

Director's Message *by Alice Echols*

There is much exciting news to report as the spring semester comes to a close for us at USC. For decades—really ever since “women’s liberation,” as it was once called, rocked the world—pundits have been advising us that feminism is dead or close to it. Well, nothing in our current landscape suggests that its death is imminent!

In my last message I wrote about Sociology’s recent search in Gender, Science and Technology—a search in which I participated. This search has netted us a wonderful young sociologist, Katie Hasson, from UC-Berkeley. She she studies with our own Barrie Thorne, and will be joining USC in the fall of 2012. Katie’s dissertation tackles the new hormonal technologies of menstrual suppression, which she connects to the neo-liberal turn in medicine. However, hers is a complex analysis in which she shows that these technologies, although they are constructed using expectable scripts of normative femininity and heterosexual monogamy, are open to other uses, and in ways that can destabilize naturalized notions of gender. Katie’s scholarship is exciting and we look forward to having her teach in Gender Studies and having her be a part of our intellectual community.

Secondly, the Center for Feminist Research (and Gender Studies) successfully put forward a proposal for an Andrew W. Mellon Postdoctoral Fellowship in the Sociology of Gender, particularly in the area of “intimate labor.” We chose this area because of our historic strength in this field, and because of our emerging strength in this sub-area with the arrival of Professor Rhacel Parrenas, who just this fall joined our Sociology Department. Intimate labor encompasses a wide range of work that involves the forging, sustaining, nurturing, maintaining, managing, and sometimes the severing of interpersonal ties—both inside and outside the home. This is deeply gendered work that includes care for loved ones, creating and sustaining social and emotional ties, health and hygiene maintenance

and sex work. I am happy to report that we will be joined next year by Chaitanya Lakkimsetti. Dr. Lakkimsetti earned her Ph.D. in Sociology at the University of Wisconsin, Madison. She is currently a postdoctoral fellow in Women, Gender, and Sexuality Studies at Harvard University. Her dissertation, “Governing Sexualities: Biopower, Governmentality, and Citizenship in Postcolonial India,” was awarded the best dissertation of the year award by the Law & Society Association. She will be teaching for Gender Studies and participating in our community.

Gender Studies and CFR also sponsored or cosponsored numerous lectures on campus, including one by Professor Parrenas, and another by the Thornton School’s Provost Postdoctoral Fellow, Tracy McMullen. And for the first time in a long time we worked together with UCLA to stage a conversation between the legendary gender studies scholar Gayle Rubin, from the University of Michigan’s Anthropology and Women’s Studies Departments, and UCLA History Professor Ellen DuBois, and myself. All of us were involved in the 1980s Sex Wars and were reflecting on those times and much more at a jam-packed event at the ONE. Finally, this April, the New Directions in Feminist Studies Seminar, led by Macarena Gomez-Barris, organized an international conference, “Embodying Race, Sex, and the Archive: A Symposium.” It was, by all accounts, a wildly successful conference, which featured not only the esteemed anthropologist Ann Stoler, but many other scholars of gender, race and sexuality as well. Let me end by saying that none of our programming, our teaching or our efforts to strengthen our position at the university would be possible without our faculty, or without Jeanne Weiss and Rebecca Das, who because of their commitment to Gender Studies, put in long hours, roll up their sleeves and make things happen!

Inside this issue

- 2 - Streisand Lecture Series
- 3 - Faculty updates
- 4 - Alums
- 5 - Students in the Community
- 6 - Feminism & PST Exhibits
- 7 - ONE PST Exhibit at USC

Feminist Flashback

In April of 1887, Susanna Salter became the first woman in the U.S. to be elected mayor. Ms. Salter served as Mayor of Argonia, Kansas.

Today, though women have made many advances in holding elected offices, the number of women elected to political office in the United States is nowhere near on par with the number of elected males.

Quotable Quotes

The battle for the individual rights of women is one of long standing and none of us should countenance anything which undermines it.

ELEANOR ROOSEVELT

“Where Is the Love?” The Streisand Professor Lecture Series, 2011-12

The Streisand Professor Lecture Series made sure that love, intimacy, and sexuality were part of the conversation at USC during the past academic year. People often assume that intimate life matters little by comparison to bread-and-butter issues. However, as this lecture series has demonstrated, love, intimacy and sexuality are themselves preoccupying, life saving and life changing for us all, and, actually, not that easily disaggregated from the material world.



Lois Banner

passionate love life. They learned from History Professor Lois Banner about the ways that Hollywood icon Marilyn Monroe rebelled against the sexual and gender conventions of her time.

Historian Stephanie Coontz kicked off the Spring semester with a fact-filled lecture about the ways in which American families are changing. (We were also thrilled that Barbra Streisand and her husband James Brolin joined us for this lecture and for the dinner that followed!) A professor at Evergreen State College and the director of research at the Council on Contemporary Families, Coontz explained that



Stephanie Coontz

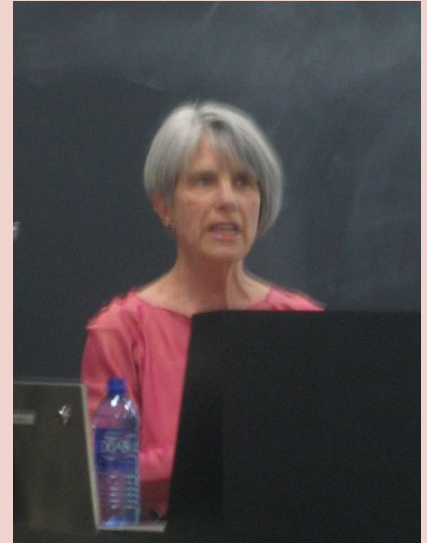
This year's series, which we hope to make an annual series, was a huge success. Our first lecture was so packed that we had to establish a system of RSVP'ing for future lectures. Although "Where Is the Love?" was geared towards undergraduates, our lectures did attract faculty and graduate students as well as members of the Streisand Foundation. Fall semester lecture attendees heard essayist and memoirist Vivian Gornick delve into anarchist Emma Goldman's messy but

Finally, Ilana Gershon, associate professor of Communication and Culture at Indiana University, shared with us the ways in which social media is changing the emotional terrain of heartbreak and breaking up. The author of the critically acclaimed, *The Break-Up 2.0: Disconnecting Over New Media*, Gershon emphasized the lack of established rules and conventions for breaking up via email, Facebook, Twitter, and texting. She found that the absence of clear-cut protocols often leaves the dumpee trying to piece together scraps of ambiguous and opaque conversations into a comprehensible narrative in an effort to figure out if a break-up really even happened.

This year's lecture series demonstrates how necessary the study of love, sexuality and intimacy is...as necessary as it was twenty-seven years ago when Barbra Streisand generously endowed the Streisand Professorship. We look forward to bringing you more dynamic lectures next year!

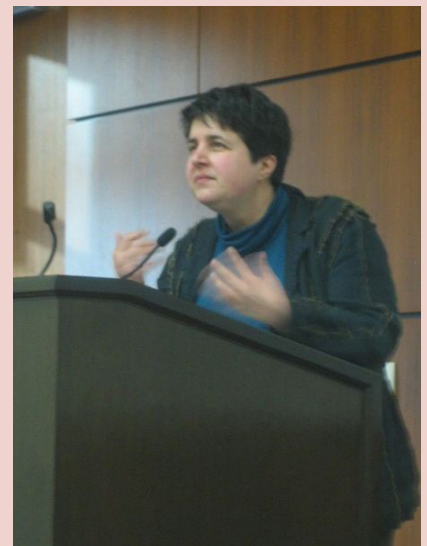
has rather than the have-nots. With the wages earned by men with only a high school degree dropping by 47% since 1969, low-income women have grown increasingly cautious about marriage.

New York University sociologist Paula England extended the conversation begun by Coontz with her lecture, "Sex, Love, Commitment, Work, and Babies." England's lecture was chock full of fascinating data, including her finding that hook-up culture has done nothing to banish the sexual double standard. Indeed, England contends that men exhibit less concern for the sexual pleasure of a female hook-up partner than they do towards a regular sexual partner. England also focused on the ways in which class structures intimate life. She noted that the link between sex and reproduction remains much stronger among less advantaged than more advantaged women in today's society. There was a lively debate about what these changes tell us about our culture and where it seems to be heading.



Paula England

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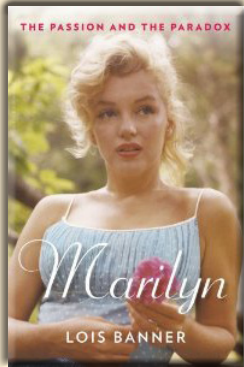
Ilana Gershon

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Gender Studies Faculty Updates

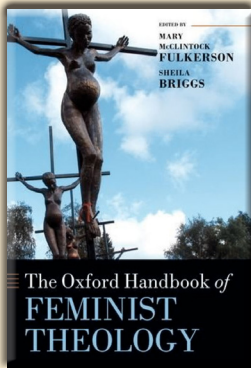
Lois Banner: History, Gender Studies

Lois Banner spoke on her new biography of Marilyn Monroe at the New York University biography seminar on April 18. She wrote the introduction for the catalogue of the show at the Ferragamo Museum in Florence, Italy, on her book *MM-Personal*. She will be honored at the opening of the exhibition at the museum on June 21. Her definitive biography of Marilyn, *Marilyn: The Passion and the Paradox*, will be published by Bloomsbury Press on August 4th, the 50th anniversary of Marilyn's death. "Marilyn Remembered," the Los Angeles Marilyn fan club, will be holding many celebratory events during the week that the death occurred--in Westwood and in Hollywood. Lois will be a prominent participant in those events. All are invited to come.



Sheila Briggs: Religion, Gender Studies

Sheila Briggs co-edited the Oxford Handbook of Feminist Theology, published in January, with colleague Mary Fulkeron at Duke. The Handbook includes contributors from every continent except Antarctica and many of the world's religions, including indigenous traditions. The volume considers feminist theology in the context of globalization and examines how globalization has affected gender and religion in local contexts.



Alice Echols: English, Gender Studies

Alice Echols gave two Keynote Lectures this semester; the first, "Sensational Glue: Community, Commodities, Identities Forty Years Later," at "After Homosexual: The Legacies of Gay Liberation," an event put on by The Gender, Sexuality and Diversity Program, La Trobe University, in conjunction with Victoria University and the Australian Lesbian & Gay Archives. This event was held in Melbourne,

Australia, on February 3, 2012. Echols' second Keynote Lecture was "Re-thinking the Countercultures of the Long Sixties" for "Culture and Counterculture: Origins, Practices, and Conceptualizations," an event held at the University of Paris Ovest Nanterre on March 21, 2012.

Chris Freeman: English, Gender Studies

Chris Freeman will be one of sixteen participants in an NEH Summer Seminar on Oscar Wilde at the Clark Memorial Library in L.A. for this summer. The five-week seminar, "Oscar Wilde and His Circle," will be led by Professor Joseph Bristow. Professor Freeman's seminar project will be adapted for a panel discussion on CAMP for the October Modern Studies Association conference in Las Vegas.

Jack Halberstam: English, Gender Studies, American Studies and Ethnicity

Jack Halberstam, Professor of English, Gender Studies and American Studies and Ethnicity, has been on a mini book tour with *The Queer Art of Failure* (Duke University Press, 2011) and is getting ready to publish another book in September: *Gaga Feminism: Sex, Gender and the End of Normal* (Beacon Press, 2012). Halberstam has given lectures and talks in San Francisco, London, Bremen, New York, Pittsburgh, Montreal, Austin and Boulder and is doing seminars and lectures this summer in Hong Kong, Seoul, Rio de Janeiro, The Ukraine and San Salvador. Halberstam has also been teaching SWMS 210 and received a Learning Environment grant this semester from the Center for Scholarly Technology to experiment with media assignments in the classroom.



Michael Messner: Sociology, Gender Studies

Michael Messner was given the 2012 USC Mellon Mentoring Award for faculty mentoring faculty.

Gloria Orenstein: Comparative Literature, Gender Studies

On March 10, Gloria Orenstein gave a presentation and interview at LACMA about her long friendship with the Surrealist artist

Leonora Carrington, whose works are now in the IN WONDERLAND show at LACMA.



Professor Orenstein had a PowerPoint show on Carrington's work and of artifacts that she possesses--like letters and postcards Carrington sent to her. Orenstein talked about Carrington's book, *The Hearing Trumpet*, it's protagonist's yearning to go to Lapland. When Orenstein read the book in manuscript, she asked Carrington why the protagonist wanted to go to Lapland so badly, and she said, "Because the Shamans

of Lapland just happen to be the most magical people on earth, Gloria!" Orenstein showed some images of herself at a sacred Lapland site in Norway and told several other related stories. Orenstein has an article "Down The Rabbit Hole: An Art of Shamanic Initiations and Mythic Rebirth" in the book *IN WONDERLAND* (Prestel Verlag) that accompanies the exhibit at LACMA.

Karen Tongson: English, Gender Studies

In spring 2012, Karen Tongson delivered invited lectures at Northwestern University, UC Santa Barbara and UC Irvine. Tongson will also be on two panels at the L.A. Times Festival of Books here at USC: one on "Queer L.A." (featuring her book, *Relocations: Queer Suburban Imaginaries*), and another on *The Politics of Popular Music*. In 2012-2013, Tongson will be leading the *New Directions in Feminist Research Seminar* on "Race, Gender Sexuality and the Politics of Popular Music." Stay-tuned for information about programming and events related to this seminar and working group. She will also be co-teaching a graduate seminar for the Visual Studies Graduate Certificate in spring 2013 with Sarah Banet-Weiser, titled "AudioVisual Consumption: Aesthetics and Popular Culture in the Age of New Media."

Featured Alums

Karen Vered, 1999 Ph.D. (Critical Studies of Film & Television)



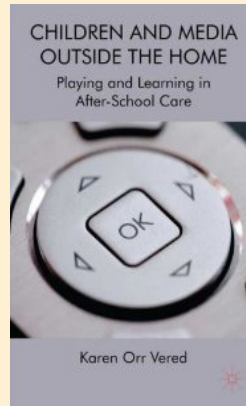
Karen Orr Vered (PhD CNTV, 1998) is Associate Professor of Screen & Media at Flinders University in Adelaide, South Australia. Since 2010 she has served as the Associate Dean of Research in the School of Humanities. In 2008 she received national recognition for her teaching with an Australian Learning & Teaching Council Citation. She reflects here on the surprising path her academic career has taken since completing her PhD and Graduate Certificate in Gender Studies at USC.

While I was finishing up my dissertation for the PhD in Critical Studies of Film & Television at USC, I was very busy with part-time teaching at community college, working on a series of research projects and conferences for the EC2 incubator at Annenberg Center and serving as Executive Director for the newly formed Digital Coast Roundtable. Having had opportunities arise through my affiliation with the Cinema School and Annenberg Center, I was able to explore a wide range of career paths in this period. In that time I confirmed for myself that teaching was the most personally fulfilling and I set out to secure a tenure track position. I never expected that I would land in Australia.

I was somewhat naïve to think that if it didn't work out, I'd just come home. And, while the life of a migrant is full of challenges, it also provides new perspectives and insights. Since coming to Australia my research has often reflected the transcultural experience and the special requirements of teaching students with whom I don't share a national literacy.

Most recently (*Camera Obscura*, 26:77) an essay with co-author and colleague John McConchie, "The Politics of Third Way TV: Supernanny and the Commercialization of Public Service TV," was inspired by reflection on the weight of imported programming in Australia. Although Supernanny achieved international success as a global franchise and treated a supposedly universal subject matter, child rearing, the program was not localized for the Australian market. Considering Anthony Giddens' question of whether there can be a Third Way politics of family, we traced the program's roots to a collection of British programs offering advice to parents in the late 1990s and early 2000s, as well as to the longer-standing British tradition of public service broadcasting that sought to "better its audience." We considered how the program departs from that legacy and determined that, Supernanny is a hybrid form of pedagogical television: Third Way TV — a commercialization of the public service model. We've explored how discourses of nation, class, and empire coalesce in Supernanny to make localization irrelevant for the Australian market and audience. Publishing in *Camera Obscura* is a career highlight for me because it was the first journal that I subscribed to when I returned to study for an MA after a six-year gap. It is a particularly proud moment for me. I've also undertaken what turned out to be a feminist revision of scholarship on *The Jazz Singer* as a result of the difficulty I encountered when searching for an article about the film that would be accessible to first year university students in Australia. I look forward the publication of

this rather "dangerous" piece of writing in the coming year as it challenges the dominant and masculinist interpretation of the film.



I have continued my qualitative research with children and in 2008, *Children and Media Outside the Home: Playing and Learning in After-school Care*, was published with Palgrave. In 2007 I undertook a fellowship exchange to Sweden through the support of the Australian Academy of Humanities and the Swedish Royal Academy of Letters, History & Antiquities. An essay from the Swedish research appears in *International Perspectives on Youth Media: Cultures of Production and Education* (Peter Lang, 2011), edited by JoEllen Fisherkeller.

I most enjoy when my USC colleagues can visit Australia and attend conferences with me. I recently co-hosted the 2011 Console-ing Passions Conference here and Bill Whittington, Assistant Chair of Critical Studies in the School of Cinematic Arts, was able to attend. I am pleased to maintain so many USC connections and have especially enjoyed visits from my PhD cohort Harry Benshoff, Sean Griffin, Mary Celeste Kearney, Angelo Restivo, Marla Shelton, Cristina Venegas, and USC Professors Marsha Kinder and Michael Renov.

Jill Fields, 1997 Ph.D. (History)



Returning to university after life in the demi-monde of pre-riot grrrl punk rock as a member of the Holy Sisters of the Gaga Dada — and its corollary day jobs — was initially a bit of a shock for Jill Fields. However, her first day on campus she encountered (and then joined) a student group working on the same issue she had mobilized around her during her senior year at UC Santa Cruz: apartheid. She also returned to history and women's studies, her undergraduate majors. As a graduate student, she landed on an unexpected

research topic: the history of lingerie. Developing her dissertation on this subject would not have been possible without the support and wise counsel of her outstanding doctoral committee, Lois Banner (chair), Steve Ross, and Tania Modleski. An opportunity to add material culture to the mix resulted from the Royal Ontario Museum's Veronika Gervers Research Fellowship, which funded two months working with Adrienne Hood (now at the University of Toronto). A Woodrow Wilson Dissertation Grant in Women's Studies was encouraging, and also brought her research wider attention.

After serving as a teaching assistant for Alice Echols's U.S. history survey class and receiving the Sharon Tedesco Fellowship, Jill completed her dissertation in 1997. With her Ph.D. in History and SWMS Graduate Certificate in hand, she taught the U.S. survey at CSU Los Angeles before leaving Echo Park for a one-year

appointment at Arizona State University. Jill then headed to teach U.S. women's history and other classes cross-listed with Women's Studies to the wonderfully diverse students of California State University, Fresno in 1999. Glad to be closer to her hometown of Los Angeles, she is now a tenured professor of history at Fresno State, and Amtrak regular.



Jill's book, *An Intimate Affair: Women, Lingerie, and Sexuality*, was published in 2007 by UC Press, and received the Western Association of Women Historians Keller-Sierra 2008 Book Prize. *An Intimate Affair* explores how changes in women's intimate apparel, from the decline of the rigid nineteenth-century corset to the revival of fashionable corsetry after World War II, reshaped the female body and reconfigured constructions of femininity. The book challenges distinctions typically made between the

glamorous fashion industry and unglamorous garment industry by considering how dynamic negotiations among multiple participants of the transnational fashion-industrial complex – manufacturers, designers, retailers, shoppers, journalists, film stars, and wage workers – resulted in larger social and cultural shifts.

Last year, Jill edited a Routledge collection, *Entering the Picture*: Judy Chicago, the Fresno Feminist Art Program, and the Collective

Visions of Women Artists. Inspired when she learned about the unprecedented Feminist Art Program initiated by Chicago in 1970, Jill organized a symposium and brought Judy Chicago, former students, and other artists and scholars (including USC's Gloria Orenstein) to Fresno to reflect upon the program's then thirty-year legacy. A related book was always planned. Thankfully the manuscript aged well, developing significantly and benefitting from the greater attention to and recognition of feminist art's contributions during the past five years. Jill also felt lucky to be able to call on the expertise of her feminist theory classmate, art historian Andrea Pappas. The book includes reprints and original contributions, such as the first history of San Francisco's Asian American Women Artists Association and Gloria Orenstein's essay on the feminist salons she organized in New York City in the 1970s.

Currently, Jill is completing *Fashion in World History*, a supplemental textbook for world history undergraduates to be published in the Routledge series "Themes in World History." She is also writing an article on Peggy Guggenheim, an initial foray into her next book-length research project on gender and Jewish Studies. The article developed from participation in a 2008 NEH Institute held in Venice on Italian Jewry. She is serving on a related committee of international scholars who are planning activities for the five hundredth anniversary of the founding in Venice of the Jewish ghetto in 1516. In addition, having received an unsolicited bequest from a local resident for a Jewish Studies Program at Fresno State, she will become the program's founding director next fall. Until then, she remains a grateful Visiting Research Scholar at USC's Center for Feminist Research.

Students in the Community

Dating Equality Between Heterosexuals

by La Tarrell Brown



As a 2011 McNair Scholar, I conducted research last summer on dating, titled "Dating Equality Between Heterosexuals," I see dating equality as a subcategory of gender equality. The word equality may evoke ideas of racial, sex, and sexual (identity) equality. The growth of equality in these areas is supported by law and legislation. Conversely, law and legislation do not support equality in the areas of dating, cohabitating and marriage. Understanding this, I wanted to know

if equality in dating was growing steadily compared to the areas supported by law.

My literature review revealed traditional dating behaviors circa pre-feminist movement were still prominent in contemporary dating. Traditional dating behavior is defined as adherence to scripts wherein the male as the facilitator, provider of transportation and financier of activities. In such traditional scripts, the female's role is as a passive participant and gate keeper to sexual activity. Previous research on dating has generally been conducted using quantitative and qualitative methods. Qualitative methods generally focus on either non-academic text devoted to dating advice and magazine articles on dating, or on a critical analysis of another researcher's work on published dating advice. Quantitative methods for dating research have focused on questionnaires and surveys asking participants about hypothetical or typical dating

situations, rarely focusing on actual dating behaviors. Samples have generally been composed of college undergraduates. In an effort to uncover a possible difference between actual and theoretical dating behaviors among the kinds of college students generally sampled I chose to utilize a survey that would ask about recent dating experiences. I also included questions about gender attitudes in areas and situations outside of dating as well as a question about mate selection.

The survey instrument was comprised of thirty (30) items and used a quantitative and qualitative mixed methods approach. The first ten items consisted of demographic information, followed by one open-ended question on gender equality, nine items focused on most recent dating behaviors, nine items focusing on gender attitudes, and one item on mate selection.

I built the survey using Qualtrics online survey suite and I distributed it via social networks (Facebook, Twitter, MySpace) and email. My sampling method began as a random sample and quickly became a snowball sample once would-be participants were asked to share the link with others due to a low participation rate in the beginning. My faculty mentor, Professor Michael Messner, also helped in this regard by further distribution of a link to the survey. In all, there were 133 participants (65% female, 35% male).

In my research I found men in my sample were having a traditional experience picking up the tab, but women in my sample were having an egalitarian experience sharing the tab. Such findings suggest that there may be growth in woman's ability and willingness to step outside traditional gender roles. In the gender attitudes section female respondents had more egalitarian and disagreeing responses than male respondents on items that focused on areas not supported by law, **cont. on page 6...**

Exhibition Review: “Doin’ It in Public: Feminism and Art at the Woman’s Building”

By Patricia Nelson, PhD Student in English

As a student of art and culture of the 1960s and 70s, I was thrilled when I heard about the scope and contents of Los Angeles’ unprecedented Pacific Standard Time (PST) initiative. As part of PST, from October 2011 to March 2012, many of the city’s galleries and museums hosted exhibitions highlighting different types of art produced in LA between 1945 and 1980. Although PST’s offerings were so diverse that to attempt to see every exhibition and performance would have been no less than a full-time job, I did make it a special point to attend those events and exhibits that dealt directly with the history and legacy of feminism in California. Of these, I found myself particularly struck by the archival materials and artwork on display in the Ben Maltz Gallery at the Otis College of Art and Design for “Doin’ It in Public: Feminism and Art at the Woman’s Building.”



**Judy Chicago, Close Up
(1973) Photographer
Unknown**

The Los Angeles Woman’s Building, the history of which I was only vaguely familiar with before attending the exhibition, existed at 743 Grandview Avenue, near MacArthur Park, between 1973 and 1991. Founded by artist Judy Chicago, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven, the building held programs teaching practical skills such as how to change a tire alongside instruction in painting and sculpture, and sheltered numerous art collectives, the majority of which emphasized collaborative process and nontraditional materials. It

was, in other words, a space that aimed to bring feminist ideals of community building and art production to Los Angeles as much as to create a space for feminist artists in Los Angeles.

In many ways, these ideals of a non-hierarchical arts space centered on consciousness-raising and community were echoed in the structure of the exhibition itself, which covered an extraordinary range of historical magazines, broadsides, and posters in the first sections before highlighting the work of five art collectives in the final room. Displays on Chicana feminisms and lesbian feminisms highlighted the historical tensions that arose as feminist artists and communities struggled with the problem of difference, but also emphasized the efforts the Women’s Building increasingly made throughout the 1980s to be an inclusive space--displaying such ephemera as fliers advertising a Frida Kahlo retrospective and, in a different vein, a “Dyke of Your Dreams Dance and Celebration.” A new installation by the feminist anti-nuclear arts collective Sisters of Survival, created for this exhibition and consisting of a collection of identical white shovels with cross handles stuck into the earth outside the gallery, provided a visual enactment of the Women’s Building’s commitment to moving art outside the gallery walls.

While the exhibition was informative and thorough, perhaps my favorite part about this return to the Woman’s Building enabled by PST was the way that the occasion seemed, in itself, to foster moments of community and feminist camaraderie. In mid-January, Cheri Gaulke and Laurel Klick, two members of the Feminist Art Workers collective based out of the Women’s Building, gave a



**Answers to “What Does Feminist Art Mean to You?” in
“Doin’ It in Public” (2012)
Photographer: Samantha Carrick**

lecture in the exhibition in which they shared personal stories of their own experiences as participants in a variety of Feminist Art Workers performances and happenings--and while their reminiscences were fascinating, it was their responses to the subsequent Q&A, which addressed the legacy of second-wave feminism in the twenty-first century, that particularly stood out.

In response to questions about whether they thought subsequent generations had become politically apathetic, Gaulke and Klick, both of whom currently work as teachers, offered decisively optimistic answers, asserting strongly that in the past ten years, they have seen more interest than ever before from young artists and scholars in forming their own relationships to feminist ideas and feminism’s pasts. As I stood in the Ben Maltz gallery with a multi-generational group of women who eagerly explored the exhibit, I was acutely aware of the thought that this moment seemed to belie a persistent notion of second- and third-wave feminisms as somehow generationally opposed or irreconcilable. On the contrary, “Doin’ It in Public,” by opening an archive of feminist histories for PST, created amazing possibilities for the many feminisms present within contemporary Los Angeles to engage with voices of the city’s layered feminist past.

Students (continued from page 5)

such as a father’s financial responsibility. Attributes in my sample for mate selection between males and females were unlike the traditional framework in my literature review that focuses on male agency and female dependency.

I believe research on dating is an important component in understanding behaviors between males and females who are not in committed relationships because such relationships are not recognized or governed by law. How females and males interact in this area sheds light on voluntary socialized behavior and whether the current state is more egalitarian or traditional. I plan on doing more research focusing on dating and non-romantic interactions among heterosexuals, gays and lesbians. I am very excited to see where my future research takes me.

This research was supported by the McNair Scholars Program.



Cruising the Archive: Queer Worldmaking

We continue our coverage of ONE National Gay & Lesbian Archives* Pacific Standard Time exhibition, *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945 - 1980*, with a look at *Queer Worldmaking*, housed at USC's Doheny Memorial Library. Running from January 24th to May 31st, 2012, this part of *Cruising the Archive* showcases a variety of materials documenting the beginnings of what was initially called "homophile" activism, early LGBTQ publications, and "the rise of gay liberation and lesbian feminism." In addition to the items on display, a small selection of which are featured here, the exhibit also includes a touchscreen monitor on which one can view video taken by Pat Rocco of the 1971 Christopher Street West pride parade and listen to a song from Beverly Shaw's full-length album.

SPREE (The Society of Pat Rocco Enlightened Enthusiasts) theatrical performance scrapbook, 1969 - 1978

Baseball uniform, 1940s. Betty Hoy Jetter Collection, June L. Mazer Lesbian Archives, West Hollywood

ONE Magazine covers, left to right:
 All cover art by Eve Ellore (née Joan Corbin)
ONE Magazine, vol.1, no. 9 (Sep. 1953)
ONE Magazine, vol.3, no. 4 (April 1955)
ONE Magazine, vol.5, no. 5 (May 1957)
ONE Magazine, vol.7, no. 6 (June 1959)

Cermunnos (a horned Celtic deity) mask made by Kenneth Bartmess for a Radical Faerie gathering in Denver, 1980

Motorcycle outfit including vest, belt, cuffs, and hat worn by Lee Leonard, Emperor XR of the Los Angeles Imperial Court, in a CSW (Christopher Street West) pride parade, 1970s.
Cruising the Archives exhibit signage

Transvestia, vol. 1, no. 2 (March 1960)

Beverly Shaw

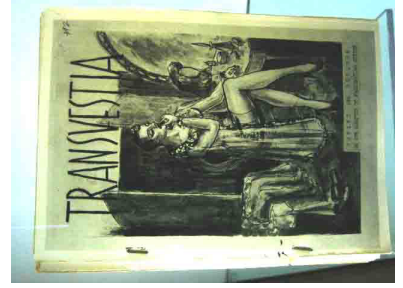
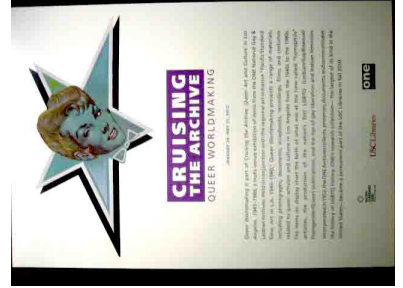
Songs "Tailored to Your Taste," ca. 1960 and

Silver lamé men's jacket worn on stage by Beverly Shaw, 1950s

Bottom, left to right:

Mae West Moppette, 1980s

Top, left to right:



*ONE became a part of USC Libraries in the fall of 2010.

USC Dornsife

Dana and David Dornsife
College of Letters, Arts
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Center for Feminist Research

University of Southern
California, Mark Taper Hall
of Humanities, Suite 422
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