

Celebrating Sondra Hale

Happy New Year! I would like to begin this year by congratulating Professor Sondra Hale on her retirement and thanking her for all her contributions and service to CSW. She can still continue her important research and teach if she wants, but she never has to go to another meeting! In addition to her many other accomplishments, Professor Hale has long been an integral part of CSW. She served on the CSW Faculty Advisory Committee since 2000, but her involvement in the Center goes back to CSW's earliest days. She held one of the very first Research Scholar Appointments and was a member of the newsletter's Editorial Committee in 1990 and 1991. Hale has contributed to conferences, symposiums, and performances sponsored by CSW, including "Research in Motion: Affiliated Scholars Exchange," "Women at Work II," and "Capitalist Development and the Liberation of Women: First World, Third World." Hale was also central to the move by CSW



to become more actively and visibly involved in the public policy arena. At one such forum in 1990, she presented "Revisioning Education: Knowledge and Action in the 21st Century," wherein she called for an action agenda to create a more multicultural, women-centered university.

In the Winter, 1990 newsletter, Hale wrote about her longtime relation with the Women's Building in "The Los Angeles Women's Building: An Enduring Institution" and in the Fall 1991 newsletter, she wrote a personal reflection about the lawsuit involving the Women's Studies Program at California State University, Long Beach, and a conservative, fundamentalist religious group.

Hale also served as the coordinator and principle investigator of the UCLA Global South Gender Initiative (GSGI), co-sponsored by CSW and the Women's Studies Program at UCLA. I began my directorship while Professor Hale was stewarding that program and we worked together on it, Hale taking the opportunity to mentor me on grant-writing, negotiating, and raising money for the GSGI. GSGI fostered

international exchanges between CSW, Women's Studies, and women's/gender studies institutions in Middle East/North Africa and Muslim South Asia. Its primary goal was to facilitate dialogue on emerging theories, concepts, pedagogies, and curricula as related to contemporary social and political issues within the field of women's/gender studies. During that time, Hale also arranged for UCLA, through CSW, to host the Journal of Middle East Women's Studies, for which she served as co-editor from 2006 to 2009.

From 2004 to 2007, she was also co-facilitator of the "Migrating Epistemologies" workshop series on feminist, postcolonial, and transnational theories. Professor Hale was also very active in CSW sponsored research. Through faculty grants, CSW help fund her research on "State Ideology, Islamic Fundamentalism, and the Sexual Division of Labor—the Sudan Case," research that she presented at a CSW-sponsored lecture in 1989 and then at the 1991 United Nations conference titled "Identity Politics and Women: Cross-National Perspectives" in Helsinki. CSW also supported

her 1996 research on "The Gender Politics of Social Movements: The Case of Eritrea." She has served on committees for the selection of research scholars and for the awarding of grants. And, she has been a moderator a Thinking Gender.

I would like to thank Professor Hale for all she had done for CSW, for the CSW community, and for me. I am particularly grateful for her sage advice over the past six years and hope she enjoys some free time in 2012. She has certainly earned it!

—Kathleen McHugh

january 2012

CSWupdate



**Tillie Olsen Grants
Awarded for 2012**



Gender, Art, and Social Movements in the Middle East and Global South

A conference and reception in honor of
Professor Sondra Hale, UCLA

Sondra Hale Honored

CONFERENCE SALUTES AN EXTRAORDINARY PROFESSOR WHO IS RETIRING
FROM TEACHING TO WORK ON OTHER PROJECTS

by Susan McKibben

CARING, BOLDNESS, SELF-CRITIQUE, INTEGRITY, HUMOR. Over and over again, students, colleagues, and friends used these words to describe Sondra Hale at the “Gender, Art, and Social Movements in the Middle East and Global South” conference at UCLA on October 28th, which honored her upon the occasion of her retirement from full-time teaching.¹ “She embodies theory and practice,” said Women’s Studies Ph.D. student Rana Sharif. Unlike some scholars, Hale has always viewed theory and practice, academics and activism, as inextricably connected and mutually informing, and the con-

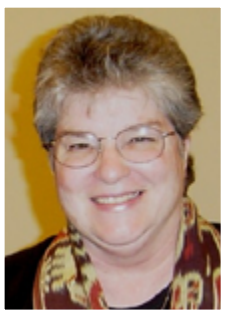
ference offerings themselves moved seamlessly between these two poles.

Hale was initially a co-organizer of the conference herself, along with Susan Slyomovics and Carole Browner of UCLA, and Sherine Hafez of UC Riverside. When she announced her retirement, however, the other co-organizers decided the conference would be the perfect opportunity to honor their colleague with panels addressing some of the specialties to which she has made substantial contributions: Sudan Studies, Middle East Women’s Studies, and Transnational Gender Studies. Initially the conference was to address emerging issues and the work of younger scholars. By combining these objectives with a theme of tribute to Sondra Hale, however, the conference

demonstrated not only Hale’s longtime presence on the leading edge of numerous scholarly fields, but also her continuing influence on today’s new scholars.

The conference began not with Hale’s best-known accomplishments in academia but with an overview of some of her lesser-known activities. Attendees enjoyed an opening slide show depicting Hale playing competitive tennis, performing as a ventriloquist and stand-up comic, and participating in marches and street demonstration as an activist for many social justice causes. The presentation also highlighted her work in the arts as a poet, a critic, and a curator of Sudanese art as far back as the 1960s. It was this work in the arts that Susan Slyomovics asserted was among Hale’s most

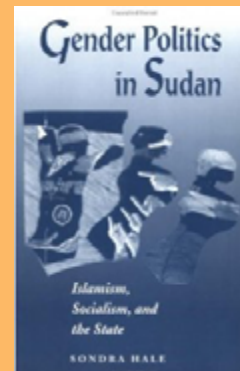
1. The conference was organized by the UCLA G.E. von Grunebaum Center for Near Eastern Studies and was cosponsored by Dean of Social Sciences Alessandro Duranti, Department of Anthropology, Center for the Study of Women, Department of Women’s Studies, African Studies Center, and the UC Riverside Department of Women’s Studies.



During her long and distinguished career, Sondra Hale has been an important figure in fields from genocide and women's rights to social movements. Before retiring, Hale had taught at UCLA in various capacities since 1986. Her Westwood roots, however, stretch back to her undergraduate days, when she graduated from UCLA with a B.A. in English. Hale spent several years abroad after graduating, teaching English at the University of Khartoum. Inspired by her experiences in Sudan, Hale returned to UCLA, where she earned M.A. and Ph.D. degrees in African Studies and Anthropology, respectively. Over the next few decades, Hale taught at several institutions, including a brief return to the University of Khartoum as a lecturer in the anthropology department. Hale also published prolifically on a variety of topics related to issues in human rights and gender, particularly in Sudan and the Middle East. In addition to teaching, Hale has chaired the Women's Studies programs at California State University, Long Beach; California State University, Northridge; and UCLA. An outspoken activist during her career, Hale founded or cofounded the UCLA African Activist Association, Feminists in Support of Palestinian Women, the Darfur Task Force, California Scholars for Academic Freedom, and the U.S. Committee for the

Academic and Cultural Boycott of Israel. She also contributed to causes ranging from protests against the war in Vietnam to last year's Occupy UCLA movement.

Hale has received many accolades in recognition of her work. In 1993, she was given the Luckman Distinguished Teaching Award, UCLA's highest honor for teaching. Hale has also received awards from the National Science Foundation, the National Endowment for the Humanities, and the American Association of University Women. More recently, in 2011 Hale was given lifetime achievement awards from the Association for Middle East Women's Studies and the Salmamah Women's Resource Center, Sudan's foremost women's organization. The latter of these, recognizing Hale's devotion to the Sudanese women's movement, is especially notable, as the organization usually does not honor foreigners.



The Salmamah award was timed with the release in Arabic of her book, *Gender Politics in Sudan: Islamism, Socialism, and the State* (1996). The first study of Sudanese gender studies to be translated from English to Arabic, it details the position of women in Sudanese culture in terms of the relationship between gender and state, Sudanese women using Islam to construct their identity, and the barriers women face in Sudan.

– Josh Olejarz

...all spoke of Hale as a caring mentor who helped her students navigate graduate school while nurturing their intellectual work and their commitments to community and to justice

important academic contributions. At the time Hale began studying Sudanese art and art history, visual anthropology was hardly recognized, though it has since become better appreciated as an important subfield of the discipline. Moreover, Hale's studies of the production of specifically modern Sudanese art helped non-Sudanese scholars understand this production beyond the easy categorizations of national/nationalist or "folk" art to which it had previously been relegated.

The challenges of representation to which Slyomovics gestured were raised repeatedly throughout the conference. For example, Lara Deeb explored the contours of "representational paralysis" in her paper on temporary marriage in Lebanon, asking how scholars can do honestly critical work on sexuality and gender without contributing to racist stereotypes of the Middle East. Nadine Naber's paper wrestled with the desire to do critical feminist work in Arab countries without

reifying either Orientalism or the false dichotomy between the masculine/public and the feminine/private.² Her proposed methodology, which, she asserted, was derived in part from Hale's work, included critical feminist ethnography, community accountability, and transnational feminism.

The final session of the conference was a roundtable by Hale's graduate students. Some presented briefly on their work, some focused exclusively about their advisor's influence on them, but all spoke of Hale as a caring mentor who helped her students navigate graduate school while nurturing their intellectual work and their commitments to community and to justice. Esha Momeni described Hale's office as a "transnational, inviting space" in which Momeni can be comfortable as a person, an activist, and an emerging scholar. "Her classes are places where knowledge is actively produced, and process is just as important as out-

come," commented Rana Sharif.

With plans to continue much of her activism, research, and artistic activity, Hale's retirement promises to look much the same as her intensely active and productive professional life. When asked what she would be giving up, she laughed and admitted that she had given up tennis.³

Something had to go.

Susan McKibben is a graduate student in the Department of Education in the School of Education and Information Studies at UCLA and a graduate student researcher at the Center for the Study of Women. Josh Olejarz is a graduate student in Cinema and Media Studies at UCLA and a graduate student researcher at the Center for the Study of Women.

2. Since Naber was unable to attend, her paper was read by panel Chair Sherna Berger Gluck

3. Oral history interview with Susan McKibben, 25 August 2011.

update
JANUARY 2012

THINKING GENDER



CONFERENCE PREVIEW

BY MIRASOL RIOJAS,
THINKING GENDER COORDINATOR

ANNUAL GRADUATE STUDENT RESEARCH CONFERENCE IS FEB 3

PANELS WILL ONCE AGAIN FEATURE PROVOCATIVE AND IMPORTANT RESEARCH ON GENDER, SEXUALITY, AND WOMEN'S ISSUES

IT'S THAT TIME OF THE YEAR AGAIN! Mark your calendars! CSW's annual graduate student research conference, Thinking Gender, will take place at the UCLA Faculty Center on Friday, February 3, 2012, from 7:30 AM to 6:30 PM. The day is going to be filled with cutting edge feminist research on gender, sexuality, and women, which spans all disciplines and historical periods. As always, the conference is free and open to the public. So please, join us for this very exciting event!

UCLA students always make a strong showing at Thinking Gender, and this year is no exception. Our own talented scholars will be joined by the best and brightest from other exceptional educational institutions in Southern California, across

the country, and around the world. Presenters will be coming from 46 institutions located as close as Claremont and as far away as Hawaii, Canada, England, Germany, and The Netherlands. Our panelists are making their journeys in order to share their work and take part in the vibrant intellectual community that CSW takes pride in cultivating, year after year.

The geographic and institutional diversity of the conference mirrors the tremendous breath of interests, methodological approaches, and disciplines from which our panelists draw for their work. The multidisciplinary nature of the scholarship allows for interesting connections between some very different areas of study included in the conference, such as girls' studies, bio-

technology, economics, feminist storytelling, and pedagogy. For example, the panel, "Parasexuality and the Arts," which will be moderated by CSW Associate Director, Rachel Lee, brings together work on gestational surrogacy, comedic pornography, figuration and disfigurement, and legal approaches to reproductive technologies. "Global Spirits," a panel on spirituality, puts papers on trick films, Sufis, Hijras, and artists, Korean folktales, and the politics of space, in dialogue with one another.

Our plenary session, "Thinking Gender in Space, Place, and Dance," highlights outstanding work by UCLA graduate students and will be moderated by Associate Professor Jacqueline Shea Murphy from the Department of Dance at UC

Riverside. It includes the following papers: “Warping the Architectural Canon: Women and Textiles,” by Jamie Aron (Architecture and Urban Design); “Choreographing Collective Intersectional Identities in *Reflejo de la Diosa Luna*’s ‘Migración’ Performance,” by Yvette Martínez-Vu (Theater and Performance Studies); “Throwing Out Leader-Follower Rules—Gender-shifting in Taiwanese Salsa Today,” by I-Wen Chang (World Arts and Cultures/Dance); and “Performative Metaphors: The ‘Doing’ of Image by Women in Mariachi Music,” by Leticia Isabel Soto Flores (Ethnomusicology). The plenary will be held in the Sequoia Room at the Faculty Center from 1:00 to 2:30 PM.

In addition to the plenary, audiences will have the opportunity to choose from 20 separate panels that will take place throughout the day, including, “The 99%,” “Grrr(l) Futures: Subcultures of Rebellious Women,” “Inhibitions and Exhibitions,” and “From Chickens to Cookbooks: Creating Community and Meaning with Household Artifacts,” just to name a few.

Please visit our website for the complete schedule of events. Registration will begin at 7:30 AM and we will conclude the day with a reception from 5:45 to 6:30 pm. All of us at CSW look forward to spending a full day of scholarship, networking, friendship, and fun with you, on February 3rd. Don’t forget, the event is free and open to the public, so spread the word: Thinking Gender 2012 is something you do not want to miss! Check out the program on the website.

Mirasol Riojas is a Ph.D. student in the Department of Cinema and Media Studies. She also coordinated the 2009 Thinking Gender Conference.

Studying Structures of Inequality in Astronomy through Narrative Analysis and Social Network Visualization

BY LUIS FELIPE R. MURILLO, SHARON TRAWEEK, JARITA HOLBROOKS, REYNAL GUILLEN, DIANE GU

Studying Structures of Inequality in Astronomy through Narrative Analysis and Social Network Visualization

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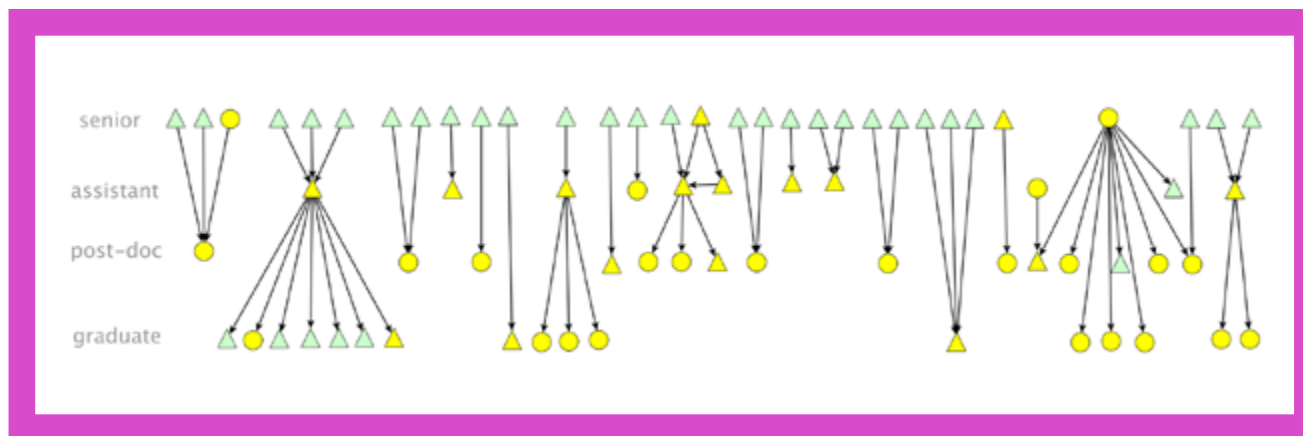
LOOKING At the 40 top-ranked astronomy and astrophysics departments in the United States reveals the underrepresentation of minority groups in these fields. In 2005, of the 647 tenured faculty in the departments, 89 were women, 5 were African American, 50 were Asian, 3 were Hispanic, and 1 was Native American (Nelson 2005). In 2007, of the 594 tenured faculty in the departments, 94 were women, 6 were African American, 42 were Asian, 7 were Hispanic, and none were Native American (Nelson 2007). It is against this context of stark disparity that we place our research focus.

In order to respond to the question of why it is much less likely for members of underrepresented groups to build a career in science, we

mobilized an experimental approach combining research techniques from history, anthropology, gender, and ethnic studies. In our National Science Foundation-sponsored pilot project, “Women and Minority Astronomers’ Strategic Engagement with Distributed, Multi-Disciplinary Collaborations and Large-Scale Databases,” our main objectives included identifying women, ethnic minority, and foreign-born astronomers; learning about their trajectories; and investigating strategies, relationships, and mentorship practices that helped them to build a career. In the context of large-scale collaborations in (e-)science more broadly, we looked specifically at how gender, ethnicity, and nationality intersect in the process of scientific formation, as well as in the process of

engaging partners for the construction of instruments, design, and implementation of large-scale data management systems.

Following Sharon Traweek (1988, 2000) in her studies of high-energy physicists, we start with the assumption that collaboration histories, personal trajectories, institutional arrangements, and regimes of knowledge production can be identified in the way tools and techniques, such as databases and visualizations of data, are deployed in astrophysics. Diverse aspects of group dynamics, including knowledge-making and transmission, are embedded in instruments that astronomers build to explore the universe. By looking at the process of knowledge-making in data-management techniques, we also investigate the position and the



Graph 1. Mentorship Ties

Yellow nodes represent female, ethnic minority, and foreign-born astronomers. Triangles represent men, and ellipses women. Directed arrows (edges) stand for the relationship of mentorship, linking a senior researcher to a junior one.

role of women, ethnic minority, and foreign-born scientists as they build their careers.

During the first phase of our oral history interviews and ethnographic encounters, we constructed relational data in order to further explore patterns in large scientific collaborations. By extracting relational information from narratives, we probed into the nature of social and professional ties that facilitate (or hinder) career progression in astronomy. Our dataset included other sources as well, such as statistics from the National Science Foundation on diversity in sciences and ethnographic social network mapping.

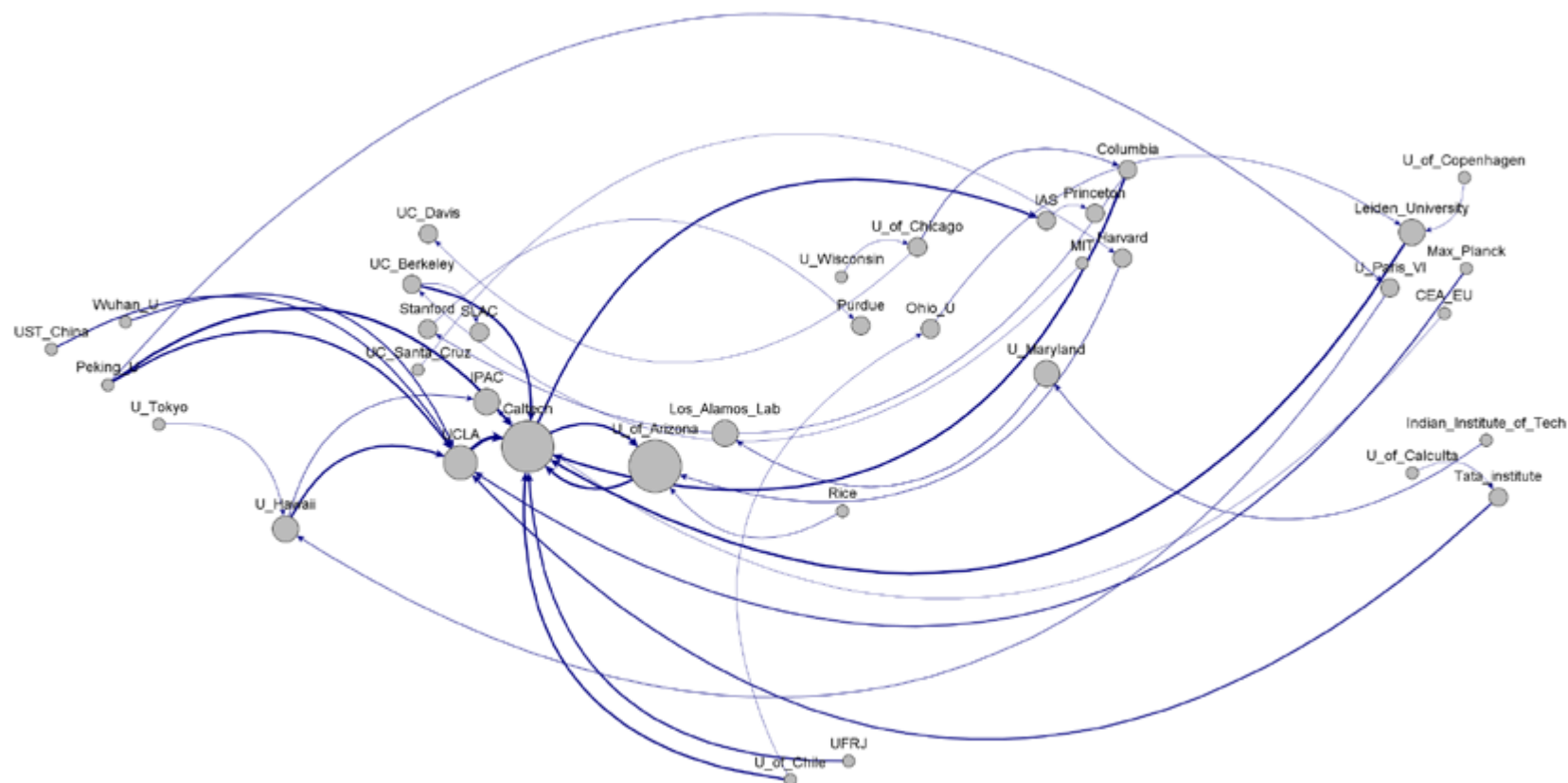
Using the concept of meshworks (Escobar 2008; Ingold 2007), we described relationships that set the conditions for underrepresented astronomers to engage in scientific practice. Our initial hypothesis was that our target group tended to rely on close-knit networks. What we identified in our corpus of interviews is that female and ethnic minority astronomers depend on stronger

support from senior researchers and host institutions, which help to foster favorable conditions for engagement with other astronomers. In terms of network patterns, we have found a tendency toward clustering among astronomers of the same national and ethnic background, as shown in the mentorship graph below.

In the domain of Science and Technology Studies (STS), meshworks can be defined as complex, historically contingent groupings of social and political networks. As part of our theoretical work, we hypothesize that meshworks are not networks composed of linked discrete entities, but overlapping networks which compose what the entities themselves are. By virtue of coming together and being related, cross-cutting various domains of social life, meshworks produce characteristics that transcend those of particular entities. Therefore, we are interested in further experimenting with the relational argument (Ingold 2001) that it is the links, edges, connections,

relationships of various sorts that constitute the nodes ontologically through the very bundle of relations that persons find themselves, and normatively through institutionalization in the field of astronomy and science in general. Meshworks, in this sense, are complex networks, interdependent and shifting representations of relationality.

Our research takes an experimental route by attempting to generate ethnographic meshwork maps that retain as much relational information as possible. Our process analytically slices astronomy meshworks by variables (e.g., institutional circulation, affiliation, and mentorship) into separate maps, comparing and contrasting the resulting set of relational data and analyzing regularities and singularities between them. In Graph 2, we present one slice of our meshwork of minority, women, and foreign-born astronomers based on the history of their institutional affiliation. This graph describes the patterns of circulation of researchers, helping the ethnographer to visual-



ize path density and the structure of connectivity between local and international locations..

In our meshwork visualizations, we are beginning to identify patterns in movement by individuals, showing clustering by gender, ethnicity, and nationality. We are also identifying patterns in mentorship practices across generational cohorts, showing clustering by gender and eth-

nicity. The preliminary patterns we observed are indicative of more profound social distances, and point to the fact that personal trajectories of underrepresented astronomers should be studied further. A distinctive regularity in our data is the “glocal” character of meshworks created by foreign-born women astronomers working at U.S. institutions. For example, there are approximately

Graph 2. Circulation of astronomers

The thickness of the connection between research institutions represents a denser path between them. The directed links represent sender and receiver institutions. The size of each node corresponds to its density.

Analyses of the propagation of dominance and the emergence of new ways of knowing and acting in technosciences have informed this study of the ways in which those who appear to be at the margins of astronomy are developing strategies for advancing their careers.

equal proportions of Asian to Asian-American and foreign-born Latina/o to Chicana/o astronomers. Furthermore, Asians and Latinas/os are represented in significantly greater numbers than Asian-Americans and Chicanas/os. Sadly enough, each ethnic minority group of professional astronomers in the U.S. is numbered on the order of tens, not hundreds, allowing our research to account for the whole population instead of devising sampling techniques.

We hope this pilot study of astronomy meshworks will help reveal structures of inequality by bridging STS approaches and power analytics from gender, ethnic, and Critical Race theory. Analyses of the propagation of dominance and the emergence of new ways of knowing and acting in technosciences have informed this study of the ways in which those who appear to be at the

margins of astronomy are developing strategies for advancing their careers. Visualizations of relational data are useful to exemplify these strategies. Visualization practices foreground—but do not exhaust—important links between people and the contexts in which those links occur, such as institutional belonging, migration, mentorship, and coauthorship patterns. Our preliminary findings have clearly shown that the study of meshworks has significant explanatory value, revealing distinctive practices that vary according to gender, ethnicity, and national origins.

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Luis Felipe Rosado Murillo is a doctoral student in the Department of Anthropology at UCLA. He received a CSW Travel Grant to present his work at the "Visualization in the Age of Computerization" conference at Oxford University on March 25th, 2011. This article is a shorter version of the paper presented at the conference. Sharon Traweek is a Professor in the Departments of Women's Studies and History at UCLA. Jarita Holbrook is a researcher based at the Department of Women's Studies at UCLA. Reynal Guillen is a postdoctoral scholar in the UCLA Chicano Studies Research Center. Diane Gu is a doctoral candidate in the UCLA Graduate School of Education and Information Studies.

Gaining “Interview Success” Starts with a Workshop

A grad student shares how the tips and other advice she gleaned from CSW’s annual workshop helped downsize her anxiety

I am scared...I am so scared

It is job application season and I try to catch my breath, hiding my procrastination and my panic while doing other not-so-important things. When I was first told about the Center for the Study of Women’s Interview Success Workshop, it seemed like a good idea. As the day approached and the pile of documents on, over, and around my desk grew bigger instead of smaller, devoting two hours to hearing about the market seemed an excruciating prospect: one more thing I should be doing instead of grocery shopping, reading bibliography after bibliography or, last but not least, sleeping.

How wrong I was

First of all, I felt welcome. It is difficult to explain, as everyone was already there when

poor me reached the room. I quickly sat in the last available space and a sizeable amount of my anxiety immediately decreased as I realized that my pain was shared, my fear was common. I was not the only one feeling uncomfortable about job hunting; everyone was in the same position. Where I come from, this feeling is called *teoría del ventilado*—ventilator theory, in other words—and maybe it is better if I do not go into more specific detail about it.

Soothing words help

The introductory words by CSW Director Kathleen McHugh contributed to making me feel that job hunting was not a solitary endeavor. Of course, it is solitary because you need to hunt alone for your own academic sustenance. You are

not alone in the process; instead, you are a piece in a larger system—a system that works without you in it and will continue to keep on working. I knew this beforehand intellectually, but knowing something in theory is different from experiencing it in real life. There are plenty of examples of things that seem easy—writing an abstract, finishing an almost finished chapter, returning books on time—but are, in fact, somewhere between extremely difficult and nearly unreachable. Going to the workshop helped downsize my anxiety.

Successful examples help, too

And then we were introduced to Professor Allyson Nadia Field from Cinema and Media Studies at UCLA, a real human being, not much older than myself—at least, in academic years—

who went on the job market and found an actual job. I hear everyday, “in this economy the situation is bad,” “before the crisis, the situation was better,” “the amount of positions in [any field] is scant” and many other similar lines. I read the news about G-20 or the Greek crisis, and I wonder whether it might affect the stock market of who-knows-where, then the shareholders in who-know-what, and then the universities that had invested there would have to decide between a neonatal oncologist and a Spanish 1 teacher. And you know what happens then: “I regret to announce that [your Humanities position] has never existed/has been canceled.” Knowing she was hired in a place as great as UCLA—albeit weeks before the economic crash of 2008—was a relief.

A set of commandments

Professor Field shared these commandments to follow:

- Know your strong points.
- You cannot speak too slowly.
- Ask questions.
- Own your authority.
- Ask for clarification to buy time.
- Tell stories: People love to hear stories.
- Do not assume that they know about you.
- Be your own applicant.
- Show who you are going to be as a colleague .

And all these commandments can be rolled into one: Be the best version of yourself. The commandments can also be divided into three phases: before the show, your routine, and general advice.

Before the show

Professor Field kindly reminded us that you do not need to look outside of your institution: you can be mock interviewed at home. Almost every department offers such opportunities in the fall; so take advantage of the opportunities! As a dear professor told me, it is always better if you suffer at home. There is one additional thing that I, at least, would not have thought about if I had not been told: ask *them* (the mock interviewers, your advisors, your fellow graduates) what your strong points are. I know that—with the possible exception of family and close friends—nobody knows you like you do. We are not thinking about who you are in real terms—that nice person who likes puppies, hiking, and Swedish cinema—but who you are in academic terms. You need to discover your academic bling-bling. Maybe it is something that you consider relatively common: being an Internet genius, being extremely nice and polite, being the next [name of someone well respected in your area]. Do it. You may be surprised by the answers.

She gave two additional pieces of advice. First, do not compare “whose is longer.” In other words, do not compare the length of yours with other

people’s vitae. Second, avoid succumbing to the brain eaters. Do not get addicted to forums or wikis about the market.

Your routine

Lucky you, you got an interview. After sending tons of emails, paying insane amounts of money to a filing service, and suffering like a bull on the day before San Fermín (I am Spanish, you can put your cultural reference here)...you are one of the chosen!

Professor Field reminded us that during your talk, it is impossible to speak too slowly. Unless you have worked for a decade as a professional broadcaster, you are going to be nervous, and although you may think that you sound like a Walkman running out of batteries, you definitely do not.

Another great recommendation—useful during one’s campus visit and in your professional life—is plant questions by asserting: “And I would be happy to discuss this afterward.” Maybe someone in the room is actually listening and runs with what you have suggested. And there you are: someone challenging you with a question that exactly fits your research. In addition, never forget that you are the authority in your field. Do not let them frighten you with their stature and their years in academia. You are the authority about your topic. Do not assume that they might know more than you about it. They may know more about other

things, but those happen to be their research topics or the result of longer lives. You would not dare to think that you know more than they do about their topics. Be as gentle with yourself as you are with the others.

There are also some resources if you get a difficult question or if someone tries to troll your presentation. Ask for clarification to buy time, and then tell stories; “I am glad that you’ve asked me that question. It reminds me of this book/article/a time in class when...” It’s a technique that can be a life saver. And, speaking of candy, bring snacks with you. You will need some extra energy along the way.

General advice

You have scrutinized the department, read its faculty publications, and investigated the core mission of the university. You know them better than you know some of your friend, but do not assume that they know about *you*. Some of the interviewers may not have been on the committee that invited you or they may have you confused with another applicant. So try to expand about yourself with each and every faculty you meet during your campus visit. Do not be afraid of repeating yourself: You will be the only one noticing that you told the same story to three different people.

Do not forget to tell interesting things about yourself. At this point, what they are seeking is

a colleague. They want to know how would you fit into the internal politics of the department and whether you seem capable, hard working, and professional. Of course you are! Do not be ashamed of the excellent professional you are, the knowledge you have accumulated in long years in school, or the fresh approach and energy you can provide.

To sum up what I learned: Listening to other people’s experiences and advice can have a positive effect because it will open windows and bring fresh air into a room you thought to be a bricked-up basement. And thanks to CSW for putting together workshops like Interview Success!

Covadonga Lamar Prieto is a Ph.D. Candidate in Hispanic Linguistics in the Department of Spanish and Portuguese at UCLA. Her research areas include sociolinguistics and historical linguistics, Spanish in the U.S., linguistic ideologies and bilingualism. She is also interested in the social, political and linguistic creation of Colonial identities, and its literary manifestations. Her dissertation project is titled “Historia sociolingüística del español de California en el siglo XIX.”

OPENING NIGHT OF L.A. REBELLION FEATURE FILMS BY JULIE DASH

FOUR WOMEN AND DAUGHTERS OF THE DUST IS A MASTERPIECE

Opening night of “L.A. Rebellion: Creating a New Black Cinema” featured the screening of new prints of two films by Julie Dash, *Daughters of the Dust* (1991) and *Four Women* (1975). The series—organized by professors Allyson Field of UCLA and Jacqueline Stewart of Northwestern University, with Jan-Christopher Horak, director of the UCLA Film and Television Archive—comprises the first large-scale retrospective of the alternative Black cinema movement in Los Angeles. The program is part of *Pacific Standard Time: Art in L.A. 1945-1980*, the unprecedented collaboration, initiated by the Getty Foundation, bringing together more than sixty cultural institutions from across Southern California to tell the story of the birth of the Los Angeles art scene.

In the late 1960s, in the aftermath of the Watts Uprising and against the backdrop of the continuing Civil Rights Movement and the escalating Vietnam War, a group of African and African American students entered the UCLA School of Theater, Film and Television, as part of an ethno-communications initiative designed to be responsive to communities of color. These first generations of African American UC filmmakers, given access to equipment, instruction and eventual mainstream distribution mechanisms, would come to represent the first sustained undertaking towards an alternative Black cinema practice in the United States.

The scope of the endeavor “L.A. Rebellion: Creating a New Black Cinema,” undertaken by

the UCLA Film and Television Archive to collect, catalogue and preserve films from this movement (as well as record interpretations of the films and the experiences of the filmmakers in the ongoing oral histories project), went well beyond the mustering together of a few films already in distribution, instead resembling, in Jan-Christopher Horak’s words, “a full-fledged archaeological project.” The continuing L.A. Rebellion initiative represents the most holistic and ambitious project the Archive has ever undertaken, with the majority of the film artifacts irredeemably lost or subject to irreparable damage, despite of course the movement’s occurrence rather recently in cinema history. The underpreserved state of the majority of the films testifies to the social and political



Four Women (1975)

Daughters of the Dust (1991)



adversities faced by these first waves of Rebellion filmmakers, both in the UC system and in their careers beyond. The surviving body of work, along with the more well-known works of the canon, reveals the legacy of a coherent ideological thrust, social concern, and cumulative aesthetic, despite the broad diversity of content.

Inherent in *Four Women*, Julie Dash's student film is what Dash describes as being among the earlier stages of her ongoing search for an authentic Black aesthetic in terms of subject and expression. Set to the Nina Simone song of the

same title, *Four Women* enacts, through identification in dance routine, four reductive stereotypes facing African American women, pairing these reductive stereotypes of historicized, racial essentialism with the reductive politics of racial liberation: the transformation of longstanding stereotypes into "oblique, critical angles." Speaking of the film, Dash explains the heightened significance placed on the technical aspects of the work—for instance, in her and her colleagues experimentations with film stocks that may or may not accurately depict African American skin

tones (Kodak, she mentions, is one such "intolerant" brand). Through her *The Diary of an African Nun* (produced in 1977 and screened for the November 19th program alongside Haile Germina's *Sankofa*), we witness the development of Dash's thematic dealings with authentic cultural memory, as well as a continued subject matter within issues related to gender and the perceived images of women of color.

Two decades in its conception, *Daughters of the Dust* was Dash's first full-length feature and historically the first feature by a female African American director to receive general theatrical release in the U.S. One of two films from the movement to be included in the Library of Congress's National Registry thus far (with Charles Burnett's *Killer of Sheep* being the other), *Daughters of the Dust* is an exemplar of the Rebellion's dictum of cultural specificity. Narrated from the perspective of an unborn child, the film tells the story of three generations of Gullah women (the unborn child's ancestors) in the decades following the U.S. abolition of slavery. Informed by West African griot tradition, the film is concentrated thematically on notions of ancestry and the womb, of the meaning(s) of an African heritage, of tradition and of the power of recollection. Through the evocation of numerous historically-derived symbols to hearken an African specificity is Dash's push for a distinct cultural authenticity made: namely, in recurring reference to Congolese ritual and belief



Writer, producer and director Julie Dash received a B.A. degree in film production from City Colleges of New York and a M.F.A. degree in film and television at UCLA. Her films include “Diary of an African Nun, which won a Director’s Guild Award for student filmmaking; “Illusions,” a short film about a young African American woman passing for a white executive assistant in 1940s Hollywood; “Daughters of the Dust,” which was added to the Library of Congress’ National Film Registry in 2004, and the CBS network television movie “The Rosa Parks Story.”

and in Dash’s implicit narrative construction of complex character pairings with mythic Yoruba deities.

In many ways, the film embodies what cinematographer Arthur Jafa refers to as the “alien familiar,” the representation of a distinct cultural authenticity that is, in its very portrayal, an opposition to the mainstream genre in its reductive and often derisive image of African Americans. For instance, in *Daughters of the Dust*, the visual and narrative (and linguistic) immersion in a specified, reconstructed yet seldom explained or contextualized African tradition and mythos can be understood, in one sense, as simply a restoration of proper and accurate cultural representation, and in another, as a device towards potentially defamiliarizing the viewer against his or her own misconceptions. In such fashion does the “authentic” representation—the quotidian image of a specified group—transcend the mere polemics of an alternative film movement against its mainstream opposition. Thus against the genealogical mainstream cinema history does Dash employ visual techniques inherited from her “alternative” predecessors—from James Van Der Zee’s experimental superimpositions (evocative in Dash’s layered dissolves) to the “race film” aesthetic of Spencer Williams.

Daughters of the Dust can certainly be viewed as the maturation of the self-authorizing ethic and aesthetic of the Rebellion, which developed

in previous decades in the cumulative work of the collective. In Dash’s own words, the aesthetic is (or verily aims to be) transparent to the experience itself, sublated in the “specificity” of race, community and gender, “authentic to the culture, even if, so be it, at the cost of a wider accessibility.”

Following the screenings, a panel discussion featured a handful of the L.A. Rebellion filmmakers, including Larry Clark (*Passing Through, Cutting Horse*), who articulated the goals of the collective. Extending far beyond a polemical response in theoretical, technological and aesthetic film grammars to sociohistorical misconception and stereotype, Clark explained, the “Black aesthetic” is that which lives distinctly in the community. In Burnett’s *Killer of Sheep*, in Jamaa Fanaka’s *Emma Mae*, in *Daughters of the Dust*’s engagement with Georgia Sea Island people, as much as in the other films of the retrospective, the shared wealth of quotidian images and evident improvisation reveals the strong sense of community in the production process. The individual filmmaker’s place in the community, as Charles Burnett emphasized, serves as the experiential support for the film’s representations, requiring then only a good faith in the resultant accuracy of the portrayal and of the aesthetic as it develops.

Michael Witte is a graduate student in the Cinema and Media Program at UCLA.

FOUR RESEARCH SCHOLARS AWARDED TILLIE OLSEN RESEARCH GRANTS FOR 2012

CSW has awarded the 2012 Tillie Olsen Research Grants to four outstanding CSW Research Scholars, including two of our newest Research Scholars! Each year, the Center for the Study of Women awards a set of grants that are available only to research scholars affiliated with CSW. Honoring the memory of a writer who documented the silences imposed on women by family, work responsibilities, and financial need, the Tillie Olsen Research Scholar Grants provide funding to support exceptional research and projects by CSW Research Scholars. CSW provides these grants each year to support the work of our Research Scholars who may use these funds to support participation in scholarly conferences, travel to research sites, purchase of specialized research materials, or procurement of technical services. The award recipients have a diverse range of projects, from working with a fair-trade production company

producing a documentary in Senegal to a study looking at how the suburban environment has influenced social and civic engagement in Los Angeles, that speak to many different areas of CSW mission.

ROSEMARY CANDELARIO



Candelario earned a Ph.D. in Culture and Performance from the UCLA in 2011 and is currently a Lecturer in the Department of World Arts and Cultures/Dance at UCLA, and is active as a dancer and choreographer. Her project "Performing Abortion: Feminist Cultural Production After Roe v. Wade" examines performances of and about abortion by feminist artists and activists in order to glean from them productive strategies

for reframing the abortion debate in the United States away from a moralistic discourse of murder on the one hand and a consumerist discourse of choice on the other, towards one of corporeal agency and reproductive justice.

EMILY MUSIL CHURCH



Musil Church received her Ph.D. in History from UCLA in 2007 and is currently on research leave from her position as Assistant Professor of History at Lafayette College in Easton, PA to work on her book, *From Emancipation Towards Equality: Race, Gender, and the Transformation from "Rights of Man" to Human Rights*. Musil Church will use her award to continue her work with the fair-trade production company Nomadic Wax in the production of the

*Tillie Olsen Research Grants honor the memory of the feminist and author of *Tell Me a Riddle* and *I Stand Here Ironing**

new documentary *Democracy in Dakar II* – a follow up to the 2007 award-winning documentary *Democracy in Dakar*. She will be working with the Nomadic Wax team to help involve more Senegalese women in the media training and production of the documentary film.

BECKY NICOLAIDES



Nicolaides received her Ph.D. in History from Columbia University in 1993, and went on to serve on the faculties of Arizona State University West and UC San Diego. She left her tenured

post at UCSD in 2006 to become an independent scholar and historical consultant. She serves as co-editor for the

“Historical Studies of Urban America” series published by University of Chicago Press and on the nominating committee of the Urban History Association. The Tillie Olsen Research Grant will help fund her project entitled “On the Ground in Suburbia: A Chronicle of Social and Civic Transformation in Los Angeles since 1945.” This study aims to look at how the suburban environment has influenced social and civic engagement, through a historical analysis of Los Angeles suburbs from 1945 to the present day. Nicolaides wants to bring a historical perspective to questions of how the texture of suburban social and civic life has changed over time, why it has changed, and the implications for future planning approaches.

KATHLEEN SHELDON



Sheldon received her Ph.D. in History from UCLA in 1988 and she also holds an M.A. in African Area Studies from UCLA

and has been a CSW Research Scholar since 1989. She will be using her award to participate in a roundtable discussion at the American Historical Association (AHA) meeting in Chicago. The roundtable she is participating in is based on the edited volume *Contesting Archives: Finding Women in the Sources*, edited by Nupur Chaudhuri, Sherry J. Katz, and Mary Elizabeth Perry (University of Illinois Press, 2010), which includes her article, “Creating an Archive of Working Women’s Oral Histories in Beira, Mozambique.”

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– Lindsey McLean



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