



MACARENA GÓMEZ-BARRIS WITH KATHLEEN MCHUGH
AT MACARENA'S TALK ON NOVEMBER 28TH.

CSW update

JANUARY 07

BY KELLY LYTLE HERNÁNDEZ

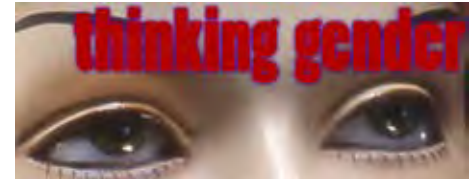
Gendered Borders

UNSANCTIONED FEMALE MIGRATION AND THE RISE OF
BORDER ENFORCEMENT ALONG THE U.S.-MEXICO BORDER

In the late twentieth-century, border enforcement emerged as the primary method of migration control along the U.S.-Mexico border. Fences, officers, and electronic sensors strategically located along the border function as a virtual wall designed to prevent and police unsanctioned border crossings. Scholars attribute the escalation of border enforcement to new funds provided for drug interdiction in the 1970s and anxieties regarding the increasing number of Mexican migrant laborers entering the United States without sanction since the collapse of the Mexican economy in the early 1980s. Gender remains an under-recognized factor in the rise of border enforcement as a primary strategy of migration control along the U.S.-Mexico border.

During World War II, U.S. agribusinessmen wanted access to Mexican workers. Many Mexican workers, however, were unable to fulfill the administrative requirements for legal migration to the United States. Hoping to prevent a rise in unsanctioned Mexican labor migration, the U.S. and Mexican governments established the Bracero Program (1942 to 1964) to facilitate the legal migration of Mexican agricultural workers into the United States. Between 1942 and 1964, over two million Mexican nationals entered the United States as legal contract workers known as braceros. Still, the establishment of the Bracero Program did not prevent unsanctioned migration. During the course of the program, more Mexican nationals were

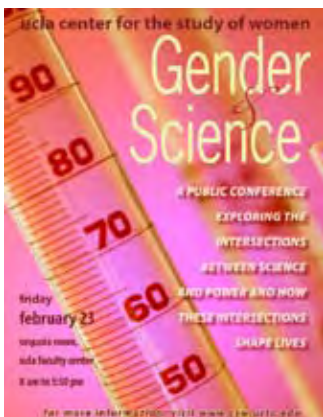
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Chickens, Wolves, Warriors, & Zoos
FEMINIST SCIENCE STUDIES MEETS
ANIMAL STUDIES AND LAW

Held this year on February 2 at the UCLA Faculty Center, Thinking Gender is an annual public conference sponsored by the UCLA Center for the Study of Women and the USC Center for Feminist Research. It brings together graduate students from across the disciplines to share feminist research on women and/or gender. No registration is required. Parking at UCLA is \$8. To view the conference program, please visit www.csw.ucla.edu/thinkinggender.html.

This year's plenary session, *Chickens, Wolves, Warriors, & Zoos: Feminist Science Studies meets Animal Studies and Law*, will feature these presentations: "Chinese Chickens, Ducks, Pigs and Humans, and the Technoscientific Discourses of Global U.S. Empire," by Gwen D'Arcangelis, PhD Candidate, Women's Studies/UCLA; "The Commodification of the Cactus: Patents and Benefit-Sharing Agreements," by Laura Foster, PhD Candidate, Women's Studies/UCLA; "Figuring the Human: A Postcolonial Feminist Animal Studies Perspective," by Dipika Nath, PhD Candidate, Women's Studies/University of Washington; and "Categories and Legal Personhood," by Kris Weller, PhD Candidate, History of Consciousness/UC Santa Cruz.



Gender & Science

February 23, 8 am to 5:30 pm, UCLA Faculty Center

This public conference presents a group of preeminent scholars--Kavita Philip, Banu Subramaniam, Joan Roughgarden, and Londa Schiebinger--who collectively bring a feminist analysis to the study of science. A lunchtime panel discussion will feature Associate Vice Chancellor Rosina M. Becerra, Professor Elma Gonzalez, and UCLA student Arpi Siyahian and the plenary session will be moderated by Professor Sandra Harding. Space is limited for the luncheon portion of the program. Please RSVP as soon as possible (before Feb. 9) by sending an email to csw@csw.ucla.edu



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From the Director

Kathleen McHugh



Welcome back and Happy New Year from all of us at CSW. Two years ago, on January 16th, then Harvard president Lawrence Summers made what would be career-altering remarks on the status of women in the sciences. He observed that, among three possible reasons for women's underrepresentation in these fields, socialization and discrimination ranked third, behind what he referred to as women's "different availability of aptitude" and their ability and desire to flourish in high-powered careers in science. This quarter, on the second anniversary of Summer's remarks and the firestorm of important debate and analysis that ensued, CSW's programming is focused on issues pertaining to Gender and Science. On February 23rd, we will hold a daylong conference, featuring four distinguished scholars—Kavita Philip, Joan Roughgarden, Banu Subramaniam, and Londa Schiebinger—whose work explores the intersections among science, gender, and power. A lunchtime panel discussion on gender, science, and access will feature Rosina M.

Becerra, Elma Gonzalez, and Arpi Siyahian and the afternoon plenary session will be moderated by Sandra Harding. In addition to this daylong conference, the plenary at this year's Thinking Gender conference on February 2nd will also focus on issues pertaining to gender and science: "Chickens, Wolves, Warriors, and Zoos: Feminist Science Studies meets Animal Studies and Law." We invite everyone to join us for these two CSW conferences. In addition to our programming on gender and science, CSW is delighted to host Rickie Solinger for the annual *Roe v Wade* Lecture on January 22nd; she will be speaking on "Who is a Mother? Who Decides? Race, Class, and Reproductive Politics in American History." Throughout U.S. history, race and class have been at the center of reproductive politics, nationally. From slavery time, across the eras of immigration, through periods of both criminalized and legal abortion, up until the present, race and class have structured the ways that politicians and public policy have defined who gets to be a legitimate mother in this country -- and who does not.

THE CHRONICLES OF CHICABA

SUE HOUCHINS ON THE TRIALS OF AN AFRICAN NUN

by Dennis Tyler



SOR TERESA CHICABA—the African nun of Salamanca who spent several years in a sequestered monastery after her enslavement—represents the embodiment of the Black Diaspora. Born around 1676 presumably somewhere off the coast of Mina in West Africa (the part that comprises present-day Ghana, Togo, Benin, and Nigeria), captured and enslaved at the age of nine, transported somehow to Spain, and purchased by the Marchioness of Mancera (wife of the Marquis), Chicaba’s story weaves together a series of narratives—about the racial, religious, and national identities of Africans and Europeans in the eighteenth-century—that are difficult to unravel.

Professor Sue Houchins, however, works diligently to disentangle these narratives. Working with her colleague Balthasar Fra-Molinero at Bates College, Houchins is publishing an annotated translation—along with a 150-page critical and historical introduction—of the eighteenth-century Spanish hagiography of Chicaba (whose baptized name is Sor Teresa Juliana de Santa Domingo). Chicaba’s spiritual narrative is titled *Compendio de la Vida Ejemplar de la Venerable Madre Sor Teresa Juliana de Santo Domingo*.

On November 15th, Houchins came to UCLA to discuss the details of her project in an event sponsored by the Center for the Study of Women and the Ralph J. Bunche Center for African-American Studies.

In her talk, “Between Hagiography and Slave Narrative: Teresa Chicaba an African Nun in Eighteenth-Century Spain,” Houchins examined the discursive construction of African-ness, race, gender, and sexuality in eighteenth-century Spain and discussed how Chicaba’s story belongs both to the genre of hagiography and to what is called an “as-told-to slave narrative.” According to Houchins, understanding the implications of genre is key to understanding almost everything that is significant about the construction of Chicaba’s life. Hagiography, for instance, refers literally to the writings on the subject of a holy person; it is a biographical account of a person who lives an exemplary life and it is generally considered to be a prerequisite for sainthood. But unlike some slave or spiritual narratives, which rely heavily on the first-person singular, the hagiography must be written in the third person. “It is an unseemly act,”

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Houchins insists, “to write one’s own hagiography. You can write your autobiography, but someone else must write your hagiography.” The reason such an act would be unseemly is because no saint would ever have to write his/her own biography. The miracles they perform would speak for themselves.

The authorial ambiguity of the third-person narrative, undoubtedly, brings up issues of authenticity and veracity—not least because hagiographies are often written by people who have no intimate knowledge of their subject. In Chicaba’s case, it was Father Juan Carlos Miguel Paniagua who produced an as-told-to slave narrative about her life in Spain while in the service of the Marchioness of Mancera in Madrid and at the *La Penitencia* convent in Salamanca. Although he did not know Chicaba, he wrote with conviction about her religious and domestic practices, her survival from slavery, her plans for escape, and her treatment in the monastery. When Paniagua wrote this story, he intended for it to be disseminated among blacks in the New World.

Because of her topic, Houchins admits that it was a difficult to find a press that would publish the translation. “For most publishers,” said Houchins, “a book about hagiography and miracles is one step away from talking about fairy tales.” The idea was simply too abstract for them. Other publishers insisted that Houchins focus only on the genre of hagiography and eliminate any discussion of race, the Middle Passage, the Black Atlantic, or African-American culture—a request that would prove almost impossible given the intellectual aims of the project. Fortunately, Houchins and Fra-Molinero secured a publisher who understood that their project could not be so easily compartmentalized. Simply put, the issue of genre could not be separated from the issue of race; the two issues, for Chicaba, were not mutually exclusive.

In addition to grappling with concerns about genre and race, Houchins also discussed the difficulty of situating a figure like Chicaba, whose vexing historical and geographical background is hard to unpack. On the one hand, Chicaba’s personal biography and the content and language of her writing could easily align her with a figure like Sor Juana Inés de la Cruz, the seventeenth-century poetess and nun of Mexico City who also had a relationship with the Marquis of Mancera. On the other hand, the manner in which Chicaba revolutionizes conceptions of religious experience, Christianity, and the spirituality of politics and history also figures her as an intellectual precursor to

such nineteenth-century African-American writing as the political manifesto of David Walker (1829) and the spiritual narratives of Maria W. Stewart (1835), Jarena Lee (1836), Zilpha Elaw (1846), and Julia A.J. Foote (1879).

One might also speculate about how to situate Chicaba in relation to a literary figure like Phyllis Wheatley. Wheatley, like Chicaba, endured intense scrutiny before her *Poems of Various Subjects, Religious and Moral* (1773) could be published—so much so that Wheatley’s collection of poetry is introduced with a four-paragraph preface, presumably from her publisher; a three-paragraph biographical letter from her master, John Wheatley; and a signed two-paragraph “Attestation” by some of Boston’s most notable citizens ensuring the authenticity of her writing. But perhaps the most powerful connection between Wheatley and Chicaba is the manner in which they both transcended their slave status and managed, against all odds, to secure some autonomy by having their work published and disseminated in America and abroad.

To be sure, Professor Houchins will have her hands full as she continues to wrestle with all the various ways of tackling the life of Sor Teresa Chicaba. But her fascinating project will be an important contribution to women’s Afro-Hispanic and African-American Studies and will prove valuable to scholars constructing a history and analysis of Christian spirituality and the Black Diaspora for years to come.



Sue Houchins holds an appointment in the African American Studies Program at Bates College and teaches courses cross-listed in Women and Gender Studies. Presently she is completing a book-length study of the representations of Black lesbians in texts drawn from the women’s literatures of Africa and the Americas; an edition of scholarly essays on W. E. B. Du Bois for *Annals of Scholarship* with her colleague, Charles Nero; and her volume on Sor Teresa Chicaba.



Dennis Tyler is a doctoral candidate in the Department of English. He is currently interested in issues of race and disability, of sexuality and gender, and of nationalism, property, and the body in nineteenth and twentieth-century African-American literature. His dissertation is titled, “The

Disability of Color: Reconsidering the Black Body in American Literature and Culture.”

“Miss China”

The Hypervisible Female Body on the Global Stage



People's Daily Online

by Jiayun Zhuang

Zhang Yimou announced, “The world gave me eight minutes and I will give the world a surprise.”¹ The noted filmmaker who directed *Raise the Red Lantern*, *Ju Dou*, and the recently released *Curse of the Golden Flower*, was describing the eight-minute performance introducing the People’s Republic of China (PRC)—the host nation of the 2008 Olympics—that he directed for the closing ceremony of the Athens Olympics in August, 2004. In the performance, Yimou showcased a series of images of a grand and unified nation that bears a unique “Chineseness” which has supposedly lasted from ancient time to the modern era.

With no pretensions to complexity, the performance nonetheless enacts a short ethnographical report, revealing, once again, Zhang’s habitual invocation of male fantasies about women, as well as western fantasies about China. Scrutinizing each episode of the performance, however, I discern a paradigm about the continuous progression of China. A small girl represents a sweet and promising image of China’s future in the global arena. Gongfu demonstrations, spectacles from Peking opera, and stiltwalking—all performed by male actors—evoke an imaginary authentic ancientness of China. Situated rather confusingly within such representations is the opening, in which fourteen fine Chinese misses sing, dance, and play the melody of

“Jasmine Flower” on traditional instruments. (see photo above)² The group seems to have nowhere to go, caught between a celebration of wild modern womanhood and a nostalgia for traditional femininity. Seeming to conjure up female festivity, the sequence simply enacts a masquerade for male desire. In my view, the dancing beauties can be taken as an exemplar of their place in the postsocialist and globalizing urban PRC, where programmed representations of femininity have been made into hypervisible and supersexual spectacles on a global stage.

Shifting away from the Olympic performance, I would now like to consider the term, or rather the trope, “Miss,” which signifies a certain identity and a new gendered representation in the present PRC. “Miss” (*xiao jie*) is an appellation that was nearly purged from the social vocabulary during what some would deem as the “puritanical” socialist epoch. In the drastically changing spatiotemporal landscape of today’s PRC, the promotion of the images of female as “Miss” and the re-employment of the term is an ironic social phenomenon that is closely associated with the booming gender industry and related professions both domestically and internationally. The Misses have come back and they have been caught up in a historical juncture wherein the exaggeration of gender difference and sexuality effectively serves the new global consumer culture.

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Taking female “hypervisibility” as a starting point, I assert that since capital-driven globalization may well coexist with political nationalism in the present PRC, such coexistence is partially posited upon a gendered function assigned to the Chinese female body. That female body is turned into a bargaining chip in transnational trafficking. While the old desexualized and defeminized female model—Iron Maiden (*tie guniang*)³—that, like a loyal daughter, was recruited to represent socialist state projects in the era of Mao, the new market economy and consumer culture employs the “Misses” to promote a sexualized economy. Both images, the supersexualized and the more or less masculinized female body, are ultimately subordinate to the larger national project. Wiping away or emphasizing the visibility of the gendered body in the PRC secretly grounds an invisible “viewer” with its national subject-position and the male eye. Both the current transnational female “hypervisibility” and the former female “genderlessness” can be viewed as symptomatic and indicative of how a national gender order in the PRC results in an institutionalized exploitation and displacement of female embodiment and subjectivity. The gender construction of Chinese women are embedded and embodied in citizenship and nationalism, newly circulated through capitalist globalization.⁴ The Hollywood film *Geisha*, which was subject to Chinese censorship because of the overvisibility of its Chinese actresses, and the “Miss China” crisis in Kabul, in which a group of prostitutes were accused by both sides, arrested, and deported, offer additional instances.

Tracing the female body in her managed visibility in representation and reality, we can explore what is hidden in those otherwise highly in/visible female bodies. In the context of globalization, the displacement of humanity, or, the increasingly visible maneuvered and capitalized female agency, can find a particularly indicative register in Chinese women, who have been placed on a new battlefield where the politically charged realities and consumable hyperrealities converge in the new gendered operation. Indeed, both the national market reform and globalization have offered Chinese women an unexpected opportunity to overtake Chinese society’s developmental level, while at the same time entering onto the global stage. The primary question is whether the process of Chinese women’s globalization will offer them—the Misses or the Iron Maidens—new opportunities to cast off the entanglements of nationalistic and patriarchal order. Or, will they simply be involved in another hegemonic social order, say, the capitalistic one?



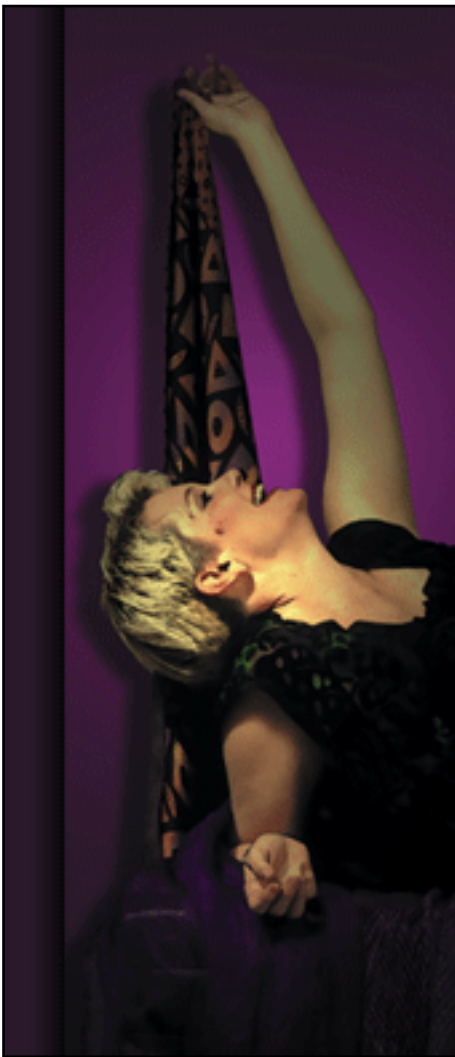
Jiayun Zhuang (zhuangj@ucla.edu) is a third-year PhD student in the Department of Theater at UCLA. She is interested in both contemporary performance arts of China (including body art, site-specific performance, multimedia performance, and installation performance) and the transfiguration of performance space as new social space in urban China. She is currently writing her dissertation on “postsocialist” performance in urban China. She presented

a version of this article at the 2006 Annual Women and Theatre Program of the Association for Theatre in Higher Education Conference entitled “Displacements: Genealogies, Generations and Geopolitics.” A CSW Travel Grant helped defray her expenses.

NOTES

1. See “Zhang Yimou to Raise China Lantern in Athens” People’s Daily Online, August 26, 2004. http://english.people.com.cn/200408/26/eng20040826_154882.html
2. Jasmine Flower is a popular folksong of Jiangsu, China. The melody was turned into a central piece of music by Giacomo Puccini for his most popular opera *Turandot*. The fancy and expensive authentic Chinese mise-en-scène of “*Turandot in the Forbidden City*” in the summer of 1998 was directed by Zhang Yimou. The soft and gentle tune of Jasmine Flower is often associated with Chinese traditional femininity. The lyrics are: “Jasmine flower, such a beautiful flower, her sweet scent overwhelms all others in the garden. I want to pluck her for myself, but I am afraid of the garden’s keeper. Jasmine flower, such a beautiful flower, she is as white as snow when she is blooming. I want to pluck her for myself, but I am afraid of gossips around...”
3. With a desexualized look and strong build, Iron Maiden was declared by Mao Zedong as “holding up half the sky” and legitimized by the state-sponsored feminism from the very beginning of the establishment of the socialist China; it was a key sign of the institutionalized equality and the building of socialist nation-state in the 1950s and 1960s. Also see Yang Mayfair’s “From Gender Erasure to Gender Difference: State Feminism, Consumer Sexuality, and Women’s Public Sphere in China.” in *Spaces of Their Own: Women’s Public Sphere in Transnational China* (Minneapolis: University of Minnesota Press, 1999) 35–67.
4. In the longer version of this paper, I actually touch on two huge topics: one is about former “socialist nationalism” and the other about “globally geared projects for consumption.” I mainly focus on the latter one. The earlier topic is one that has received a range of critical treatment from various perspectives and needs of course careful explorations, but it is not the focus of my paper.

Lois Weaver Performs Resistant Femme



In Her “Diary of a Domestic Terrorist” Lecture and Performance, Weaver Challenges Audience with Clothespin Activism

by Nicole Eschen

In “Diary of a Domestic Terrorist,” performance artist Lois Weaver fused lecture and performance formats to discuss current political issues and the history of her performance work in an engaging and entertaining presentation. On November 30th, Weaver performed this piece at UCLA in an event sponsored by the Center for Performance Studies, the Center for the Study of Women, and the Lesbian, Gay, Bisexual, and Transgender Studies Program. She advocated personal and domestic resistance to authority visualized through the metaphor of hanging laundry in public. Laundry, underwear, and nudity became recurrent themes tying together the threatening possibilities for women’s bodies onstage from Janet Jackson’s nipple to strippers in feminist context to Weaver’s work with incarcerated women.

Weaver has been performing since she began working with the feminist Spiderwoman Theater in the 1970s. She is most known for her work with Peggy Shaw and Deb Margolin as Split Britches, who have performed lesbian and feminist theater since 1980. She was instrumental in the founding of the WOW Café in New York, one of the longest-running women’s theater collectives in the United States. She currently lives in London, where she works with the Gay Sweatshop Theatre Company and teaches contemporary performance practices at Queen Mary, University of London. “Diary of a Domestic Terrorist” served as a retrospective of some of Weaver’s past work, including a scene of feminist nudity in the performance of Split Britches’ *Lust and Comfort*, a video of her work with incarcerated women in London and Brazil, and an excerpt from a performance of her piece “Dress Suits to Hire” by women from the Woman Theatre in Taiwan. She also presented scenes from the show she is currently performing, “What Tammy Needs to Know,” featuring the character of a country-western singer and aspiring lesbian, Tammy Whynot.

In the course of her performance of “Diary of a Domestic Terrorist,” Weaver admits that “I am now and have for some time been a feminist” and asks the

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“if some of our simplest actions like hanging laundry, standing up for what I believe in, taking off my clothes... are going to place me under suspicion, then, Yes, Mr. President, I am a domestic terrorist.”

— Lois Weaver

audience to stand if they identify as feminist or supports the work of feminists, bringing the whole audience to its feet in a show of solidarity and resistance. This show of feminism is juxtaposed with another identity that Weaver performs... that of a terrorist. Weaver states that “if some of our simplest actions like hanging laundry, standing up for what I believe in, taking off my clothes... are going to place me under suspicion, then, Yes, Mr. President, I am a domestic terrorist.” Throughout the piece, Weaver troubles the notion of terrorism, using it to criticize governments obsessed with security at the expense of public resistance. When activities such as “hanging out laundry, packing bags, taking photographs, writing letters, disagreeing with dinner guests...going to the library [or] baring breasts” become suspicious in a culture that

asks citizens to report suspicious activities, Weaver poses performing these private and domestic activities, and performing them publicly and suspiciously, as a means of protest and resistance.

“Diary of a Domestic Terrorist” brought together ideas from throughout Weaver’s body of work to address the current political climate in a provocative way. From the video of Weaver hanging laundry in the middle of the city and at the beach that began the performance, Weaver encouraged the audience to reconceive domestic acts as public and political. Passing out clothespins with “Domestic Terrorist” written on them, Weaver invited the audience to hang their laundry, or use the clothespins as accessories, or for whatever other purpose they could imagine, but in doing so she turned a simple object and a simple domestic act into a political statement of resistance.



Nicole Eschen is a Ph.D. candidate in Theater Critical Studies in the School

of Theater, Film, and Television. Her dissertation, “Performing the Past: Theatrical Revisions of Cold War Culture,” focuses on contemporary U.S. theater that references, recreates, and re-imagines the 1940s and 1950s, with a particular focus on gender roles.

New Directions in Feminist Scholarship

REFLECTIONS ON THE FIRST COLLABORATIVE GRADUATE CONFERENCE IN WOMEN'S STUDIES

By *Evangeline M. Heiliger*

AMIDST THE FLURRY OF CONFERENCES and calls for papers seeking to articulate the state of Women's Studies as an academic discipline,¹ graduate students in Women's, Gender, Feminist, and Sexuality Studies are adding to the debate. The next generation of scholars held a general conference in feminist scholarship at Rutgers in April, 2006. Drawing on the assumption that as graduate students we have to do cutting-edge research, and aiming to intellectually engage in the breadth of this research, it seemed useful to sketch a map of where and what our scholarship is to get a sense of where we might be going and what exactly it is we are doing.

With this in mind, Sonja Thomas, president of the Rutgers Women's and Gender Studies Graduate Student Association, put out a call to US-based PhD programs in Women's, Gender, Feminist, or Sexuality Studies in the spring of 2005. Graduate students responded from ten schools, and The New Directions in Feminist Scholarship conference emerged from their efforts.² As the host institution, Rutgers located funding for advertising, all conference meals, and housing for 20 presenters. Various aspects of the conference were an exercise in putting theories of collaboration and power sharing into practice. Over a six-month period, committee members debated questions ranging from the wording of calls for papers to the selection of conference abstracts. Committee member Jennifer Musto (UCLA) recalls that after debating whether to allow concentrators to submit abstracts and present at the conference, there was an acute consciousness of the desire to create intellectual space for graduate students located in stand-alone PhD programs. Although the committee ultimately decided to include concentrators, preference was given to graduate students in stand-alone programs.

This issue of institutional location calls to mind Wendy Brown's article on "The Impossibility of Women's Studies." One of her key points was her assertion that interventions from Women's Studies scholars might be more fruitful in

disciplinarily grounded spaces. Although the continual growth of stand-alone PhD programs in Women's or Gender Studies in some ways challenges Brown's argument, there is certainly solvency to her thesis. One dilemma that comes to mind regarding current graduate students in such PhD programs is whether our competency in other disciplinary fields holds the kind of institutional currency that would allow us to obtain jobs in those departments. When one considers that there is a whole generation of scholars in stand-alone Women's Studies PhD programs, many of whom have had their entire post-secondary training in interdisciplinary fields like Women's Studies, are disciplinary spaces even an option for us? For some, interdisciplinary spaces may be the only place we can do our work. What we have yet to learn—and for which there is yet no data—is whether scholars with PhDs in Women's Studies will be employed in Women's Studies departments or in traditional disciplines.

The benefit of having the majority of presenters based in Women's, Gender, Feminist, or Sexuality Studies was coherence across panels. The scholars grounded their work in feminist or queer theories, rather than drawing primarily on literature from traditional disciplines. Despite the variety of topics in the thirty papers presented, there seemed to be common theoretical languages underlying all the panels.³ Such shared conceptual tongues have sometimes been harder to identify at multidisciplinary conferences using gender or sexuality as the primary category of analysis.

The conference sparked the exciting theoretical dimensions presented, but I want to note that of equal importance were the professional development opportunities. In addition to meeting future colleagues and dialogue partners, there were structured breakout sessions to debate contentious issues in Women's Studies and feminist scholarship. These were critical moments where we could take a step back and begin to tease out the disciplinary possibilities of

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Women's Studies, and what our place in it might be.

However, many of the richest conversations took place informally: over meals, during coffee breaks, or out playing pool. It was immensely valuable to compare notes on the cultures of our different institutions. How is "Introduction to Women's Studies" taught? What is the process for advancing to candidacy? What difference does it make to have a department versus a program? How are graduate students funded? What are the dynamics amongst faculty members? Do graduate students imitate those dynamics? Why are race and sexuality still being pitted against one another as categories of identity? Is the perceived Humanities/Social Science divide useful when it comes to thinking about interdisciplinary scholarship? And if we want jobs when we complete our degrees, what are the advantages of disciplinary versus interdisciplinary research?

These exchanges allowed for a critical self-reflexivity that is difficult to achieve within the confines of a home institution. They also highlighted the tensions we may feel as upcoming scholars grounding our work in a field that is rather ambiguously defined, while negotiating pressures to link our work to traditional disciplines. This leads to an awkward game of Women's Studies Twister™, in which we have fingers in disciplines and a toehold in Women's Studies, simultaneously reaching backward and forward in theoretical space while straddling an increasingly uncomfortable canonical divide.

I keep coming back to Rachel Lee's "Notes from the (non)Field: Theorizing and Teaching 'Women of Color'" when I think about the Feminist Directions conference. One of Lee's major critiques was directed at the benefits of roving, especially when this is linked to an idealized notion of membership in a particular category of identity. As Lee argues, "guerrilla

tactics" and "haunting space without ever gaining territory from which to speak is tiring." (Lee, 2002) Although Lee was speaking specifically to the use of the term "woman of color" and the bodies of "women of color," her argument also has relevance for those of us in Women's Studies who are (or are also) "queer" or "disabled" or who come from "poor" or "working-class" backgrounds. This issue came up numerous times at the conference, both in paper presentations and during informal conversations. It is still relevant for those of us doing feminist scholarship to question why we utilize particular terms, and the ways the specificity of identity becomes erased in the process of being lumped into a category of identity.

It might also be useful to think about the ways being a "Women's Studies scholar" has itself become a category of identity within academic institutions. Whatever our relationship to power and privilege as individuals within Women's Studies, it is worthwhile to note that Women's Studies as a field doesn't hold much institutional privilege. It appears that most scholars aligned with Women's Studies have to develop sophisticated skills in moving in and out of disciplinary conversations. While this process is easier for some than others, pushing against the boundaries of disciplines in which we are outsiders can be exhausting. This conference helped to carve out a small space in which

to stake our theoretical and epistemological claims to what we do: feminist scholarship that negotiates both the contradictions and the possibilities of Women's Studies.



Evangeline M. Heiliger is in her third year of the Women's Studies Ph.D. program at UCLA. Her major research interests include the science

and politics of sustainable living. Her dissertation analyzes a social history of coffee with a focus on women's fair-trade and organic coffee cooperatives in Latin America.

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- Lee, Rachel. "Notes from the (Non)Field: Teaching and Theorizing Women of Color." *Meridians* 1:1 (Fall 2000), 85–109.

NOTES

1. As I write this, I am aware that even the appropriateness of "women's studies" as a discipline name is being debated. I often wonder if I will someday claim to have a PhD in "The Discipline formerly known as Women's Studies."
2. Students from Rutgers University, The Ohio State University, Emory University, Claremont Graduate University, University of Iowa, University of Minnesota, University of Maryland, University of Washington, University of California Los Angeles, and Clark University planned, organized, and ran this graduate conference, hosted by Rutgers, for the first time in 2006.
3. Which leads to the question that delights some and horrifies others: Could it be that we're inadvertently developing a canon in Women's Studies?

2ND ANNUAL COLLABORATIVE GRADUATE CONFERENCE IN WOMEN'S STUDIES

Submissions are being accepted until January 15, 2007 for the 2nd Annual Collaborative Graduate Conference in Women's Studies, to be held at Emory University, March 31 to April 1, 2007. Graduate students in Women's, Gender, Feminist or Sexuality Studies are encouraged to submit abstracts of 250 to 300 words to collabgradwsc@gmail.com.

This year's planning committee is made up of graduate students from Rutgers, Emory, UCLA, University of Minnesota, University of Iowa, Ohio State University, Clark University (MA), and the University of Washington (Seattle).

In part, therefore, the development of the fences to push unsanctioned Mexican immigrants to the dangerous backlands of the U.S.-Mexico border region emerged as a process of resolving the gendered problems posed to the deployment of state violence when women, children, and families cross the border without sanction.

apprehended for illegal entry than were contracted as legal bracero workers. What the Bracero Program had effectively created was a two-tier system of labor migration to the United States; legal bracero migration and illegal non-bracero migration. These tiers were implicitly gendered by the exclusion of women and families from the Bracero Program. The Bracero era, therefore, was a crucial moment when two million husbands and fathers were lifted into legal streams of migration while women laborers, mothers, sisters, children, and families were left to cross the border without sanction.

Alongside the legal bracero workers, a large number of Mexican women and children entered the United States during the 1940s and 1950s. Some came to join their husbands and fathers who were working as legal braceros. Others came to work. Most, however, entered illegally. Often, women and children represented one-third to two-thirds of the persons apprehended for the crime of illegal entry. The unsanctioned migrations of Mexican women and children during the mid-twentieth-century forced the officers of the U.S. Border Patrol to reconsider how they deployed the violences invested in them as law



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enforcement officers.

Since the establishment of the U.S. Border Patrol in 1924, the organization had depended primarily upon direct physical violence to enforce federal immigration restrictions. The subjects of Border Patrol work, however, had been overwhelmingly male. Physical coercion and occasional brutality by U.S. immigration law enforcement officers against Mexican males fit comfortably within the gendered and racial norms of police violence in the U.S.-Mexico borderlands. When unsanctioned female and family migration increased during the Bracero era, Border Patrol officers struggled to devise methods of migration control to address the new gender dynamics of unsanctioned migration. Officers reported feelings of shame and discomfort when attempting to arrest women and children and border communities actively opposed the “spectacle” of publicly subjecting women and children to police violence. As early as the 1940s, the U.S. Border Patrol began to build fences along the U.S.-Mexico border to force women and children to cross in remote regions and, thereby, diminish the spectacle of U.S. migration control. In part, therefore, the

development of the fences to push unsanctioned Mexican immigrants to the dangerous backlands of the U.S.-Mexico border region emerged as a process of resolving the gendered problems posed to the deployment of state violence when women, children, and families cross the border without sanction. Modern border enforcement practices, in other words, drew some of their first breaths from the gendered tensions of state violence along the U.S.-Mexico border. Recognizing the importance of gender in the rise of border enforcement in the mid twentieth-century opens new opportunities to examine the gendered escalation of border enforcement in the late twentieth-century when migrant women comprise an increasingly critical component of the international labor force.



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RSVP!

Space is limited for the luncheon at the Gender & Science conference on February 23. Email us at csw@csw.ucla.edu right away if you would like to attend the luncheon panel discussion, which will feature Associate Vice Chancellor Rosina M. Becerra, UCLA Professor Elma Gonzalez, and UCLA doctoral student Arpi Siyahian.

Cookie Chat

The Publications Unit hosts a monthly open house for students and others interested in writing for the newsletter. Next one is tentatively scheduled for January 24th at 1 pm in Rolfe 2203.



Thinking Gender 2007

Don't miss it! More than 80 presenters will share their research and insights at this annual event. Free and open to the public! No registration required. Parking at UCLA is \$8. Plenary session is entitled "Chickens, Wolves, Warriors, and Zoos: Feminist Science Studies meets Animal Studies and Law." We'll be offering Thinking Gender commemorative tote bags for sale this year. Don't forget to purchase yours early or they might sell out.

thinking gender plenary session

2 February 2007, 11:15am to 12:30pm
Hacienda Room, UCLA Faculty Center

Chickens, Wolves, Warriors, & Zoos

Feminist Science Studies meets Animal Studies and Law

Moderator: **Sandra Harding**
Professor, UCLA Graduate School of Education & Information Studies

Chinese chickens, ducks, pigs and humans, and the Technoscientific Discourses of Global U.S. Empire

Gwen D'Arcangelis, PhD Candidate, Women's Studies/UCLA

The Commodification of the Cactus: Patents and Benefit-Sharing Agreements

Laura Foster, PhD Candidate, Women's Studies/UCLA

Figuring the Human: A Postcolonial Feminist Animal Studies Perspective

Dipika Nath, PhD Candidate, Women's Studies/University of Washington

Categories and Legal Personhood

Kris Weller, PhD Candidate, History of Consciousness/UC Santa Cruz

thinkinggender is an annual public conference sponsored by the UCLA CENTER FOR THE STUDY OF WOMEN and the USC CENTER FOR FEMINIST RESEARCH. It brings together graduate students from across the disciplines to share feminist research on women and/or gender. No registration is required. Parking at UCLA is \$8. To view the conference program, please visit www.csw.ucla.edu/thinkinggender.html

