#### director's commentary

## THE WOW: POLICIES OR CATERPILLARS?

ow do we know when there is a war? We have had the war on poverty, the war on drugs, the war on terror, but technically Vietnam was not a war. So now there is a charge of a war on women. These "wars" are rhetorical tactics focused on framing policy and political conflicts in moral terms. Those declaring the war point to a number of recent policies, proposed or enacted, by Republicans:

Inupdate

- Proposed changes in Georgia rape laws would change the designation of the rape "victim" to rape "accuser." (This legislation refers only to rape — victims of assault, burglary, and murder remain victims)
- Proposed law that would allow federally funded hospitals to refuse to perform emergency abortions, even if a woman's *life* is at stake
- Enacted legislation that changes legal abortion limit from viability, 24–28 weeks, to 18–20 weeks, before medical results can be obtained concerning fetal impair-

ment or significant health risks to the mother. Omits earlier legal exceptions that permitted abortion based on the woman's health, grievous sexual trauma resulting in pregnancy (rape, incest) or fetal abnormalities

- Actual or proposed defunding of Planned Parenthood for non-abortion related services, like screens for cervical and breast cancer, family planning information and contraception
- Repeal in Wisconsin of strong anti-discrimination employment laws

RNC Chair Reince Piebus rebutted the interpretation of these actions as a "war," saying: "Well, for one thing, if the Democrats said we had a war on caterpillars, and mainstream media outlet talked about the fact that Republicans have a war on caterpillars, then we have problems with caterpillars. The fact of the matter is it's a fiction and this started a war against the Vatican that this president pursued. He still hasn't answered Archbishop Dolan's issues with Obama world and Obamacare, so I think that's the first issue."

In the first instance, Democrats draw a conclusion based on the outcomes for women of a series of actions. Priebus counters by invoking the specter of the liberal mainstream media. Democrats focus on actions, and how they can be labeled; Priebus focuses **only** on the language – "the war on women" – ignoring the actions to which they refer. All else is "fiction." But then he uses his own labeling (Obama world, Obamacare) without any evidence.

Let's simply look at what is being proposed. Beneath the language, let's look at the actual policies that will structure day-to-day life for women. It may not be war, but it is devastating public policy and legislation. Or maybe it is war, since, as Clausewitz noted, "war is the continuation of politics [or policy, depending on how you translate politik] by other means."

- Kathleen McHugh

#### may 2012





## FIRST VOLUME OF PROFESSOR SUNG-DEUK OAK'S NEW BOOK COVERS 1886 TO 1911

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# SOURCES OF HISTORY OF NURSING IN KOREA

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RECENTLY, Dr. Sung-Deuk Oak, Associate Professor of Korean Christianity at UCLA, published the first volume of his current project, titled *Sources of Nursing History in Korea, 1886-1911.* Commissioned by the Korean Nurses Association and partially funded by a Faculty Development Grant from the UCLA Center for the Study of Women, this volume is a curated collection of both primary and secondary source materials documenting the nursing profession in Korea.

Regarding the publication of this series of important archival documents, Kyung Rim Shin, President of the Korean Nurses Association, said, "I hope that this series will unearth the primary sources of nursing work and education in the early modern and colonial Korea, and stimulate the in-depth study of its rich history. We hope that many vigorous young scholars, inspired by this project, will emerge and continue the in-depth study of nursing history in Korea, which is indispensable for the upgrading of the nursing work in Korea."

The first volume contains both original Korean texts and English translations prepared by Professor Oak. Materials include the personal documents of both Western missionary doctors and nurses as well as the personal documents of three Korean nurses; magazine and newspaper articles about nursing work in Korea; and the Annual Reports of various hospitals and nursing schools in Korea. A planned second volume will compile and translate into English a range of historical and archival materials for the period 1886 to 1945.





LEFT: Paese Kim, first graduate of the Severance Hospital Nurses' Training School, 1910; ABOVE RIGHT: Dr. Esther Kim Pak, 1909. Dr. Pak was the first Korean women doctor; she received her medical degree from the Baltimore Women's Medical School in 1900; ABOVE LEFT: Grace Lee and Martha Kim, 1908, first graduate Korean nurses with their diplomas. Photos from Sources of Nursing History in Korea, 1886-1911.

# **Shapping Up with the (Gender) Narrative** *Faye Driscoll's Choreography Residency*

by Allison Wyper

Faye Driscoll and Jesse Zaritt perform "You're Me" at UCLA's intimate Glorya Kaufman Dance Theater. Photos by Lilian Wu.

### DURING DRISCOLL'S RESIDENCY AT UCLA, STUDENTS GET TO LIVE FOR A FEW DAYS IN THE FANTASTICAL WORLD OF FAYE DRISCOLL'S PROCESS, LEARNING FROM THE INSIDE OUT.

AYE DRISCOLL is an energetic, voraciously curious, genre-bending dance-theater maker who is changing the landscape of concert dance. Though she has only been making original work since 2005, the New York-based dancer and Los Angeles native has already been identified as "one of 25 to watch out for" by Dance Magazine, and was awarded a New York Dance and Performance "Bessie" award for her autobiographical work "837 Venice Boulevard". She was the perfect person, therefore, to launch the Residency Program for Movement (RPM), a new initiative by the Department of World Arts and Cultures/Dance designed to bring outstanding young choreographers to UCLA and Los Angeles. Under the leadership of renowned choreographer

and WACDance professor Victoria Marks, the pilot venture of the residency initiative took place from April 23 to May 5, 2012.

The residency began with two master classes for area high-school dance students and a spectacular performance of Driscoll's newest work "You're Me" at WACDance's own state-of-the-art Glorya Kaufman Dance Theater (April 26 and 27). "You're Me" is a duet performed by Driscoll and dancer Jesse Zaritt that (in the words of the choreographer) "probes and obfuscates the inescapable nature of relationships as the contemporary, archetypal, fantastical and personal crash into each other, bending and warping in one shrug, quarrel, or reframing of a scene.... Sliding from the everyday to the uncanny and bizarre, [the] choreography poses questions about the slippery nature of self and other."

In the dance, Driscoll and Zaritt play a game of identity dress-up, putting on and shedding one iconic image after another, with and without the aid of props such as wigs, fake beards, bras, and the like. In the opening image, the two stand as living statues in a messily baroque Hieronymus Boschesque tableau vivant, swathed from head to toe in lengths of bright fabric, clutching fruit, feathers, and fake silicone breasts. As the audience takes their seats, the dancers begin glacially shedding their props. A dancer shrugs and a string of pearls hits the empty stage floor, followed by an orange. Once they've discarded their vestments, Driscoll and Zaritt begin a shape-shifting game of gender

Faye Driscoll and Jesse Zaritt perform "You're Me" at UCLA's intimate Glorya Kaufman Dance Theater. Photos by Lilian Wu.

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Choreography workshop for UCLA students with Faye Driscoll play, evoking classical painting and MTV, voguing and National Geographic. At times tender, at times antagonistic, they feed one another, preen and mug for the audience, present one another, and practice (usually unsuccessfully) being romantic. The piece is an exhausting and captivating 90-minute spectacle that ends with a sweatand body paint-drenched Driscoll staring at the audience as if asking for approval.

Staring back at her, and at Zaritt in the background miming for us to applaud for her, I became aware of the voraciousness of my gaze, the imperative for me to confirm or affirm the offering of the dancers, to answer the question Driscoll and Zaritt seem to ask us again and again: "Am I getting it right?"

For the second half of the residency, I join a dozen grad and undergrad students from WACDance and Theatre, Film and Television in a six-day intensive workshop on Driscoll's choreographic process that produced "You're Me", among other works. In the dance studio, our exploration begins with sourcing movement from imagery, and vice versa. Faye invites us to explore physical states through memory and fantasy. Day one starts with embodiment of gendered and non-gendered identities. The premise of these exercises is that images of "Man" and "Woman" live in our bodies, sourced from popular culture, myth and memory. They live in the form of stereotype, taboo, cliché, and archetype. They have shapes, postures, ways of moving, and they make sounds and sometimes form words.

In a linear pathway, we move across the floor in groups of three, embodying "Man", then "Woman", then "Creature". As "Creature" we morph from one chimera to another, imagining bizarre, never-before-identified bodies growing inside our own and breaking out. We explode with sound and energy. Faye tells us to tune in to the feeling of the movement, the vibrations. She tells us to "perform"—and performance gives us a particular energy and focus that she calls "alchemy". Then she tells us to break out of our lines and fill the space, performing "Self, Ungendered", that is, if You were never assigned a gender, how that You moves, sounds, and vibrates.

We play with the collective creation of narrative, and by narrative, Faye is talking more about relationship than story. Meaning emerges from movement, from accidental relationships, from liveness and responsiveness within the group. Narrative is a product of collective creation, and it is never fixed. Borrowing from various modalities including Authentic Movement, we practice seeing each other and being seen. We practice witnessing and re-performing each other's dances. We make note of changes and shifts in meaning, relationship, tension, release, and tone as we discover, perform, and re-perform sequences of movement. "I'm interested in challenging the idea of one essential self... the stories I tell myself in the morning to keep up with that narrative," Faye tells us as we sit in a circle digesting the exercises. She speaks frequently of fantasy and the surprising emergence of associational meaning and non-linear narrative that comes from movement. How do we recognize that these ideas of gendered bodies, gender representation, and the relationships between gendered bodies live in us, without reifying them? How do we keep a critical perspective?

As we practice intersubjectivity, we open our bodies to become conduits of cultural information as well as creators of new possibilities of relationship and meaning. In our bodies gendered identities lose some of their fixedness. We play, we laugh, we become our mothers, our demons, our child selves. And as students of choreography and performance, we get to live for a few days in the fantastical world of Faye Driscoll's process, learning from the inside out.

Allison Wyper (MFA Dance, 2011) is an interdisciplinary performance artist and assistant producer of the 2012 Residency Program for Movement at the Department of World Arts and Cultures/Dance.

**BY LINDA JUHÀSZ-WOOD** 



# STRANGER THAN FAIRY TALES





THE FILMS OF SARA DRIVER have recently received a long-overdue jolt of critical and popular attention, with a special screening series at the Anthology Film Archives in March and April in New York as well as additional international screenings. On May 1, 2012, the UCLA community had the rare privilege of participating in this revived interest at a nevent titled "Stranger Than Fairy Tales: Two Films by Sara Driver," which was organized by Melnitz Movies and cosponsored by the Center for the Study of Women. The event featured *You Are Not I* (1981) and a new, particularly gorgeous 35mm print of *Sleepwalk* (1986). After the screenings, Sam Prime, the director of Melnitz Movies, was joined for a Q&A with Harvey Perr and Ann Magnuson, actors in *Sleepwalk*, and Suzanne Fletcher, who starred in both films.

The reason behind Driver's current popularity was apparent when the audience broke into applause as the credits rolled on each film. Their affection and delight at the films was clear. This engagement reflects what Fletcher later described as a recent, fresh reaction to Driver's works as they have enjoyed more opportunities at exhibition.

Driver was one of a group of New York artists and filmmakers who produced a bevy of cuttingedge work in New York in the 1980s and 1990s. According to Fletcher, Driver formed a kind of artist group with her longtime partner Jim Jarmusch and musician Phil Kline (who served as the cinematographer and original music composer, respectively, on both films screened at the event). This group, known as No Wave, also included various other artists living on New York's Lower East side, a group that was, according to Perr, protected by their shared relative poverty. Their limited means, in addition to what Magnuson referred to as a pre-AIDS notion of freedom, enabled them to produce more radical and experimental art works together. Magnuson also described the bankrupt state of the city as a whole during this period, where she and her fellow community of misfits took the occasional job to get just enough money to pay for rent and a bit of food.

The first film screened at the event, *You Are Not I*, was thought to be lost forever when the original print was destroyed and only a highly damaged exhibition print remained. As Fletcher related to those in attendance, however, a higher quality print was located by archivist Frances Poole in the collection of writer Paul Bowles, which had been carefully preserved and protected from insects with a thick layer of bug spray. Fletcher also cknowledged Susan Lazarus, who was able to raise funds and digitally restore the newly discovered print. This almost too-goodto-be-true tale underscores the importance of film archives and restoration, as film remains the only high-quality archivable moving image format. The audience at the<sup>t</sup> screening viewed the Blu-ray<sup>®</sup> version of *You Are Not I*, which was incredibly beautiful and did preserve some of the grainy-ness and imperfections that characterize film screenings.

You Are Not I is a haunting and poetic film, relating a mystery that slowly unfolds and never quite resolves, leaving the viewer with an oddly satisfying lack of closure and incomplete comprehension. Indeed, clear plot and narrative closure are not salient aspects of Driver's films. Rather, You Are Not I, composed of long, static shots, highly composed and selective framework, and low contrast grainy black and white images, operates in a much more suggestive, slow unfolding of elements to build a mood and tone that overwhelm any desire for a traditional, logical plot. Driver's films are often described as strange, uncanny, eerie, poetic, odd, surrealist, trance-like, otherworldly, and dream-like, terms that all grasp at the mood that Driver creates in her films-at once distinctive and elusive.

The film opens with Kline's ominous music and a quiet and staid female voiceover describing the "man's world" in which we all exist. We see a slightly high-angle shot of the woman (Fletcher), seated deep in a corner of a room, framed on either side by the outside of edges of doorways, her prairie-style dress partially covered by a dark cardigan on her shoulders, its empty arms draping her sides. She looks upward and to her left with extremely wide, hollow eyes, a dreary and slightly quizzical expression on her face and a pencil and notebook resting in her hands. We next see the same woman outside as she walks in front of a view of two other women gripping onto a chainlink fence. Has she escaped from somewhere (a mental institution? a hospital?), or is she merely walking past the two women? The suggestive imagery and voice-over plant the seeds of such possibilities early on, hinting at the overall mechanisms of suggestion, repetition, and a lack of obvious causality or motivation.





We soon see that a car accident has recently occurred, and the woman watches from a distance as firemen attempt to put out the fires that have enveloped the cars. In a particularly incredible shot, she walks in front of a patch of trees, swathed in what at first appears to be fog or mist, but is soon revealed to be smoke billowing from the cars, which enter the frame as the woman continues to walk towards them. She soon approaches the many victims of the crash, their bodies wrapped in white sheets. She places small stones in their mouths and eventually tries to do so with a single victim when she is stopped by a bystander. The first words we actually see the woman speak come when she repeatedly yells at the man pulling her aside that her sister is dead. Her internal monologue narration has been, for the most part, composed of general observations about being told what to do, about living in a man's world. Particularly matter-of-fact, logical, and rather cold, this voice-over contributes to the dream-like and seemingly unreal quality of the images: Who is this woman? Is she a woman at all or some kind of specter or ghost wandering about? Why is it that the emergency workers do not seem to see her? Where did she come from? Does she know any of the victims of this crash? Or is she mentally ill, having escaped from the same fenced-in place that we saw the other two women contained in earlier?

Getting a ride from a male bystander, she is dropped off at her sister's home. The man explains that she is in shock but not physically hurt. Her sister's inward posture and furtive glances suggest that she is both afraid and confused about why her sister has been brought to her. The voiceover continues as the woman enters the house, declaring shock that her sister seems to have spent all of her money switching the orientation of the house— the staircase, kitchen, and living room are now on the opposite side of the house. The woman sits and her sister brings over two older female neighbors, talking with them furtively and shooting glances at the woman as she sits and stares around the house. We now learn what we had only been able to guess at, that this woman has indeed escaped from some kind of "home" and that her sister is deeply afraid of her. The woman explains through voice-over that she is determined to stay in this "ugly" house, will not speak a word, and that she has the willpower to do so as she works on a "spell."

The deep-focus, long takes, static camera, and occasional point-of-view shots from the perspective of the escaped woman add to the eerie mood of this section, as does the strange atmospheric sound design. Soon two orderlies appear at the door, and as the woman rises to leave, she attacks her sister and forces a stone into her mouth. Here the spell occurs, and a kind of identity switch takes place—the sister is taken away and the woman remains in the house. We see the sister confined in a room, now writing in the same notebook we saw in the woman's hands in the first shot. This miraculous occurrence is never explained fully and ends the film on a decidedly unreal and fantastic note.

The themes of female hysteria and mental illness are elaborated upon in a distinctly imaginative and critical way through the use of the voiceover that places us in a contingent alliance with the escaped woman—we are given access to her inner monologue, which is just strange enough to give reason to believe she does require some kind of psychological intervention, yet also just coherent enough to give question to the idea of her being institutionalized. The magical role switching places the entire film even more firmly into a liminal space between magic and reality, between subjectivity and voyeuristic observation, a positioning that also characterizes *Sleepwalk*. The journey that takes place in *You Are Not I* is, indeed, much like a traditional fairy tale except that it is firmly from the point of view of an unreliable female protagonist who, for better or for worse, is able to escape confinement and pursue justice against her unkind sister.

Sleepwalk has a rich and highly selective color palette, mixing tones of cement with washed-out blues, dark rich shadows, and hyperpigmented jewel tones in the clothing and makeup of the actors. Several reactions expressed during the postscreening Q&A had to do with the palette and its contribution to the eerie, dark, and enigmatic mood of the film. Like You Are Not I, Sleepwalk is also a mystery film of sorts. In this case, tales from an ancient Chinese scroll, when translated and entered into a computer by the overworked Nicole (again, played by Fletcher), begin somehow to come true. The film's dense soundtrack, featuring Kline's original music as well as offputting sound effects and selective foley, likewise contribute to the tone of Sleepwalk. We are again, as in You Are Not I, faced with questions of reality



and magic, subjectivity and objective voyeurism, madness and sanity. This time, it is the city of New York, shot almost exclusively at night, which forms the setting for the events. This fairy tale New York, as Perr explained, was marked by decay and transition, which were especially palpable in the deserted streets at night.

The film focuses on the bizarre events that follow Nicole's translation of the scroll: her outspoken roommate Isabelle (played marvelously by Magnuson) loses all of her hair and Nicole's young son Jimmy is kidnapped. *Sleepwalk*'s circular structure begins and ends with Nicole asleep at the edge of the East River, drawing the audience into the dark, rich, and carefully composed frames, never sure whether what is onscreen is meant to be "real" or fantasy and, perhaps more importantly, whether such distinctions matter in the film at all. The film ends with Jimmy blindfolded beside the river not too far from his mother, who is exhausted from searching for him all night. As with *You Are Not I, Sleepwalk* ends with many questions left forever unresolved—pleasure derives not from clean resolution, but from its open-ended opaqueness.

*You Are Not I* and *Sleepwalk* both touch on feminist issues, including the issue of feminine hysteria/mental illness, single motherhood, female subjectivity, and female empowerment. Some of these issues are stated literally in the voice-overs of *You Are Not I* (the film's title also suggests a firm articulation of female subjectivity), while others are clearly visible in the narratives and formal aspects of the films, particularly through point-of-view camera work. These films relate these feminist issues in non-traditional narrative forms that present events and situations as constantly questionable, fantastic and magical and yet also grounded in the long takes and static camerawork that embed them in reality. Comparisons to such filmmakers as David Lynch, David Cronenberg, and Jarmusch come to mind, as do aspects of the work of John Waters (especially his use of color and period costuming) and Tim Burton (the palette and camerawork in Beetlejuice. for example). Yet, Driver's films stand apart, expressing variations on her particular tone, subject matter, and sensibility that are the mark of a truly fantastic director working collaboratively with a group of fellow filmmakers. Although Driver was unable to attend the May 1st screening as originally planned, her absence was owing to her plans for creative work and that is a hopeful sign that she will continue to be able to create films. Through future screenings and events like "Stranger Than Fairy Tales," her work will continue to build the critical and popular following that it so rightly deserves.

Linda Juhàsz-Wood is a student in Cinema and Media Studies and a writer for *CSW Update*.



## QUEERS OF COLOR: SUBJECTS AND OBJECTS ON-SCREEN AND BEHIND THE SCENES



HIS SUMMER, Mirasol Riojas will teach a course is devoted to an analysis of representations of lesbian, gay, bisexual, transgender, and gueer-identified people of color in documentary and narrative films and videos made by U.S-based and non-U.S.-based filmmakers. Students will consider the social and historical contexts in which the films and videos were made, as well as the texts' functions as social and political tools, and artistic productions. One of the driving forces behind our analyses will be the intersection of race, class, gender, and sexuality, which informs the construction of identity and difference. Of particular interest will be the production of queer identities and the ways in which gueer genders and sexualities are racialized, appropriated, and stereotyped, as well as the ways in which they subvert dominant understandings of queer

subjects of color. Students will build a strong vocabulary of film terms that will aid in their analysis of film as a formal construct, which has the potential to shape and subvert dominant conceptions of personal and national identity.

news

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# CSN update APRIL 2012

#### KEEP IT GREEN! sustainability tips and techniques



# KEEP IT GREEN! *sustainability tips and techniques*

#### SAVE WATER!

Did you know that Americans use 127% more water than we did in 1950 and almost 95% of the water we use goes down the drain? As clean drinking water is becoming more scarce, it is time to think about ways that we can decrease our water consumption. Thankfully, there are so many things you can do to decrease your water use at home:

- Save almost 4 gallons of water by turning off the faucet while you brush your teeth.
- Take shorter showers to reduce water waste.
- Install a low-flow showerhead in your bathroom.
- Make sure all of your faucets have a faucet aerator

-Lindsey McLean

#### ucla center for the study of women



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