not, thankfully, the case at USC. GS/CFR directors have worked long and hard to identify those strategies that will enable

us to become absolutely indispensable to the interdisciplinary vision advanced at USC. Under former director Lisa Bitel, CFR instituted the research initiative, New Directions in Feminist Research, which is currently being led by Macarena Gomez Barris, Interim Chair of American Studies and Ethnicity and Associate Professor of Sociology and American Studies and Ethnicity. Last year Mike Messner and I began meeting with Sociology professor Andrew Lakoff, who is at the helm of the USC Dornsife 20/20 research cluster in Science and Technology Studies. We agreed that it made sense for USC to move into the burgeoning field of gender, science, and technology. These conversations paid off when Sociology was given permission to search for a junior scholar working in this area. Gender Studies is represented on the search committee, and, indeed, whomever is hired will be required to teach one gender-related SST class a year for Gender Studies. This is an exciting development!

Gender Studies and CFR are also far more visible this year as a result of Dean Howard Gillman's decision to fund the Streisand Professor Lecture Series, which is discussed at greater length elsewhere in the newsletter. Finally, I have been taking up where Mike left off in trying to recruit to our program more faculty at the University doing gender-based research and teaching. We are eager to make our expanding corner of the university a model of true interdisciplinary!

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Congratulations!

The Center for Feminist Research and the USC Gender Studies Program would like to congratulate **Mike Messner** for his Splash! award, received at our annual Welcome Back Party. Also receiving a Splash! award this year was **Jeanne Weiss**. Both Mike and Jeanne were honored for all their hard work with the Gender Studies Program over this past year (and always).

Feminist Flashback

Forty years ago this December, *Ms.* magazine began as an insert in *New York* magazine.

Today, *Ms.* is available online, in addition to print, and even has a Facebook page!

The Streisand Professor Lecture Series

“Where Is the Love?”

In 1984, The Barbra Streisand Foundation made the bold move of endowing the Streisand Professorship of Intimacy and Sexuality at the University of Southern California. To mark the twenty-fifth anniversary of the appointment of the first Streisand Professor, and with generous funding of the Office of the Dean of the USC Dana and David Dornsife College of Letters, Arts and Sciences, we have organized a lecture series. “Where Is The Love?” revisits the intersection of love, power, and intimacy between women and men—the scholarly nexus that originally inspired the Foundation’s support.

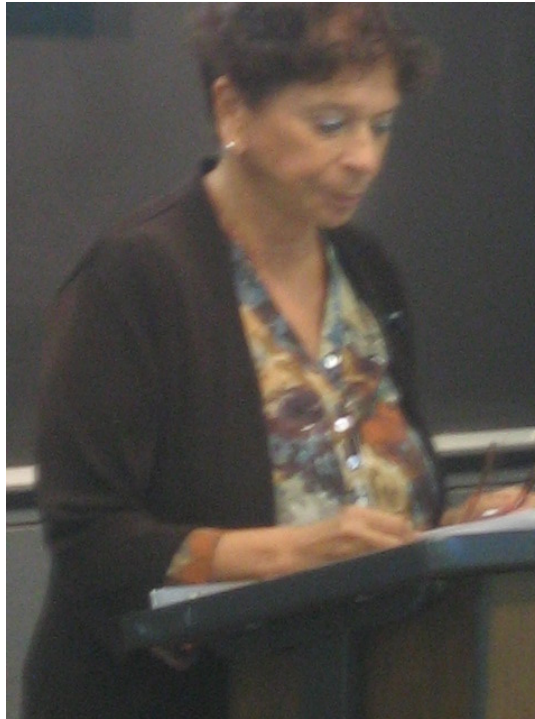
The Barbra Streisand Professor Lecture Series aims to investigate the following questions. How and where are we finding love these days? How has this shifted over the past half-century? Are men and women still “intimate strangers,” as sociologist Lillian Rubin observed 25 years ago? And in what ways does the answer to that question depend upon variables of race and class? How is technology transforming the landscape of heterosexual intimacy and sexuality? Is there a place for old-fashioned romance in this brave new digital world of ours?

“Where Is The Love?” is a year-long lecture series, featuring five prominent thinkers whose work illuminates the shifting terrain of intimacy and love in American society.

On October 5th, celebrated memoirist, essayist and biographer Vivian Gornick kicked off the series with a talk that drew upon her just published *Emma Goldman: Revolution as a Way of Life*. Understanding the ways that love, power, and intimacy play out between women and men today requires knowing something of its history. In “The Problem of Free Love: Emma Goldman, Anarchy, and the Idea of the Liberated Self,” Gornick explored a piece of this history in a talk that focused on free love—that is, love that thumbed its nose at convention and existed scandalously outside of marriage—as it was articulated and practiced by that legendary early 20th-century anarchist Emma Goldman. For Goldman, free love was absolutely central to anarchism and to individual self-expression. And yet, as Gornick revealed, even for Emma, love on the ground sometimes bore little resemblance to love as she theorized it.

November 21 — The next speaker in the series is our own Lois Banner. Professor

Banner of USC’s Gender Studies Program and History Department, is a leading U.S. women’s historian. She is also the author of seven books, including the acclaimed *American Beauty: A Social History*. Her collaboration with the photographer Mark Anderson, *MM-Personal: From the Private Archive of Marilyn Monroe*, was published last year to enthusiastic reviews. Her forthcoming biography of Marilyn Monroe will be published by Bloomsbury in the summer of 2012. Her talk is entitled, “The Complexities of Marilyn Monroe,” and will focus upon intimacy, sexuality and power as they played out in Monroe’s marriages to baseball sensation Joe DiMaggio and celebrated playwright Arthur Miller.



January 12 — Stephanie Coontz, a preeminent historian of the American family, teaches History and Women’s Studies at Evergreen State College and is the Director of Research and Public Education at the Council on Contemporary Families. She is the author of the groundbreaking history of American families, *The Way We Never Were*, and many other books and articles. Her talk is entitled “Courting Trouble? The Revolution in Sexuality, Marriage, Family Formation, and Male-Female Relations.” Marriage, Coontz argues, has changed more in the past 35 years than in the previous 3500 years, and so have relations between males and females...in and out of marriage. After a short entertaining

gallop through the transformations in love and marriage from the Stone Age to the Internet Age, Coontz slows down to discuss the dynamics and trade-offs we have seen over the past 50 years. She argues that the old “feminine mystique,” is dead, but that more complicated new mystiques have replaced it. Marriage may have become fairer and more fulfilling than in the past, but it is also more optional and fragile. Throughout, Coontz highlights some of the surprising new research about how intimate relationships work today.

March 6 — Ilana Gershon is the author of the much praised, *The Break-Up 2.0: Disconnecting Over New Media*. Gershon received her Ph.D. in Anthropology from the University of Chicago, and she is currently an associate professor in the Department of Communication and Culture at the University of Indiana in Bloomington. In her talk, “Every Time We Type Goodbye: New Media and Heartbreak,” Professor Gershon will discuss how college students’ use of Facebook, cell phones, and IM is changing the face of heartbreak today.

April 9 — Paula England, Professor of Sociology at New York University, is among our most prominent sociologists of gender. She is the author of two books, including *Comparable Worth: Theories and Evidence*, the co-editor of five books, and has penned numerous peer-reviewed articles. In her lecture, “How Love and Sex Have Changed in America,” she will consider how love and sex have changed in America during the last 50 years, addressing a number of questions you may have wondered about. Has sex become more casual? Is marriage becoming more optional, and is it valued less? What do men and women gain and lose from these changes?

We had a full house—approximately one hundred and twenty-five—for Vivian Gornick’s talk. Because we are serving refreshments, we need to know the number of likely attendees in advance. So, please, if you plan to attend, RSVP at gender@usc.edu!

Quotable Quotes

Your silence will not protect you.

AUDRE LORDE

2011-12 New Directions in Feminist Research Seminar

This year's New Directions in Feminist Research Seminar is focusing on "Race, Sexuality, and Resistant Bodies." In addition to working on individual research related to this over-arching theme, and supporting each other through the research process, faculty and graduate student participants will be organizing a symposium to be held in April, 2012. This two-day symposium will build upon disciplinary and interdisciplinary scholarship that considers bodies, affect and subjecthood as archives of colonialism, empire, and modernity. Nationally and internationally recognized scholars will engage in dialogue about the critical roles played by affect, bodies, and intimacy in producing colonial rule and sustaining modern state power. A list of current seminar members and their projects is below.



Jih-Fei Cheng, Ph.D. Candidate in American Studies & Ethnicity. His project, "Going Nuclear: Viral Visions and Queer of Color Kinships in the Time of AIDS," examines the visual culture that surrounds AIDS, focusing on the 1990s to the present, to understand how it operates both as a mechanism for state surveillance as well as a resource to foster queer of color kinships across time, space, and geopolitical formations.



Macarena Gómez-Barris, Associate Professor of American Studies & Ethnicity and Sociology, ASE Chair, and New Directions Seminar Director, is working on two projects through the CFR this year. The first is a study of Silvia Rivera-Cusicanqui's oeuvre and contribution to feminist hemispheric Indigenous Studies, and to a decolonial view of history. The second is a project on non-normative modes of U.S. Latina sexuality. These

projects are linked through sustained inquiry on the body, visual sociology, and cultural memory.



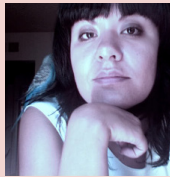
Jack Halberstam, Professor of English. His project "The Traffic in Genders: Transgenderism in a Global Frame" is an examination of the meaning of cross-gender identification within a global context.



David Lloyd, Professor of Comparative Literature and English. His project, "Four Poets: Violence and Sexuality in the Long Modernist Period" reads decolonizing poetry to figure the conditions of the colony and the racialized self.



María Elena Martínez, Associate Professor of History. Her project "Law and Religion in Colonial Latin America" addresses the production of knowledge about the body through colonial racial and sexual classificatory systems.



Gretel Vera Rosas, Ph.D. Candidate in American Studies and Ethnicity. Her project is "Maternal Illegalities: Screenings of Latin/a American Transnational Motherhood," which analyzes undocumented migration, sex work, and/or trafficking through film.

Exhibition Review: "Seeing Gertrude Stein: Five Stories"

By Patricia Nelson, PhD Student in English

One of the best things about pursuing graduate work at USC as a student interested in gender and sexuality is the wealth of cultural resources that surround us here in Los Angeles and, merely a drive away, in San Diego and San Francisco. This semester I had the opportunity to travel to see the San Francisco Contemporary Jewish Museum's extraordinary exhibition "Seeing Gertrude Stein: Five Stories" in its last weekend.



George Platt Lynes, Gertrude Stein, Bilignin, 1931
Image: www.thecjm.org

The exhibition, which received laudatory coverage from such news outlets as NPR, The New York Times, and The Wall Street Journal, incorporated a wealth of archival and artistic material to present the life and work of writer and poet Gertrude Stein, whose innovative play with language in such books as *Three Lives* (1906) and *Tender Buttons* (1912), as well as her patronage of artists such as Picasso and Matisse, has assured her an important place in the history of modernism.

Divided into five sections, "Seeing Gertrude Stein" considered the writer both in the public and domestic spheres, devoting space not only to Stein's oft-discussed famous friendships and imposing

public persona, but also to her nearly 40-year relationship with Alice B. Toklas. Indeed, it seemed to me that the photographs and artifacts of Stein and Toklas' life together were perhaps the most fascinating parts of the exhibition—an opinion that, given the delighted crowds around the reproduced dove wallpaper from their home and the painting of their beloved poodle Basket II, other museum patrons seemed to share.

For one of the things that curator Wanda M. Corn, an art historian at Stanford University, beautifully brought to the fore with this exhibition was the fact that Stein continues to (and in a way, always did) mean many different things to many different people—as a writer at the forefront of the literary avant-garde, as a central figure in the Paris art world of the early twentieth-century, as an inspiration for countless artists and writers, but also as an icon of lesbian visibility and domesticity.

As often happens when one visits a museum, on my way out of the exhibition that I meant to see, I discovered an entirely unexpected treasure. Concurrently, the Contemporary Jewish Museum was also showing a smaller exhibition on German Jewish artist-writer Charlotte Soloman, who produced an autobiography told in the form of 1300 paintings between 1940 and 1942, before her death at Auschwitz at age 26. I had never heard of Soloman before, but the work on display was incredibly lovely and haunting, and, viewed in conjunction with the Stein exhibition, offered much to think about for anyone interested in women's lives and artistic production in the early twentieth-century.

Gender Studies Faculty Updates

Anne Balsamo: USC Annenberg & School of Cinematic Arts

Anne Balsamo recently published a new transmedia project called: *Designing Culture: The Technological Imagination at Work* (Duke UP, 2011) (www.designingculture.net/blog). The first chapter, "Gendering the Technological Imagination," explores the philosophical framework of the project drawing on feminist philosophies of science and the histories of women in science and technology. In this chapter she describes a multimedia documentary called "Women of the World Talk Back" that was first created in 1995 for presentation at the UN 4th World Conference on Women and now includes documentary footage from the 1995 NGO Forum. The documentary is available on DVD with the print book.

Lois Banner: History, Gender Studies

Lois Banner's recent book, *MM-Personal*, Published by Harry Abrams in March, was extensively reviewed by the press, in places as varied as *People Magazine*, *The Wall Street Journal*, the *New York Times*, and the *New York Review of Books*. It has been translated into German, French, and Italian. Her second book on Marilyn, which will be the scholarly one, is in the production process with Bloomsbury Press. It is due to be the lead book in their spring catalogue. It is being published as *Revelations; The Passion and Paradox of Marilyn Monroe*.

Diana Blaine: Writing Program, Gender Studies

This Fall, Diana Blaine did two events for Dornsife Commons, *Facing Our Final Failure: How to Talk about Death and Dying*, featuring an MD and a gerontologist, and *Signs of Life: Decoding the Dead Body*, a conversation between Blaine and UC Berkeley Historian Thomas Laqueur about how dead bodies shape cultures. She was also a panel member in October, 2011, for *Dykes We Like*, a discussion hosted by USC's Queer and Ally Student Assembly, LGBT Resource Center and the Rainbow Floor. Blaine's essay "'Tell Me, Does She Talk During Sex?': The Gendering of Permissible Speech on Dr. Phil," was recently published in *Women and Language: Essays on Gendered Communication Across Media* (eds. Melissa Ames & Sarah Himsel Burcon).

Chris Freeman: English, Gender Studies

In January, 2011, Chris Freeman gave a talk on Christopher Isherwood called "A Classroom within a Classroom: Teaching *A Single Man* in Los Angeles" at the MLA Convention in Los Angeles. He also reviewed Isherwood's 1960s *Diaries* ("Too Much Information") for *The Gay and Lesbian Review* in March 2011. During the summer, Freeman interviewed Alice Echols and wrote an essay about *Hot Stuff* called "The Professor on the Dance Floor" for the ADVOCATE.COM July 18th, 2011 (http://www.advocate.com/Arts_and_Entertainment/Books/The_Professor_on_the_Dance_Floor/). The article is reprinted on pages 10 - 11 of this newsletter. He also did a feature essay on Paul Monette called "Borrowed Time Revisited" for *The Gay and Lesbian Review* in July 2011 and a feature on Malcolm Boyd called "The Many Lives of Malcolm Boyd" in September 2011 for GLR as well.

Mike Messner: Sociology, Gender Studies

Michael Messner (Sociology and Gender Studies) received the Abby J. Liebman Pursuit of Justice Award from the California Women's Law Center for his work in support of girls' and women's sports. His book, *King of the Wild Suburb: A Memoir of Fathers, Sons and Guns*, was published by Plain View Press.

Gloria Orenstein: Comparative Literature, Gender Studies

This October, Gloria Orenstein was invited to participate in a ritual led by Linda Vallejo for the opening of HERSTORIC. This event at the Otis College of Art and Design celebrated The Women's Building and marked the publishing of the final books archiving the complete herstory of all events over the thirty-year span of The Women's Building. The ritual was followed by an exhibition of works from The Women's Building. Orenstein has texts in two of the books launched at this event. The first on the history of salons she created in New York, Paris, and Los Angeles, published in *Entering the Picture* (ed. Jill Fields), is titled "Salon Women of the Second Wave: Honoring the Great Matrilineage of Creators of Culture." The second on Anne Gaudin's ritual and performance creations in Los Angeles performance groups, published in *The Waitresses* (eds. Anne Gaudin & Jerri Allen), is titled "Awakening the Sleeping

Alice Echols: English, Gender Studies

This August Alice Echols moved back to Los Angeles, and began her three-year term as the director of Gender Studies and CFR. She is now officially the Barbra Streisand Professor in Contemporary Gender Studies. When she isn't teaching or engaged in program administration, she is continuing to work on her next book about a Depression-era financial scandal in Colorado. This November she will be giving a keynote lecture on movement, movements, and popular music for the Society of Ethnomusicology in Philadelphia.

Goddesses: Anne Gauldin's Visionary Journeys in Search of Woman's Empowered Heritage." Gloria Orenstein is also in the newest DVD on Leonora Carrington in the series on Surrealist artists that is produced by Aube Elleouet (Andre Breton's daughter) for SEVEN DOC in France.

Amy Parish: Anthropology, Gender Studies, Public Health

Amy Parish was recently appointed to the Board of KidsEcoClub, a 501c3 devoted to environmental education and action involving youth. She was also inducted as a Fellow of Los Angeles Institute for the Humanities (LAIH). In addition to developing curricula for two new classes (Applied Anthropology and Social Issues in Human Sexuality), she launched a website which showcases the work of young

activists. Amy had the pleasure of working with the actor Alan Alda this summer in learning improv acting techniques with the goal of improving how scientists communicate with the public. She also recently gave talks and participated in dialogues in the L.A. Library's "ALoud" series (with Dr. Diana Reiss on the occasion of her new book *The Dolphin in the Mirror*) and in the Categorically Not! Salon Series on the topic of Political Animals.

Karen Tongson: English, Gender Studies

This August, Karen Tongson's first book, *Relocations: Queer Suburban Imaginaries*, was released by NYU Press. Throughout the summer, Tongson published two guest pieces: one on "You Offend Me You Offend My Family" (about the Smog Cutter in Virgil Village ([http://](http://youoffendmeyouoffendmyfamily.com/smog-and-sympathy/)

youoffendmeyouoffendmyfamily.com/smog-and-sympathy/), and another on Henry Jenkins' "Confessions of an Aca-Fan" blog on fan cultures, the academy and disciplinarity, titled "Earworms, Touchstones, Inversions" (http://www.henryjenkins.org/2011/08/aca-fandom_and_beyond_karen_to_1.html). In October and November, she presented two talks at UCLA: a plenary at the L.A. Queer Studies Conference and a Distinguished Lecture in the Department of Music, as well as invited lectures at Cal State Long Beach and George Washington University. In addition to celebrating the release of her book at ASA (the American Studies Association Annual Convention), she participated in a roundtable on Queer Affect. Locally this fall semester, Tongson will be reading from *Relocations* at the Work Space gallery in Boyle Heights, and the Studio for Southern California History in Chinatown.

Featured Alum: Dr. Line Nyhagen Predelli

Graduate Certificate in Gender Studies and PhD in Sociology, University of Southern California, 1998



Since obtaining her PhD from USC in 1998, Dr. Line Nyhagen Predelli has continued to focus on gender and religion (her two areas of graduate specialization) in her research, with a post-doc project funded by the Norwegian Research Council which studied the increasing participation of immigrant Muslim women in mosques, as well as different views on gender relations found among immigrant Muslim women from

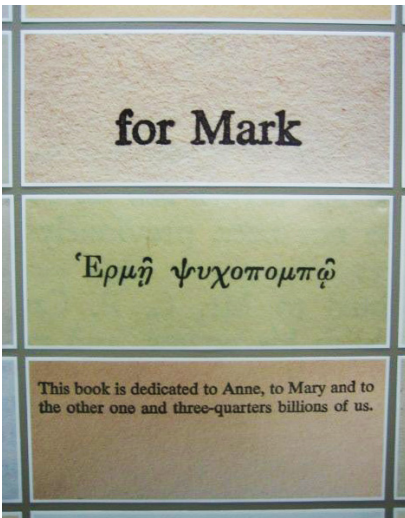
Pakistani and Moroccan backgrounds living in Norway. After the post-doc project, her research focus broadened to include migrants, ethnic relations, and citizenship. She participated in the national Norwegian Research Programme on Power and Democracy with an analysis of the opportunities and constraints facing ethnic minority women's organisations in their quest for national political influence. Her study of ethnic minority women's political inclusion was pioneering in the Norwegian context. She has also conducted a broader study of the political, social and cultural role of immigrant organisations in Norway.

After working for a number of years as Senior Researcher at the Norwegian Institute for Urban and Regional Research in Oslo, Norway, Dr Nyhagen Predelli moved to the United Kingdom, where she initially worked as a Research Fellow at the Centre for Research in Social Policy, at Loughborough University, in the East Midlands region of England. Loughborough University is mostly known internationally for its expertise in sports and engineering, but its social science department is also ranked among the best in the UK. In 2007, Dr Nyhagen Predelli started lecturing in sociology at Loughborough, teaching courses on gender, religion, research methods, and women's movements.

In 2007 she also became one of the leading researchers on the international research project *Gendered citizenship in multicultural Europe: The impact of contemporary women's movements* (www.femcit.org), which was funded by the European Commission in the period 2007-2011 and included over forty researchers conducting research in 13 European states. FEMCIT's approach to gendered citizenship included six citizenship dimensions: political, social,

economic, multicultural, bodily, and intimate. As leader for the FEMCIT project theme *Multicultural citizenship: Intersections between feminism, ethnic identity and religion*, Dr Nyhagen Predelli lead an international, collaborative team of researchers that undertook comparative studies of women's movements, as well as of religious women, in the UK, Norway and Spain. Inspired by Black and post-colonial feminist research, her FEMCIT research has focused especially on relations between ethnic majority and minority women's organisations in contemporary women's movements, as well as on the political influence such organisations have on governmental policy-making within the area of violence against women. A research monograph authored by Line Nyhagen Predelli and Beatrice Halsaa, entitled *Strategic Sisterhood: Majority-minority relations in Contemporary Women's Movements*, is scheduled to be published by Palgrave Macmillan in 2012. In her FEMCIT research, she has also studied whether women's movement activists are using the broader notion of 'citizenship' developed by feminist scholarship, which includes not only status, rights and duties, but also participation, identity and belonging, in their political claims-making. An important finding from the comparative study of women's movement activists in Norway, Spain and the UK was that they much preferred a human rights frame, a gender equality frame, or a social justice frame to articulate their political demands, rather than a citizenship frame. A chapter entitled "'Citizenship is not a word I use': how women's movement activists understand citizenship," is forthcoming in the FEMCIT anthology *Remaking Citizenship in Multicultural Europe* (Palgrave Macmillan). A third sub-project of her FEMCIT work included a study of Christian and Muslim women in the UK, Norway and Spain, with a focus on how religious women link their religious faith, identity and practise with active citizenship. The analysis discusses how women's religious identities and practices may provide both resources and barriers to their citizenship.

Dr Nyhagen Predelli thinks very fondly of her years at USC. Her own scholarly work has taken much inspiration from USC academics, including Jon Miller, Michael Messner, Barrie Thorne, Judith Grant, Eun Mee Kim, Pierette Hondagneu-Sotelo and Tim Biblarz, as well as from fellow students on the PhD programme in sociology and the Gender Studies Certificate programme.



Catherine Lord
Detail from *To Whom It May Concern*, 2011

Cruising the Archive: Queer Art and Culture in Los Angeles, 19450 - 1980, An Exhibition of Selected Works from ONE National Gay & Lesbian Archives in Conjunction with the Getty Initiative Pacific Standard Time

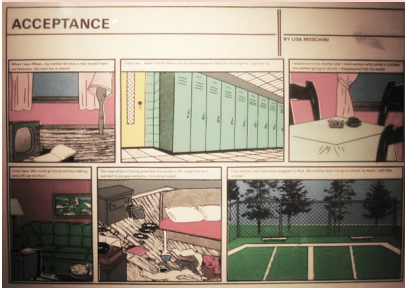
ONE National Gay & Lesbian Archives, part of the USC Libraries, is currently displaying a three-part exhibition curated by Guest Curators David Frantz and Mia Locks in conjunction with Pacific Standard Time, a region-wide initiative of the Getty. ONE's exhibit features artwork and archival material from its many collections documenting LGBTQ history.

Wink Wink is on view at ONE Archives Gallery & Museum in West Hollywood until April 1st, 2012, while *Rare Looks* can be seen at ONE National Gay & Lesbian Archives just south of downtown until May 31st, 2012. *Queer Worldmaking* will be exhibited in Doheny Memorial Library's Treasure Room from January 11, 2012 until May 31st, 2012. In addition, *To Whom It May Concern*, a site-specific installation by Catherine Lord, is currently viewable at ONE National Gay & Lesbian Archives.

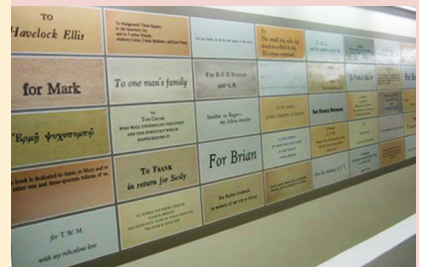
While *Wink Wink* focuses on playful and humorous artwork, *Rare Looks* presents artwork alongside archival material for an in-depth, contextual experience. *Queer Worldmaking* will have a stronger emphasis on documents, photographs and ephemera - often in connection with artworks in other parts of the exhibit. *To Whom It May*



Catherine Lord speaking about her site-specific project *To Whom It May Concern*



Lisa Moschini
Acceptance, 1983
Serigraph
The Women's Building Collection



View of *To Whom It May Concern*, east wall of installation



Kate Millet (b. 1934)
Title Unknown, 1978
Serigraph
The Women's Building Collection





Robert Legorreta (Cyclona, b. 1952) and Gronk (b. 1957)
Asilo/Asylum, 1969
Woodcarving with acrylic paint
Cyclona Collection



Patssi Valdez (b. 1951)
Cyclona, 1982
Hand-painted photograph
Cyclona Collection



Concern highlights queer networks as revealed in book dedications. Hundreds of book dedications from books in ONE's own library were photographed, enlarged and now grace the walls surrounding those very stacks.

In conjunction with Cruising the Archives, several events are being held. Opening receptions for *Wink Wink* and *Rare Looks* were held on October 15th and 22nd, respectively, and were well attended by enthusiastic supporters of ONE, as well as art and history aficionados. The opening for *To Whom It May Concern* was held along with *Rare Looks*, and *Queer Worldmaking's* opening reception will be on January 24, 2012. David Frantz and Mia Locks gave a presentation and exhibit walkthrough on October 16th, giving participants an opportunity to discuss the exhibition with its curators.

Other upcoming events include

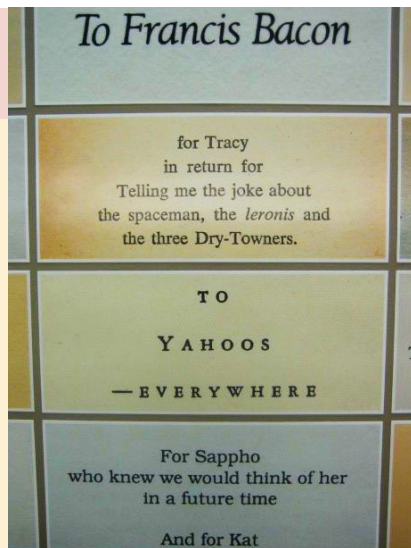
- **Queer Aesthetics and Archival Practices** on January 24, 2012, a panel discussion with artists and scholars
- **Transactivation: Revealing Queer Histories in the Archive** on March 1, 2012, featuring live performances and video projects which draw upon ONE's collections
- **Don Bachardy in conversation with Susan Morgan** on March 27, 2012, artist Don Bachardy and writer Susan Morgan will be conversing about his work in portraits

A full-color catalogue for the exhibition, with essays by artists and academics, an introduction by the curators, information on items in the exhibition, and selections reprinted from early LGBTQ publications, is available at ONE National Gay & Lesbian Archives and at cruisingthearchive.org/catalogue.

Further information on the exhibition, events, and ONE National Gay & Lesbian Archives can be found at cruisingthearchive.org and onearchives.org. Further information on Pacific Standard Time, the Getty initiative, can be found at pacificstandardtime.org.

ONE Director Joseph Hawkins speaking at the opening reception for *Rare Looks* and *To Whom It May Concern*

Rudi Gernreich (b. 1922, d. 1985)
Design for Unisex Armor Collection, 1976
Graphite, gouache, and silver Mylar overlay on vellum paper
Morris Kight Collection



Catherine Lord
Detail from *To Whom It May Concern*, 2011



www.onearchives.org

909 W. Adams Blvd.
Los Angeles, CA 90007



Students in the Community

Care and Justice Ethics in International Human Rights Advocacy by Christina Gray



In my dissertation, I argue that care ethics are at the core of human rights advocacy. By looking beyond the press releases and public statements to everyday practices of advocates, I saw care ethics emerge as extremely important to the everyday work of human rights NGOs. Human rights work and arguments that are compatible with justice ethics and traditionally masculine ideals (such as independence and obligation) are generally more highly valued and more prominent, while work and arguments that are compatible with care ethics and traditionally feminine qualities (such as interdependence and responsibility) are less prominent but both are necessary.

Care ethics starts with the recognition that all human beings are vulnerable and in need of care. People are therefore understood in the context of their relationships. This is different from the justice ethical approach in which people interact based on rights as independent individuals. Care ethics should be understood as both a value and a practice. As a value, societies invest in and support care, and develop standards for good care, by which care can be evaluated. As a practice, care can be taught and learned, and skillful practices of care can support societies in social, economic, political and cultural contexts. Mature care requires the ability to care for the self and for others in a balanced and sustainable way, but care in practice may not always live up to that standard—care can be selfish, or altruistic. Selfish and altruistic care approaches are not as beneficial to everyone in the caring relationship, but often increasing the value of care through changes in policy and through critical analysis of goals and outcomes can help shift practices toward mature care. By engaging with this critical framework, and by challenging dichotomization of care and justice in a binary system of hierarchical valuation, I suggest that understanding and striving for more mature care would benefit human rights organizations and their workers.

NGOs claim to have authority based on objective documentation of facts, unbiased reporting and arguments based on universal legal standards. This fits into a justice ethical tradition in which rules justify actions and policies, but it does not adequately cover all types of authority that NGOs deploy. Human rights advocacy also depends on emotional and personal relationships, understandings of responsibility and interdependence, empathy, and sensitivity to the specificities of different human rights conflicts for their authority. These elements of authority are founded in a care ethics framework.

I identify some important tensions between care and justice based authority in human rights work: for example, information should be factual and objective but also dramatic, personal and motivational. I also suggest that the stereotypical masculine qualities of justice ethical practices of NGO authority are more highly valued and therefore more present and visible particularly in public, while the commonly perceived feminine qualities of care ethical practices of NGO authority are more suspect and are often less visible in public.

Values of justice and care ethics each play an important role in human rights advocacy. Human rights NGOs need to come to terms with some of the tensions between justice and care instead of avoiding care ethical practices in public. I conclude that it is not enough to adjust justice ethical conceptions of universal rights and definitions of belonging to “accommodate” difference among individuals and/or groups. My research suggests that care ethics support some very important elements of human rights advocacy, including fostering empathy, taking relationships seriously, considering long-term costs of policies, and looking for shared interests when approaching challenging moral questions.

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Damsels and Heroines: Issues of the Post-Feminist Disney Princess by Cassandra Stover



My research explored cultural shifts in the popularity of the Disney princess, especially its postmodern resurgence, as well as the complex relationship between Disney’s recent representations of women in the 1990’s and post-feminist ideology. While these new heroines appear more autonomous than their pre-Second-wave feminism predecessors, they also represent elements of the antifeminist backlash agenda that sought to regulate and disempower female images through media and marketing in the late 1980’s.

The first aspect of my research analyzed the historic appearance of the Disney female in relation to the women’s movements. Disney continually remolded its princess in accordance with contemporary gender standards, to maintain relevance both in actions and characteristics. These idealized representations of women corresponded to cultural desires for women to retreat from active roles, and appealed when widespread antifeminist backlash shifted the women’s movement away from its objectives. Unsurprisingly, princess films were absent during World War II and the Second-wave feminist movement, due to women’s improved societal position. However, passive, nurturing females appealed to the traditional gender values of Depression-era audiences, post-World War II audiences, and the environment of 1980s backlash.

My research also examined lingering anti-feminist backlash in representations of postmodern Disney heroines. At first the new Disney princess appears to be an improvement of original incarnations: she is focused, ambitious and often heroic, like book-smart Belle or warrior Mulan. Disney builds its post-feminist princess narratives through the struggles of feminism, presenting a strong woman designed to appeal to the liberated girlhood, who does not fit in with societal gender constructions and longs for something more, a common trope in all princess films of the 1990s. However, problems lie in Disney’s use of post-feminist rhetoric to commandeer female autonomy towards post-feminist goals. For example, the ability for a woman to choose what she wants becomes the ability to choose the right prince. There is also the problem of the Daddy’s girl; Disney repeatedly uses father

figures to reduce strong female characters into girls seeking their father's approval, a trope in every film to make female autonomy appear less threatening. Additionally, the attempt to create diverse representations of the princess has only led to a spatial and/or temporal dislocation that problematically distances the viewer from the realities of gender disparity in our own time and place, as in *Mulan*, which addresses issues of gender yet levels critique at backward Chinese male chauvinism from an illusionary position of Western gender equality.

The final aspect of my research examined the implications of post-feminist discourse and advertising for young female viewers. The autonomy of female characters onscreen justifies their infantilization and objectification in the realm of advertising, removing voices from strong heroines and reducing them to dress-up dolls. Additionally, when girls attempt to be these princesses through dress up, they internalize a notion central to post-feminist discourse: the illusion of the power of being looked at. Disney uses its "traditional" Disney princesses Snow White, Cinderella, and Sleeping Beauty marketed alongside Belle et al to create a problematic blurring of gender ideals, which privileges some aspects of femininity and disregards others. Through a two-fold process, the passive beauty of Snow White mingles with the strength and determination of Belle, resulting in products that equate independence and agency with attractive appearance in the eyes of the consumer. When little girls process these images, the ability to identify with a strong female character becomes the desire to dress like her, to emulate in appearance not action.

Financial support came from a Provost Fellowship.

From the Classroom to the Classroom: A New Program Brings Students in Gender Studies to L. A. High Schools *By Matthew Carrillo-Vincent*



Few anxieties resonate as well – or at least as frequently – in Gender Studies coursework as the inevitable tension between what happens in the classroom and what happens outside of it. With "Gender Studies in the Community," a recent program that connects USC graduate students in Gender Studies with local Los Angeles classrooms to guest teach and encourage critical thinking about social difference, that gap seems less ominous.

Last fall, I was fortunate enough to begin a conversation with Kori McLaughlin, a teacher at William and Carol Ouchi High School in South Los Angeles, about the relationship that an activist-minded university department might have with local area high school students. Soon, we arranged a visit to have a class conversation about race, gender, and sexuality in pop music, and – some Nicki Minaj verses and some Lady Gaga wardrobe choices later – something bigger was born.

In our first year, we began relationships with two schools, including Alverno High School in Sierra Madre, and were pleasantly surprised to find out how eager those we spoke with were to incorporate this type of critical work into their classrooms. At Alverno, a young women's school just east of Pasadena, April Davidauskis and I were able to meet with all of the school's Seniors, where an analysis of a Katy Perry performance led to students making connections to Dolores Huerta and Prince.

So far, the arrangement has been quite organic, which promises to be one of the program's strengths. Working with teachers beforehand, we've designed curricula and conversations that seem to engage students where they are, never afraid to make the link from the popular to the critical. It takes time, dedication, and careful planning – but at the end of the day, it seems to begin resolving that tension of activism and scholarship with which we all seem so preoccupied.

It starts to address that tension, in other words, because it is an exercise in pedagogy. I've always thought about pedagogy not as an effective way to teach some 'truth,' but as a method of fostering a relationship among a group that remains interested in exploring the same sets of issues. No presuppositions, no prefabricated models, and no excuses. In my work with some excellent Gender Studies professors here at USC, I've found that to be the most valuable component of effective coursework, idiosyncratic thinking, and meaningful projects.

In the steady approach to the end of the fall semester, we have several interested potential sites just waiting for us to begin the process of setting up classroom visits. I would like to encourage any member of the Gender Studies community who is interested in participating to get in touch – mdcarril@usc.edu – and commit as little or as much as he or she would like. Get a friend to do it with you – it only further encourages the collaborative spirit of the visits, and it just might be the perfect complement to your dissertation writing or your coursework.

At this year's kick-off mixer for our Graduate Students in Gender Studies organization, that same question about choosing between scholarship and activism came up again, as it always does. But this time, one of the more engaging young voices of the night quickly chimed in: "I don't think it has to be a choice – I really think we can do both." My hope is that these kinds of voices can be contagious.

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In Memoriam: Carol Nagy Jacklin *by Michael Messner*

Carol Louise Nagy Jacklin, one of the founding faculty of the USC Gender Studies Program and a national leader in the birth of feminist psychology passed away on August 8, 2011. Carol was tireless and visionary institution-builder. After helping to start the Center for Research on Women at Stanford, one of the first such institutes in the country, she came to USC in 1983 as a tenured full professor in psychology (the first woman), with a joint appointment in the Program for the Study of Women and Men in Society (nicknamed SWMS, and later re-named Gender Studies Program).



Carol Nagy Jacklin injected a joyful enthusiasm and vision into the burgeoning SWMS: She chaired the program, helped build the undergraduate curriculum, and along with Lois Banner launched the still-thriving Graduate Certificate in Gender Studies. Carol also started the Barbra Streisand lecture series, and was the central person in negotiating

with Streisand to fund an endowed professorship in contemporary gender studies (currently held by Professor Alice Echols). Carol's SWMS colleagues remember her as a "bundle of energy" who was always great fun to work with; she initiated, for instance, the play-on-words "SWMS Big Splash Award," annually given to a faculty or staff member who has made an important contribution to the USC community.

In 1993, Carol Nagy Jacklin became the first woman Dean of Social Sciences and Communication at USC, before leaving in 1995 to become Dean of the University at the College of William and Mary in Virginia, where she instituted a number of significant changes in the university's approach to hiring women and minorities, and putting pay for women on par with that for men.

Throughout her life, Carol sought ways to remove the second-class status for women in America and played a key role in bringing critical perspectives on gender into the field of developmental psychology. She became a researcher in the psychology department at Stanford University in order to collaborate with Eleanor Maccoby. They produced an ambitious and highly influential book, *The Psychology of Sex Differences* (1974), which critically assessed empirical research on differences and similarities between girls and boys. The book was featured on the front page of the New York Times Book Review, a rare honor for an academic book. It became a required text in many classes and established the intellectual legitimacy of gender studies, which then began to be established in universities across America. A key insight in this book, as applicable today as it was in the 1970s, is that when one surveys all of the "sex differences research," most studies find either "no difference,"

or very small average differences between boys and girls. Carol often quipped that if we paid close attention to empirical data, this body of research would more accurately be labeled "sex similarities research."

Carol's influence extended beyond her own academic institutions as she joined other activists in challenging sexist practices. She used her expert knowledge to testify on behalf of defendants in sex bias cases against major companies such as AT&T, and for women seeking admission to the Virginia Military Institute (VMI) and the Citadel (in South Carolina), who were excluded because of their gender. She spoke out and spoke up on behalf of the disadvantaged at significant trials, some of which reached the Supreme Court.

On a leave of absence from USC, Carol went to Caltech to work with their biologists on endocrinology but found that the women faculty and students were subject to sexist treatment by the institution. She diverted her academic agenda and decided to use her time to work with and support them by addressing the sex discrimination at Caltech. She and another visiting scholar talked with every administrator at Caltech, and some policies were changed.

As a scholar, Carol had a magnetism that drew other professionals to her for advice and unique insights. She treated students as colleagues and infected them with her optimism and belief in their abilities to achieve. Because of Carol's keen intellect, her standards were high but her critical analysis was delivered with her characteristic warmth. A born leader, Carol was charismatic, magnetic, vibrant, and giving, with a *joie de vivre* often missing from academic life. She will live on through her work and in the generations of young academics for whom she was an emotional wellspring, pragmatic life coach, and model scholar.

Following her retirement from academia, Carol and her partner Rich Caputo moved to Julian to grow peonies, "turn red clay into paradise," enjoy San Diego City and the surrounding mountains and desert, hike with their dogs, and appreciate and build community. Carol had always been an avid gardener and became a certified Master Gardener. She created a beautiful garden and, with Rich, built a prizewinning solar home. Carol and Sally Snipes wrote the column "Mountain Greenery" for local papers and worked as garden consultants. Carol helped build the new Julian library by writing the first grant that garnered financial support from San Diego County and put the Julian library in the county's funding queue. She volunteered at the library over the last 14 years—until cancer slowed her down.

Carol Nagy Jacklin's good work lives on here at USC, as generations of students and faculty continue to benefit from—and build upon—the feminist foundations she helped to create with her brave and pioneering work.

Hot Stuff: The Professor on the Dance Floor *by Chris Freeman*

This piece originally appeared on Advocate.com in July 2011

When I was in grad school at Vanderbilt in the nineties, Thursday Night was "Disco Night" at Nashville's Underground dance club. One particular night, working my boogie shoes to the Bee Gees' classic "You Should Be Dancing," I finally heard and understood the opening lines: "What you doin' and you're laying on your back? You should be dancing!"

Now, granted, that call to action is not exactly the stuff of Joni

Mitchell or Bob Dylan, but it is a question worth considering. And, understanding the lyrics and gyrating among a sea of fellow-partiers, I was proud of myself for not being home laying on my back—I was dancing! And dancing and disco, it turns out, are not trivial things.

Scholar and former DJ Alice Echols has given disco three-hundred pages of consideration in her absorbing, entertaining book *Hot Stuff: Disco and the Remaking of American Culture* (Norton). Echols

blends the scholarly with the appreciative: she is here to praise disco, not to bury it. She sees it as playing an important role in the important social transformations in the 1970s. Disco comes straight from the places of America's biggest cultural anxieties: the feminist movement, race relations, and especially gay liberation.

"The central paradox of disco," she says, "is that, for music so lyrically slight—'get down tonight' being typical—it packed such a cultural, social, and political wallop. Disco destabilized racial, gender, and sexual conventions and rules, yet unlike so much sixties music, it did not strain to be meaningful."

But behind the music, other things were happening. According to Echols, "Disco offended people across the political spectrum." Her title, "Hot Stuff," is meant to "signal disco's 'hotness.' It was attacked for being both too gay and too straight, too black and too white, oversexed and asexual, leisure class and leisure-suited/loser class. While many on the left disparaged its open embrace of commercialism, social conservatives like Anita Bryant attacked it as 'pornographic' and pro-gay."

Echols lived through this era as a participant and a budding cultural studies scholar. "In my own experience, walking into a lesbian bar in Albuquerque in 1973 was one of the scariest things I had ever done, but it was also terribly exciting. It's where I began to see the possibilities, where I experienced the exhilaration of coming out, of being gay. This consciousness wasn't forged at a march but at a bar!" Then, a few years later, while she "was practicing dissertation-avoidance" in a PhD program at the University of Michigan, Echols took her interest in music and put it to work. She started DJ'ing at the Rubaiyat, which she describes as "a flytrap for the fringe" with a crowd that included "flight attendants and librarians—a good number of them gay men—and lesbian-feminist bus drivers, some of whom moonlighted as prostitutes at a nearby massage parlor." With a crowd like that, how could what was going on inside the club not have been transformational?

How does Echols locate social and political significance in disco, given its admittedly superficial elements? She digs deep and goes through the music into the times. And the music was in the dance club, where these changes were occurring—changes in look, in individual behavior, and in community. These changes, Echols argues, moved from the dance floor into the streets. "One can see, viscerally and palpably, the way disco transformed the lives of gay men in that era—the ways they experienced each other and themselves."

The "clone" look emerged in this era, and it was exemplified, outrageously, by The Village People. Today, it's hard to imagine that anyone could watch these men in macho drag sing about fun at the YMCA or in the Navy without clocking them as gay, but alas, plenty of straight folk seem to have missed it. Echols' theory is that "straight people didn't view gay men as in any way credibly masculine, so they couldn't imagine that these 'macho men' could be gay. It's the same as the dynamic of people being shocked by Rock Hudson. Any conventionally masculine man just wasn't imaginably gay to straight eyes."

Echols does not depict gay macho as unequivocally positive. She points out that it "encouraged stigmatizing sissiness. It certainly put disco's only genuinely gay star in a difficult position. Sylvester was operating within an R & B tradition of flamboyant queerness—think of Little Richard—but he felt out of step with the seventies'

macho men who looked down their noses at effeminate men like himself."

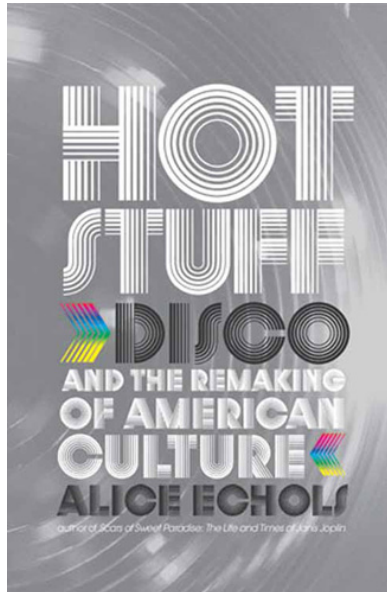
Nonetheless, gay disco offers a great example of how music doesn't just reflect change, but actually makes it as well. In Echols' view, "It's not surprising that change should happen on a dance floor because dancing between men had been forbidden. As that reality changed, the dance floor became a site of social and self transformation. Although dancing was largely understood as "feminine," it's through dancing that gay men worked out a different relationship to masculinity. The ear-shattering volume and bass-driven sonics of disco encouraged physical intimacy and sexual straightforwardness that was less prevalent in, let's say, a piano bar. In a disco you had to dispense with the usual formalities and chit-chat. The sweatbox conditions at gay discos also encouraged stripping to the waist, which in turn made working-out pretty much obligatory. The buff body was critical to the reconfiguring of gay identity and desire. Before, gay men had often been 'hunters after the same prey,' as gay clubber and record executive Mel Cheren put it, 'rather than allies or prospective partners.' Now, gay rather than heterosexual men became the embodiment of masculinity and the fantasized object of desire for one another. Novelist Edmund White described it this way: 'We're brothers,' was the feeling. 'We're the men we've been looking for.'"

But what all these "dancing machines" were doing at the discos, in backrooms and bathhouses, and at home before the sun came up have led some social historians to a moralistic critique of the disco era. Echols refutes the notion that the ethos of disco led, inevitably, to the plague years in the eighties. "One of the things I was trying to write against was the censorious notion that gay male culture in the seventies brought on AIDS. The dominant view is that disco was so hedonistic and so individualistic and that it was based in a kind

of sexual selfishness. What I emphasize instead is the communities that were forged on dance floors. For me, disco was undeniably a site of community making and building." It is this community aspect that helped transform the early AIDS years from panic into protest and care-taking. Echols believes that "the kinds of networks that were built up on the dance floor are the very networks that were called upon during the AIDS crisis."

Echols does not claim that all these trends or transformations were wholly positive. There was plenty of sexism in the clubs; there was racism. The doors of clubs like West Hollywood's Studio One were not always open to women or to people of color, even if they had three or four picture IDs. Despite some of these shortcomings, though, Echols remains philosophical and realistic: "I do think that there were ways in which the development of that kind of gay masculinity was problematic, both for non-macho men and for women. But that's the way that change works, isn't it? It is never quite the way we would want it—there were certainly downsides, even as there was 'progress.' Yes, it was flawed, but when you look back at that culture, it was surprisingly radical."

So it turns out, we weren't just dancing machines; we were dancing together, sweating, heating it up, and finding new ways to live and to love. Not trivial at all, as Echols' work shows and as all of us dancing queens suspected all along.



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