

# Q&A: SUSANNA HECHT

*Early explorers/scientists in Amazonia—Elizabeth Agassiz, Emilie Snethlage, and Odile Coudreau—are the focus of Professor Susanna Hecht's current research project. She talks about how she got interested in studying these women and how the project relates to her other research in Amazonia.*

Dear CSW Community--

**O**n November 1st, I will begin a two quarter administrative leave from the directorship of CSW, running from November 1st, 2012 to June 30th, 2013. I will be teaching in winter quarter and will have a sabbatical in spring. Over the period of this leave, I will continue to manage CSW donor relations and serve as PI for the CSW NEH project, "Making Invisible Histories Visible." In stepping away from the directorship, I am looking forward to some concentrated writing time and research travel, but will of course miss the CSW community. Over my last seven (!) years as director, CSW actively fostered faculty, graduate student, and undergraduate research on dynamic and diverse topics relating to our mission areas. We have cultivated

independent intellectuals in the community through the research scholars program. CSW has also enhanced and improved the UCLA climate through recruitment and retention activities, research and professional workshops for faculty and graduate students, and generative collaborations with partner units—the Department of Gender Studies, the Ethnic Studies ORUs and Departments, the Office of Faculty Diversity and Development, as well as the College divisions and professional schools that make up UCLA. We have had considerable success in our grants writing and fundraising activities and have maintained and grown the intellectual community for which CSW has always been known. I am delighted that Professor Rachel Lee, currently CSW Associate Director, has agreed to serve

as Interim Director starting tomorrow. She will continue her dynamic research project, Life (Un)Ltd, this year, bringing to campus a series of speakers and continuing to lead the LU working group project that has drawn faculty from throughout the campus. In spring quarter, she is planning, with new UCLA faculty member Allison Carruth, a daylong symposium on the politics of seeds that will involve speakers, performers, and activists. I look forward to participating in the wonderful activities Rachel has planned this year, in a different role but with no less enthusiasm.

All the very best,

*Kathleen McHugh*

october 2012

CSWupdate

**Susanna Hecht is Professor of Urban Planning at the UCLA School of Public Affairs. Her research interests include the political economy of tropical rain forest development; women in development; international environmental politics; and environmental history. Her books include *The Scramble for the Amazon and the "Lost Paradise" of Euclides da Cunha* and her prize-winning classic *Fate of the Forest*. She received a CSW Faculty Development grant in 2010 to support her research on Elizabeth Agassiz, Emilie Snethlage, and Odile Coudreau.**



# Q&A: SUSANNA HECHT

Your newest project, *Amazons of the Jungle: Three Nineteenth-century Female Scientists in Amazonia*, looks at the lives of three little-known female explorers/scientists in Amazonia, Elizabeth Agassiz, Emilie Snethlage, and Odile Coudreau. What sparked your interest in them?

Amazonia has been so much the realm of male explorers whose central focus was either biology or conquest that it has completely obscured, rather ironically given the name of the place, the role of women in the region in any capacity. A wonderful compendium of historical studies by Maria de Conceição Incão called "Do women exist?" (*A Mulher Existe?*) focused on the lack of attention to women in the economic and social life of the region. This was a landmark study since most of the other studies of women in Amazonia have basically been ethnographic studies of women

in tribal contexts, with very little attention to the sociologies and contributions of women. What is clear is that class differentiation was very important in terms of women's roles. Indigenous groups, Detribalized natives, *quilombo* (slave refuge) dwellers, backwoods dwellers and urban householders—the lowest class echelons—had women who were carrying out key agriculture and landscape management tasks, who moved around quite independently, were themselves important practical (what we call "folk") scientists and healers, and active in regional commodity markets. Elite women were maintained rather like hot-house flowers, barely literate, and basically in seclusion most of the time. For reasons of class, these three women, Agassiz, Snethlage and Coudreau would have had a lot of experience with elite women, and under most circumstances would not have encountered

women of different classes except as servants. It's important to remember that servants were slaves when Agassiz traveled and were members of the household in the time of Coudreau and Snethlage with very defined domestic mores and tasks. Most women traveled little outside their social circles and limited geographies.

In their capacities as women under powerful male protection (husbands, in the case of Agassiz and initially Coudreau, and the Director of the Para Natural History Museum, Emilio Goeldi, in the case of Snethlage) and their scientific interests, they experienced a rare international mobility, one where Amazonian circumstances of many types would simply transform them. Agassiz and Snethlage were already proto-feminists, privately educated, monied and visionary enough to ultimately head up scientific and

educational institutions. Their explorations required that they depend on local knowledge of place, biotas and practices and much of what they studied, including in the case of Snethlage early ethnographic studies and research on ethnobotany required local informants. Rather than proving theories, as was the case for Agassiz and Goeldi, these women actually understood that the scientific advancements unfolding in the Amazon depended profoundly on transliteration of local knowledge systems. And their lives depended (especially Coudreau) on locals managing their transits of the rivers and their survival in areas completely unfamiliar to them. They thought people and women were important for the tropics, not just impediments to some better class (and race) of colonists.

*How does this project relate to your work on the Amazon and social/cultural life of forests?*

My interest in this topic comes from an analogous experience: the local knowledge and landscape management of Amazonians is profound, and women are active protagonists in many ways in indigenous, *quilombo*, *caboclo* (backwoods person) systems. I think this kind of knowledge and practice was also instrumental in shaping a lot of modern researchers on inhabited environments in tropical systems. The great work done by female Amazon scholars is probably not getting

the recognition it deserves, and because the institutional structures have blinded people to just how much stuff in the economies and the sciences is being carried out by women in Amazonia.

Where the work is most seminal is in human manipulation of landscapes. Christine Padoch, Katherine Kainer, and Elaine Elizabethsky—ethnobotanists all—have documented just how significant the knowledge systems are and how profoundly different the epistemes are about uses, medicines and practices. My work on the Amazonian Black Earths (high fertility anthropogenic soils) was carried out with Kapayo women agriculturalists and showed—what had been the big mystery about these soils—how they were produced. Women scholars have been especially curious about human uses and manipulations of landscapes—the way of looking at the ecological systems and useful plants, and how places are shaped to accommodate them. They are able to bring all the tools of science and social science to bear on the ways landscapes are configured in complex ways, so that while we may see them as wild, they are “domesticated” in the emic Amazonian way. Partly this is a feature of style: tropical scientists often have a jungle boy, big shot western explorer approach to the tropics; they may not know the language and may be brusque to those around them.

Women can certainly behave badly too, but if you want insight, rather than just “service”—handle a boat, run a transect—a curious rather than curt approach is much more rewarding, and if you are interested in how people can sustain and use the forest, then being able to blab about gardens, fruit trees, animals, cooking and babies builds a lot of bonds and discussions about how actually the landscape works for them and how also it could work over the long term—and what its adaptive capacity might be in terms of climate change, new economies, and so on. What are the forms that resilience takes in these systems whether these are social or ecological? What enhances or undermines these? The social lives of forests has to be explained by the people who live there. I don’t want to make an essentialist argument, but women scholars have played a significant role in understanding inhabited environments and the political ecologies of tropical development because they are less caught up in the imaginary of pristine systems, and primal jungles as the *sine qua non* of tropical landscapes. What archeology, anthropology, agroecology and ethnobotany increasingly reveal is that “untrammelled” forests often have a human handprint somewhere in their past and often their present.

So to get back to my three Amazons, they “saw” women doing things in these landscapes

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and economies and having agency and full lives in a way that the wives and daughters of the elite did not. Each of these women carried out extraordinary expeditions in the Amazon, all were shaped by and derived considerable authority from these experiences, and all made durable contributions to tropical literatures either as traveler documents or scientific reports. All three were seminal in ways that transcended their science and all insisted on better scientific training for women. Agassiz' Brazilian time made her adamant about the necessity of formal educational institutions for women outside the home and matching the rigor male training. Her observations on Amazonian nature and society made her book, *Travels on the Amazon*, a durable classic. Her rural sociology is insightful: She was aware of the implications of the expanding rubber economy and the military impressments for the Paraguay war left many enterprises under the management of women. She was especially struck by the capacities and freedoms Amazonian women had compared to their upper class counterparts who lived in domestic seclusion.

Emilie Snethlage, (who has a seat at Judy Chicago's "Dinner Party") was an ornithologist who, under the patronage Emilio Goeldi came to the Amazon in 1905, and at the age of 37, began her tropical research career. She carried out remarkable travels for her avian ecological studies on the Xingu, Tapajos, and

Tocantins and died in 1929 while collecting on the Madeira River. She also published early ethnographies. Snethlage was the first women to hold a scientific directorship in Brazil when, in 1914, she became the head of the Para's Goeldi Museum. She worked also at the Natural History Museum in Rio de Janeiro, where she met, influenced, and sponsored a young female scientist, Berta Lutz. Lutz is considered the "founder" of Brazil's feminist movement and, with Snethlage, lobbied relentlessly for women's rights and suffrage. Lutz became the first woman federal deputy in Brazil. Nationally, Snethlage was engaged with access to scientific education for girls, echoing the concerns of Elizabeth Agassiz (who cofounded and was the first president of Radcliffe College).

*Your new project seems to be about how the forest changed/affected these three women. Did visiting the Amazon change you? How did you get interested in studying this region in the first place?*

I was profoundly influenced by the Amazon, and it has become a kind of parallel life that I live. I go almost every year and have taught at Brazilian institutions as well as Amazonian ones for extended periods of time. It changes a lot every time I go and my questions differ as well. It's an Amazon life: as the great Brazilian writer, Euclides da Cunha wrote: "It's the last unfinished page of Genesis."

Elizabeth Everton received the CSW Mary Wollstonecraft Award in June of 2012 for her dissertation, titled "Sisters and Soldiers: The Representation and Participation of Women in the Antidreyfusard Movement." It explores gender relations in the early French extreme Right through a study of gendered images, narratives, and roles in nationalist and antisemitic milieux during the Dreyfus Affair.

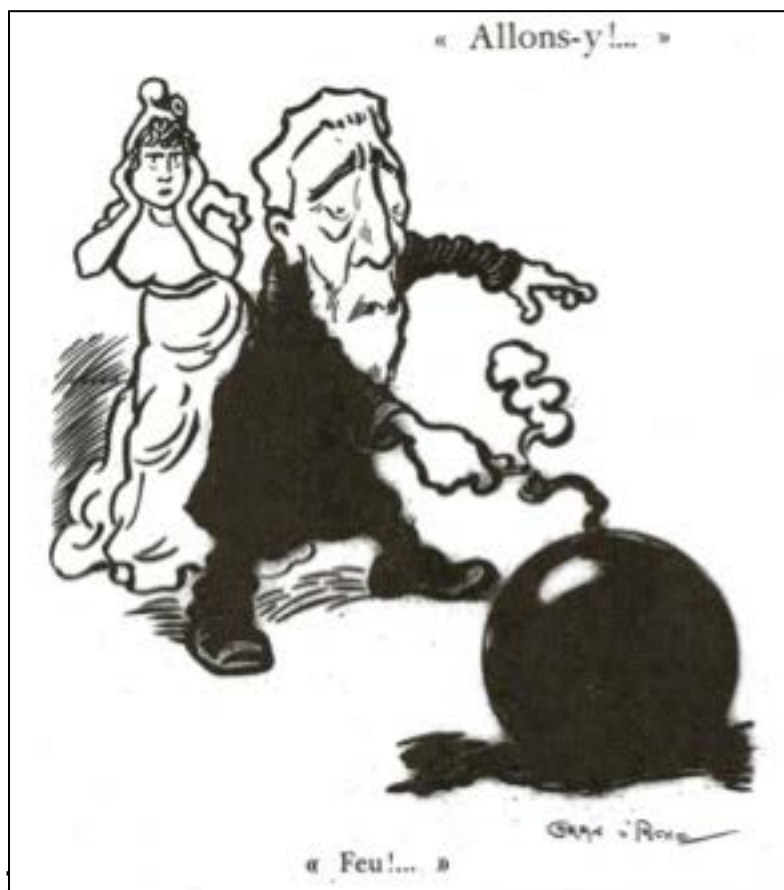


# SISTERS AND SOLDIERS

## The Representation and Participation of Women in the Antidreyfusard Movement

by Elizabeth Everton

IN SEPTEMBER 1894, an agent of the French Intelligence Bureau discovered a list of French military secrets in a wastebasket at the German Embassy in Paris. This document was quickly misattributed to a Jewish officer, Alfred Dreyfus, who was convicted in a hasty court martial and sentenced to deportation in perpetuity. Over the next four years, his sentence was challenged by allies, called "dreyfusards," who found in the effort to reopen the case a quasi-mystical quest in defense of truth, justice, and liberal republican ideals. They were countered by others, the "antidreyfusards," who saw truth as less important than the well-being of the nation or who believed that, being Jewish, Dreyfus was necessarily a traitor. In French history, memory, and culture, the Dreyfus Affair is a red-letter event – the cradle of the contemporary Left and Right and the birthplace of the public intellectual. It is a daunting subject for a researcher, not only because of the enormous body of literature around it but because its very significance has given it a degree of impenetrability. There is a certain difficulty in breaking through to the event itself, in asking different questions when faced with such familiar faces and texts.



When I entered the Department of History at UCLA, I had no thought of tackling this particular challenge. It was not until my third year of graduate school, spent at the *École des Hautes Études en Sciences Sociales* in Paris, that I started to consider it as a project after enrolling in a year-long seminar on intellectuals' involvement in the Dreyfus Affair. By the end of the year, I had become fascinated by the Affair: by its realignment of French politics, society, and culture; by the passions it roused in so many individuals and groups; and by the opportunity it offered those excluded from power, such as women, to claim political voices. It was this last element that particularly piqued my interest. French women in the 1890s were legally subordinated to men and systematically denied political and civil rights. The womanly ideal was domestic and maternal; most people felt that women's place was in the home, not at the political rally. Looking closely at the dreyfusard and antidreyfusard movements, however, I found numerous women engaging in political activity through informal channels—by attending meetings and rallies, joining political organizations, fundraising and donating, and signing petitions. Liberal and socialist dreyfusards and conservative and reactionary antidreyfusards alike depended on their female adherents and made celebrities out of the women involved in the Affair.

The disjunction between discourses of domesticity and day to day political practice was especially marked among the nationalist,

antisemitic, conservative, and religious antidreyfusards. Here were individuals and organizations driven by a sort of hyper-masculinity couched in militaristic terms and enacted through brutal street violence; here were social reactionaries who shouted louder than anyone about the supposed withering away of traditional mores. And yet antidreyfusard writing was rife with stories about women who left their homes to assume male roles, abilities, and even identities, while antidreyfusard organizations sought out female members even as they espoused traditional gender norms and identified themselves as the last bastion of masculinity. This is not to say that the presence of women within antidreyfusism was unproblematic. The value placed upon female action depended on its immediate circumstances; it was expected to be reactive, contingent, temporary, and distinct from and complementary to that of men. Only with these safeguards in place could antidreyfusards situate women within their effort to reclaim the nation without endangering what they saw as its essential values.

The paragon of this form of antidreyfusard womanhood was Berthe Henry, whose husband, an officer in the Intelligence Bureau, had forged documents to shore up the army's case against Dreyfus. Thrust into the public eye following the discovery of these forgeries, "the widow Henry" quickly became an antidreyfusard heroine, at once the quintessential victim of an imagined Jewish-liberal cabal and her own avenger. In the former capacity, her

"feminine" suffering was presented as emblematic of the suffering of the nation; in the latter, she assumed elements of her husband's masculine identity not only as head of the household but as an officer in the French army and an important witness against Dreyfus. Encouraged by the antidreyfusard press, Henry claimed the prerogative of defending her family's honor, a duty that, in the Third Republic, was both exclusively masculine and in itself constitutive of manhood; she threatened physical violence to those dreyfusards she considered adversaries; and she took the stand at Dreyfus's 1899 retrial to testify not only in lieu of but *as* her husband.

Taking Berthe Henry as a starting point, I embarked on an odyssey across antidreyfusard mentalities. Her actions at Dreyfus's retrial—particularly a staged confrontation with a dreyfusard witness—provided a key to a recurring theme in antidreyfusard writing and imagery: stylized and dramatized interactions between antidreyfusard women and dreyfusard men. Through these, I uncovered a fundamental epistemological difference between dreyfusards and antidreyfusards concerning the criteria of truth. Whereas dreyfusards believed in an objective, pre-existing truth, antidreyfusards identified truth with the credibility of the truth-teller, as defined by his or her interactions with others. Antidreyfusard writers and artists represented this subjective and immediate truth in scenes of women—perceived, in the nineteenth century, as fundamentally untrustworthy—demonstrating their



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credibility by confronting and exposing deceitful dreyfusard men. This theme is particularly prevalent in the work of caricaturist Caran d’Ache, who plumbed the ambiguities inherent in this understanding of truth in images featuring sexually or physically aggressive women identifying and rejecting dreyfusard men.

Antidreyfusard writers saw in Henry’s broken family a symptom of and metaphor for a nation in crisis. As a palliative, they offered a different form of family in the shape of the league—the primary site of antidreyfusard political association—conceptualized as a family of brothers and sisters, in which each member, male or female, had a role to play. The roles offered to female league members tended to be subordinate to those of men, but women’s responsibilities were nonetheless considered to be valuable duties to be carried out on behalf of France. One of the most significant of these was consumer action, a specifically female form of political participation. Buying from approved merchants and boycotting Jewish businesses offered female league members a public presence different from that of men and fostered the development of a collective identity.

As a touchstone for the modern French Left and Right alike, the Dreyfus Affair and its presentation in the press and other media shaped the conceptualization of political and cultural phenomena long after its close. Representations of women, weighted with the baggage of a society that placed a premium upon a clear delineation of gender roles and for which the blurring

of these lines was troubling and powerful, were developed and deployed in order to smooth over the complexities and permit navigation of a traumatic event. Women’s participation in the antidreyfusard movement allowed it to claim universality and relevance beyond the Affair. Indeed, the heirs of the antidreyfusard movement—conservative and extreme right-wing groups in twentieth-century-France—drew upon the models of political engagement and rhetoric of gender forged in the Affair. This lineage is seen even today – Marine Le Pen, who recently succeeded her father as leader of the extremist National Front, in many ways recalls her antidreyfusard foremothers.

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*Illustration credit:* Caran d’Ache, “Allons-y!...,”  
*Psst...!*, 10 September 1898.

**Ellen-Rae Cachola is of Ilocano descent and from Maui, Hawai'i. Her doctoral work in the Department of Information Studies examines how women's demilitarization groups have community based archival practices that redefines research and inspires socially relevant knowledge production. She has participated in the International Women's Network Against Militarism biennial gatherings since 2004 and has published articles in *InterActions*, *Walang Hiya*, *Foreign Policy in Focus*, and *Peace Review*. She received a CSW Travel Grant in 2012.**

# Accessing Community Archives of Political Histories

*The International Women's Network Against Militarism  
8th Gathering in Puerto Rico*

by **Ellen-Rae Cachola**

COMMUNITY ORGANIZATIONS produce records because they engage in organizational functions<sup>1</sup> and have archives of historical value.<sup>2</sup> Although they do not have the resources to create climate-controlled, high-security archives—like, for example, academic archives, government archives, or established heritage institutions, communities find ways to get their messages across to wider publics. The International Women's Network Against Militarism

(IWNAM) (previously named the East Asia–U.S.–Puerto Rico Women's Network Against Militarism) has been organizing biennial international meetings since 1997, bringing together women who are activists, policymakers, teachers, and students to strategize about the negative impacts of militarism and to redefine security. The meetings initially included women from Okinawa, South Korea, the Philippines, and the U.S. but expanded over time to include

women from Puerto Rico and Vieques, Hawai'i, Guåhan<sup>3</sup>, Australia, and the Marshall Islands.<sup>4</sup> I have been a participant of the IWNAM since 2004 as a delegate, video documentarian, meeting organizer, note taker, and conference-call coordinator. In my doctoral work, I am also studying archival systems. In February 2012, I attended the IWNAM 8th Gathering, titled “Forging Nets for Demilitarization and Genuine Security,” in Puerto Rico to understand how

its archives create historical understanding in order to share with others their interpretation of reality.

Traditionally, information in IWNAM has been transmitted orally. Sometimes paper flyers and e-flyers have been created to bring together communities, in which information is transmitted orally or performatively or through other externally produced records—such as film—that transmit information visually, auditorily, and textually.<sup>5</sup> The IWNAM meetings have been made possible by grants to fund international gatherings, which included travel support for low-income participants. Agendas for meetings have been created. Partner organizations have produced reports or brochures for exchange at the gatherings. Correspondence from phone calls, faxes, letters, and emails have addressed logistics, accommodations, meeting locations, and plans for community visits.<sup>6</sup> News clippings have been translated and sent after a gathering to show how a particular meeting was represented in various types of media. Other types of ephemera about local campaigns have also been exchanged. Final statements synthesizing the information exchanged have been written during the meetings and disseminated to public networks.<sup>7</sup> These grants, agendas, reports, correspondences, notes, statements, and ephemera are archival

records because they are traces of IWNAM's function and history.

The content of records is as important as their material form.<sup>8</sup> The meanings of records are produced through the context of their creation.<sup>9</sup> For more than fifteen years, IWNAM has been bringing together women who have been organizing, researching, and discussing the negative impacts of militarism across the Asia-Pacific, U.S., and Caribbean. Their research and communication has identified structural imbalances of power between countries and understandings of history. In previous meetings, participants at IWNAM meetings have discussed the impacts of militarism in the Asian region, such as the Status of Forces Agreements in South Korea and Japan and the Visiting Forces Agreement in the Philippines, which prioritize the hosting of military bases for U.S. geopolitical interests because of the political-economic dependencies these countries have with the U.S.<sup>10</sup> and their own nation-state development.<sup>11</sup> These areas—Puerto Rico, the American West and Southwest, Guam, and the Philippines—all have a history of being occupied by Spain.<sup>12</sup> In 1508, Puerto Rico was transformed into a node within the Spanish imperial network<sup>13</sup> expanding into North,<sup>14</sup> Central, and South America<sup>15</sup> and the Pacific region.<sup>16</sup> Then Puerto Rico, along with Guam

and the Philippines, was transferred to the U.S. after the Spanish–American War and the Treaty of Paris of 1898.<sup>17</sup> The occupation of Hawai'i by the U.S. was a byproduct of U.S. expansion into the Pacific after the Spanish-American War.<sup>18</sup> As a result, these lands were incorporated into global imperial schemes, such as hosting military infrastructures, missions, and homes of military personnel.

IWNAM's community archives, for example, are filled with the histories and experiences of people upon whom these imperial infrastructures were imposed.<sup>19</sup> In 1997, the IWNAM brought together women's organizations from Okinawa, South Korea, and the Philippines that provide services and counseling to prostituted and civilian women and children who have experienced sexual abuse by military personnel. They also advocated for Amerasian children who have been born from these interactions and who often have been abandoned by their military fathers.<sup>20</sup> There are also cases of women and children being raped and killed by military personnel.<sup>21</sup> Because courts in South Korea, Japan and the Philippines are tied by legal agreements that facilitate the military presence, legal justice for many of these women and children is difficult to achieve.<sup>22</sup>

IWNAM materials also document the experiences of those who are recruited into the

military and then witness injustices and power imbalance during and after their service.<sup>23</sup> For example, Oscar López Rivera, a Puerto Rican immigrant living in Chicago, served in the military during the Vietnam War. During his service, he witnessed injustices against both the Vietnamese and Puerto Rican peoples. When he was honorably discharged and returned to the U.S., he observed drug abuse and problems in education, health, housing, and unemployment in the Puerto Rican community, problems that state services failed to address. In response, he became a community organizer and worked to implement bilingual education, integration, and educational programs for the incarcerated. In addition, he founded an alternative school and started health and drug rehabilitation clinics. Rivera joined the Puerto Rican Independence Movement. In 1981, he was imprisoned for seditious conspiracy for being part of the Armed Forces of National Liberation and was sentenced to 70 years in prison, although he was not accused or convicted of causing harm or taking a life.<sup>24</sup> Puerto Rican Human Rights activists continue to advocate for Rivera's release,<sup>25</sup> arguing that Rivera's was trying to further the right of Puerto Ricans to self-determination and independence from colonialism, which is a crime against humanity.<sup>26</sup>

## International Women's Network Against Militarism 8th Gathering: "Forging Nets for Demilitarization and Genuine Security"

Thursday, 05 April 2012 12:18

### DECLARATION

**International Women's Network Against Militarism  
8th Gathering: "Forging Nets for Demilitarization and Genuine Security"  
February 19-25, 2012 – Puerto Rico**



The 8th Gathering of the International Women's Network Against Militarism, the 19-25, 2012, reunited 26 women from 26 countries gathered in Puerto Rico. Women from the Philippines, Guahan (Guam), Jeju Island, South Korea, Hawaii, and the United States gathered with their counterparts in Puerto Rico to discuss the impact of military threat and develop strategies to address the impact of militarism, military cooperation, and systems of oppression and oppression based on gender, race, class, nationality

First, we express our dissatisfaction with the situation faced by our colleague from the Philippines, Corazón Valdez Fabros, who was

**International Women's Network Against Militarism featured on [www.isiswomen.org](http://www.isiswomen.org)**

At the IWNAM gathering in Puerto Rico in February of 2012, a declaration was developed and disseminated that addressed the global nature of militarism and described simultaneous military infrastructural developments in Jeju Island, South Korea, Okinawa, the Philippines, Guahan, and Hawaii.<sup>27</sup> In all these locations, the military has become part of the infrastructure, made possible by histories of imperialism

that have become normalized partly because of legal systems that do not question militarism. Even though Puerto Rican social movements have advocated for the closure of U.S. naval bases in Vieques, for example, Roosevelt Roads continues to be controlled by the U.S. Navy. The community of Ceiba is dealing with the "commercial auction of land at the former Roosevelt Roads Navy Base and the exclu-

sion of the people of Ceiba from future use and control of this land.”<sup>28</sup> Even though it is contaminated, the land is set to be sold for a luxury tourist resort called the Caribbean Riviera.<sup>29</sup> In addition, Vieques continues to deal with unexploded U.S. Navy ordnance on and surrounding the island.<sup>30</sup> The recent case *Sanchez et al. v. United States* was an effort by Vieques residents to sue the U.S. government for negligence, due to the health problems allegedly caused by military exercises and weapons testing on Vieques. The case was dismissed by the Court of Appeals for the First Circuit. Chief Judge Sandra Lynch, one of the three judges on the panel, commented that courts should be cautious about interfering with the exercise of military authority. The protests of another judge on the panel shed light on “sovereign immunity,” or the protection of the U.S. government from being sued for the impacts of military activities on civilians, and even for injuries claimed by soldiers and their families as stemming from their service.<sup>31</sup>

These examples highlight the political context and reality that underpins the communication efforts of IWNAM. At IWNAM meetings, women can share information at grassroots and international levels about how militarism functions in their own contexts. IWNAM produces records that educate its members and the public about the interconnections between the issues they

research and address. The community archive, in this context, is in the historically and culturally informed organizational structure, values, and intentions through which the IWNAM organizes activity and produces records that embody the development of their collective knowledge. This community prioritizes research, communication, and action that facilitate deeper understanding of how to intervene and reconfigure the ways in which the lands, oceans, and people of the world have been integrated into dangerous, systemic relation to one another. Community archiving respects each organization’s existing modalities for context creation and preservation and for exchange and access to knowledge. Recorded information is created and passed on through oral, written, and visual forms. Community experience is gained through engaging with the functions and development of the organization and witnessing the lived evidences. In turn, community-based archival access triggers an embodied cognition to the implication of this knowledge about the current reality. The vision of this global community is still ongoing and seeks more people to join in this inquiry into how security can be redefined now and for the future.

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#### NOTES

1. Italian archivist Luciana Duranti has written about records as being integral to organizational functions. However,

her focus was that institutional records of the state were archival because of their legal value. See Duranti, Luciana. *Diplomatics: New Uses for an Old Science*. Metuchen, N.J.: Scarecrow, 1998. However, I argue that communities’ records are archival from a postcolonial historical perspective. Postcolonial Studies, particularly the work of the Subaltern Studies Collective, has articulated that there are different understandings of time that coexist in societies that have been colonized, because colonialism creates stratified hierarchies within society. See Fernández, María. “Postcolonial Media Theory.” *Third Text* 13.47 (1999): 11-17, and *Selected Subaltern Studies*. Ed. Ranjith Guha and Gayatri Spivak. Oxford: Oxford UP, 1988. As such, institutions and institutional record creators were not the only ones existing in society: there were also those who lived outside or resisted the institution. My concept of community archives is based on the historical perspectives that are outside or resist the institutional narratives, and these groups also have their own organizational systems that produce records. While appraising the records of communities, I found that they too are associated with functional, procedural, historical, and research aspects of the organization’s development. See Penn, Ira A, et al. “Records Storage.” *Records Management Handbook*. 1989. 181-212.

2. Archival scholar Andrew Flinn researched the archives of radical community organizations in U.K., recognizing the records that they have kept and preserved over time but were wary of deeding to the university or other established archival institution due to issues of trust and access for the community. Also, the community’s desire to keep the records within the community was part of maintaining the value of the information within the community. Flinn, Andrew. “Community Histories, Community Archives: Some Opportunities and Challenges.” *Journal of the Society of Archivists* 28.2: 151-76. 2007.
3. Indigenous name for Guam. In Chamorro, *Guåhan* means “we have.”
4. Women for Genuine Security. Projects: International Network Meetings. *Women for Genuine Security*. Accessed 27 September 2012.
5. A film that is associated with women who are part of the International Women’s Network Against Militarism is *Living Along the Fenceline*, produced by Lina Hoshino.
6. I would like to thank Gwyn Kirk for access to her personal and professional archive in order to identify records connected to IWNAM’s history. Gwyn Kirk is the cofounder of Women for Genuine Security (WGS) and IWNAM. WGS is the U.S.-based partner of IWNAM.

7. Most of these statements are archived at Women for Genuine Security's website within each of the descriptions of the past meetings.
8. Drucker, Johanna. "Entity to Event: From Literal, Mechanistic Materiality to Probabilistic Materiality." *Parallax* 15 (2009): 8-17.
9. The idea of records' context of creation draws from the Recordkeeping Continuum Model. An aspect of this model illustrates how an event can spark documentation into a record; the record is then archived, which then becomes a source that informs collective memory. I draw from this conceptualization to understand the phenomenon of the IWNAM's record creation process, and how they build a discourse about the issues they face as they engage and integrate data coming from countries of partner organizations into their framework. For the Recordkeeping Continuum Model, see McKemmish, Sue, Michael Piggott, Barbara Reed, and Frank Upward, eds. *Archives: Recordkeeping in Society*. Wagga Wagga: Centre for Information Studies, Charles Stuart University, 2005.
10. Kirk, Gwyn, and Carolyn Bowen Francis. "Redefining Security: Women Challenge U.S. Military Policy and Practice in East Asia." *Berkeley Women's Law Journal*.
11. Morgan, Joseph. "Porpoises Among the Whales: Small Navies in Asia and the Pacific." *East-West Center Special Reports* 2 (1994): 5.
12. From an archival history perspective, Spain is an example of a highly bureaucratic government that left behind archival traces of its imperial and colonizing activities. For a history of Spanish in the American West, see Stawski, Patrick Alexander. "Records for God and King: The Documentary System of the California Mission Period." Thesis. University of California, Los Angeles, 2006. The American Southeast, South, and Southwest are also documented as being impacted by Spanish contact. Evidence of this can be found in the Archivo General de Indias. A traveling exhibit of records from this archive presented this information. See Historic New Orleans Collection. *Threads of Memory: Spain and the United States*. Exhibit. New Orleans, LA: November 2010.
13. Reinat-Pumarejo, María and Mariluz Franco-Ortiz. "Report on Puerto Rico." International Women's Network Against Militarism. February 2012: 8-9. Also, the evidence of Spanish imperial development can be found the infrastructural and architectural design of San Juan. See Rodríguez, Edwin R. Quiles. "San Juan Tras La Fachada: Una Mirada Desde Sus Espacios Ocultos (1508-1900)." Instituto de Cultura Puertorriqueña: 2007.
14. Historic New Orleans Collection. *Threads of Memory: Spain and the United States*. Exhibit. New Orleans, Louisiana: November 2010. This collection exhibited archival records from Archivo General de Indias, the main institution in Seville, Spain, that managed records coming from the Spanish colonial territories in the New World, particularly North America.
15. El Camino Real is an example of Spanish colonial legacy that linked South, Central, and North America, as it was the vein of commerce and evangelism that served Spain's imperial presence in that region. Dutton, Davis, ed. *Missions of California: A Westways/Comstock Guide*. New York: Ballantine Books, 1972.
16. The Manila-Acapulco Galleon trade, under Felipe II, facilitated the investment of expeditions to expand trade routes between Spanish colonies in the Americas into the Pacific in order to engage with trade with China and the Moluccas. Guam and the Philippines are among the islands utilized by Spain as stepping-stones to Asia, and were turned into its colonial possessions. See Moriarty, James R. and Mary S. Keistman. "Philip II Orders the Journey of the First Manila Galleon." *The Journal of San Diego History* 12.2 (1966); Schurz, William Lytle. *The Manila Galleon: The Romantic History of the Spanish Galleons Trading Between Manila and Acapulco*. New York: E.P. Dutton and Co., 1939; and Shaw, Carlos Martinez. *Volumen 1: La Formacion De Una Colonial: Filipinas*. Ed. Dolores Elizalde, Josep M. Radera, and Luis Alonson. Consejo Superior De Investigacions Cientificas, n.d. Print. Imperios Y Naciones En El Pacifico.
17. Thompson, Lanny. *Imperial Archipelago: Representation and Rule in the Insular Territories under U.S. Dominion after 1898*. University of Hawaii Press: Honolulu, 2010.
18. Wei, Deborah and Rachel Kamel, eds. *Resistance in Paradise*. American Friends Service Committee: Philadelphia, 1991.
19. Enloe, Cynthia. *Manuevers: The International Politics of Militarizing Women's Lives*. University of California Press: London, 2000.
20. The Amerasian Immigration Act was passed in 1982, providing the opportunity for Amerasian children in Korea, Vietnam, Laos, Kampuchea, or Thailand to be given high preference to immigrate to the U.S. if they were born between 1950-1982 and if they could prove their biological connection to a U.S. military father. In addition to the limits of the criteria, the Act did not include Amerasian children in the Philippines and Japan. See Kirk, Gwyn and Carolyn Bowen Francis. "Redefining Security: Women Challenge U.S. Military Policy and Practice in East Asia." *Berkeley Women's Law Journal* (2000): 259.
21. Sturdevant, Sandra P. and Stoltzfus. (1992) *Let the Good Times Roll: Prostitution and the U.S. Military in Asia*. New York: New York Press. p. 48-165.
22. Kirk, Gwyn and Carolyn Bowen Francis. "Redefining Security: Women Challenge U.S. Military Policy and Practice in East Asia." *Berkeley Women's Law Journal* (2000).
23. According to the National Priorities Project (NPP) analysis of U.S. Discretionary Spending, FY 2013 looks to be distributed in these ways: 1) Military 57%, 2) Education—6%, 3) Government—6%, 4) Housing and Community—6%, 5) Veterans' Benefits—5%, 6) Health—5%, 7) International Affairs—4%, 8) Energy and Environment—3%, 9) Science—3%, 10) Labor—2%, 11) Transportation—2%, 12) Food & Agriculture—1%. *National Priorities Project*. 2011. "Federal Budget 101: Where Does the Money Go? National Priorities Project: Bringing the Federal Budget Home." Website. Accessed 28 September 2012. In addition, NPP found that during FY 2010 there was not a strong correlation between an increase in military recruitment and unemployment; rather they found that there was an increase in applicants, and the applicants were better qualified than in the past. See *National Priorities Project*. 2011. "Military Recruitment 2012. National Priorities Project: Bringing the Federal Budget Home." Website. Accessed 28 September 2012.
24. National Boricua Human Rights Network. "Oscar Lopez Rivera: Biography." Handout. *International Women's Network Against Militarism*. February 2012.
25. "Statement for 8<sup>th</sup> Gathering." *International Women's Network Against Militarism*. Accessed 27 September 2012.
26. Comite Pro-Derechos Humanos de Puerto Rico (Committee for the Human Rights of Puerto Rico). "Campaign Letter to Present Barack Obama." *International Women's Network Against Militarism*. February 2012.
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28. "Statement for 8<sup>th</sup> Gathering." *International Women's Network Against Militarism*. 2012.
29. Reinat-Pumarejo and Franco-Ortiz. "Report on Puerto Rico." *International Women's Network Against Militarism*. February 2012. 8-9.
30. Statement for 8<sup>th</sup> Gathering. *International Women's Network Against Militarism*. 2012.
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## FIELD REPORT FROM TRINIDAD AND TOBAGO BY ALESSANDRA WILLIAMS

# MIXING PUPPETRY WITH ETHNOGRAPHY AT THE ANANYA DANCE THEATRE

On Tuesday, July 17, I boarded a plane destined for Trinidad and Tobago with a carry-on bag full of “hungry ghosts.” I am the puppeteer for Ananya Dance Theatre (ADT), a contemporary dance company created by Ananya Chatterjea with the aim of discussing sustainable solutions to the social and economic crises that impact communities of color. Placing the hungry ghosts beneath the seat in front of me only seems to deepen my uneasiness about the task before me: I must animate these five creatures, whose outstretched tongues, spooked mouths, and protruding bellies are representations of an insatiable hunger and thirst described in Tibetan mythology. Most pressingly, I am the

sole manipulator of these figures for the world premiere of ADT’s work *Moreechika: Season of Mirage*. Since its founding in 2004 in Minneapolis, Minnesota, the Ananya Dance Theatre has presented an annual piece that examines the everyday experiences of historically disadvantaged people, with a particular focus on the environmental challenges women of color face across the globe. Journeying to the Caribbean marks an unprecedented opportunity because ADT will debut *Moreechika* at the National Academy for the Performing Arts in Trinidad on July 27.

Sneaking a gaze at the artists of ADT seated just a few rows behind me makes me ponder how I came to be voyaging alongside these

dancers who have worked for nearly a year to construct a dance production about the human costs of oil extraction. While I serve as the company’s traveling puppeteer, I am also a Ph.D. student in Culture and Performance at UCLA seeking to make my summer experiences a primary subject of my M.A. thesis. Through my work as a puppeteer and a researcher, I am engaging with the ethnographic method of participant observation in order to analyze how ADT’s work creates an important conversation about culture. Additionally, my puppetry allows me to satisfy an ethical requirement of ethnography, which requires that I must contribute to the daily lives of the individuals I am studying. Although my presence

provides fundamental support to the company's work, I am fully aware that my actual entrance into this particular community of dancers relies less on my becoming the puppeteer and more on my past roles as audience member and dancer. Since viewing ADT's first production, *Bandh: A Meditation on Dream*, in 2005, I have been an audience member in four of the company's seven performances and a dancer in *Pipaashaa: Extreme Thirst* (2007) and *Ashesh Barsha: Unending Monsoon* (2009). As a result, I have gained an insider's understanding of their work. More specifically, my ongoing involvement with the company has provided me with the opportunity to interrogate my own research ideas. I speculate that Chatterjea's choreography articulates traditional and classical movement differently in order to reimagine the social and political possibilities of dance in the contemporary. As the jet crosses the Caribbean Sea, I am enthusiastic about how my research with Ananya Dance Theatre in Trinidad will lead me to confirm or disconfirm my current hypothesis.

It is eight o'clock in the morning in Port of Spain. I haul out the day's necessities: banana, granola snack, water bottle, composition notebook, pens, scented oil perfume, Trinidad and Tobago monies, along with a roller bag filled with hungry ghosts and a brand-new projector. I bob my head, tap my toes, and swing my torso to the hip-hop dance-hall

reggae rhythms that boom through the state-of-the-art sound system of master transporter Biggie's shuttle bus during the five-minute drive to the National Academy for the Performing Arts (NAPA), where I will have a full day of activities at the New Waves Dance & Performance Institute. Choreographer and educator Makeda Thomas organized the Institute to present the commissioned works—*Palm Oil Rosary* by Chris Walker and *Moreechika* by Ananya Dance Theatre—and to observe what can emerge when fifty artists converse about and embody contemporary dance from sun up to sundown for two weeks.

I mull over the course of my day: Should I start by working on abdominal strength in Dyane Harvey-Salaam's Pilates class or revive by dripping sweat in Walker's Caribbean dance class? I definitely must take on the refreshing fusion of ballet and Caribbean repertoire in Makeda Thomas's contemporary dance class. I consider whether I can hold off on lunch to exercise the fullest flexing, popping, and stretching capacity of my limbs in Rennie Harris's house dance class at noon. With only an hour to eat, I'll powerwalk down the street to devour a vegetarian roti overflowing with sweet mango chunks and lined with spicy pepper sauce. Hopefully, a stuffed belly will provide me with the sustenance needed to make yet another decision: contemporary African dance technique in Dyane Harvey Salaam's "Forces of Nature"

class or Ras-Mikey C's "Ethio-modern" class? In need of a meditative and cleansing break, I imagine that I can squeeze in fifteen minutes to stretch my soon-to-be weary ligaments before Tony Hall's folk workshop series in the afternoon. At the end of the day, during rehearsal with my ADT comrades, I will be able to use the puppets I have lugged around all day.

By 6 pm, I've discovered ways to initiate movement from my tailbone with Chris, engaged the versatility of my hips with Makeda, increased the fluidity and strength of my legs with Rennie, discovered an ability for opposition in my arms and torso with Dyane, and, after forging a few restorative moments to reclaim my breath, spent nearly two hours immersed in the "Jouvay process." Tony Hall facilitates this method using improvisation, theatre, and self-narration in order to help participants make critical discoveries about the significance of folklore in their daily lives. Carrying long wooden sticks, we march in a tightly enclosed circle, halt at the sound of each other's unified growl to stand on firmly grounded feet, and meet the gaze of the person opposite us to challenge that rivaling combatant to a duel. After spending two hours accessing our inner warrior, he asks us to activate the next stage of the Jouvay strategy: personal storytelling. Although I am now battling complete exhaustion, somehow the



task appears less insurmountable when he notes that sharing stories best constitutes the work of mythology because it is the continuous reconstruction of archetypes from the past that helps us to effectively comprehend the political and social representations in the present. In short, mythology is a creative procedure that we can employ to make concrete connections between historical experience and contemporary reality.

Rehearsal commences at 7:15 pm. I stand with my weight on my bent right leg, hip thrust out, left foot planted diagonally forward, torso in a half-moon shape, and gaze toward the image of a flower being shaped by my left fingertips. We warm up in *tribhangi*, a footwork position that originates from the classical Indian dance genre known as Odissi. When choreographing for ADT, Chatterjea reconstructs the standard motifs that make up Odissi, yoga, and the Indian martial art form Chhau in order to train dancers in a movement aesthetic that transcends the boundaries of rigid, traditional aesthetics. We shift out of the *tribhangi* stance by lifting our elbows into the firm rectangular shape of *chaukha*—another position derived from Odissi—and I begin looking out at my colleagues for some help in ignoring the advancing discomfort in my triceps. Observing the other dancers' unwavering perseverance not only sends a jolt of stamina through my shoulder blades but

also directs my consciousness to the recurring symbols ADT artists engage on a daily basis. Embodying Chatterjea's revision of traditional choreography deepens my eagerness to give definite form to the insight from my experience in the Jouway process.

After balancing in one-legged poses and igniting yogic breaths in extended lunge stretches to complete the warm-up, dancers run through each piece of *Morechika*, in which their dancing bodies illustrate how global oil consumption and manufacturing affects communities of color. In "Almost Gone," Alexandra Eady carefully wraps herself in a large black plastic tarp to show the kind of physical displacement survivors experienced after the 1984 gas pipeline disaster in Bhopal, India. In "Vision," Sherie Apungu and Ananya Chatterjea frame their alarmed eyes with two pointed fingers, drawing the audience's attention to the environmental devastations women of color witness in their communities. In "Chakravuyha," each member of the ensemble form an intricate spiral without any conscious awareness of the role played by each other; their movement depicts the mindless labor that human agents undertake in a capitalist-structured economy. In "Bird," Chitra Vairavan's shaky balance, backbends, and lifeless hand gestures personify the life of a helpless creature submerged in petroleum after the 2010 oil spill in the Gulf of Mexico. In "Plastic

Desire," Orlando Hunter dons a plastic sari to illustrate the complex position of authority held by corporate women leaders such as Maria das Graças Foster, who leads Brazil's state-controlled petroleum company. In "Nightmare," Rose Huey turns her back from the neatly packed ensemble, her shuddering arms foreshadowing how individual competitive actions may lead humans to nearly poke their own eyes out. At the end of "Progress," Sarah Beck-Esmay rises from a scuffle of rolling dancers to be the harbinger of hyperglamour, which shows how the quest for good looks can effectively bewitch us to the point of insanity. In "Beauty," Hui Niu Wilcox prances gracefully around the stage, carrying flowing fabric made of plastic while entirely oblivious to the black lipstick splattered on her face; she illuminates the stupor that might emerge when humans apply petroleum-lined cosmetics to adorn their physique. In "Game," Brittany Radke reminds spectators of a young Kichwa woman in Ecuador currently battling cancer as she rolls over the backs of dancers who completely ignore her terminal condition. In "Tremors of Spring," Lela Pierce paces worrisomely across the stage until she balances steadily in a precarious one-legged position, signaling the need to move beyond merely predicting oncoming environmental devastation, to actively resisting such destruction alongside our neighboring community

members. In “Anchuri!” Renée Copeland re-engages that inner fighter we provoked with the Jouway method by marching courageously onstage, firmly planting her feet, crossing her hands behind her back, and maintaining a fixed gaze outward toward an impinging enemy: she reminds us of Kichwa women and children who fought to protect their land from encroaching oil corporations in 2003. In “Blinding Storm,” I maneuver the puppets into position: each gazes out momentarily at the dancers onstage who bury themselves deeper into a storm of flying rice, and then one by one the hungry ghosts teeter across the screen until their bulging bellies become invisible. I steer them in this manner with the aim of revealing mythical linkages between past and present. In “Occupy,” audience members crowd the stage alongside dancers to participate in forming constellations out of the fallen rice; they become images of the 99% who can grapple collectively for a fair share of wealth and economic sustainability.

At the end of the rehearsal, we sweep up the rice that covers every corner of the stage. I am now participating in my fourth consecutive week of meticulous rice-gathering that follows every full run-through. I manage to find a smidgen of enjoyment in the ritual when I concentrate on my favorite *Moreechika* section: “Anchuri!” I can hardly fathom the spectator who resists the awe-inspiring effects

of those sharp flexed feet and claw-like fingertips from Chhau or those grounded warrior stances and precisely outstretched arms from yoga that seem to effectively annihilate any trace of a potentially threatening outsider. I recall Chatterjea’s reaction when she witnessed my “Anchuri!” enthusiasm for the umpteenth time: “Do the work, Alessandra! Write that auto-ethnography.” Putting aside my woes about having procrastinated the task Chatterjea has assigned, I take pleasure in the fact that my deep immersion in the Jouway process has restored my motivation. More specifically, understanding how archetypes contribute to building knowledge about our everyday existence has re-energized my interests in writing about the relationship between “Anchuri!” and my personal experience. After helping to gather up the last remnants of rice, I pack up the hungry ghosts and climb onto Biggie’s shuttle bus to retire for the night.

Following a week of dancing for over eight hours a day, our schedule continues with roundtable discussions on Saturdays, a weekly event that prevents us from lounging in bed as we would like. Although we stumble into these conversations gulping down coffee and sweetened orange juice in order to rouse from sleepiness, these dialogues provide an important opportunity for exploring the political and social implications of our dancing. Chatterjea is the facilitator of these exchanges,

and she has titled the first roundtable “Contemporary Dance at Home and Abroad: The Global Village.” Crowding underneath the shade provided by the small rooftop, we sit in a circle nibbling on cream-filled pastries and exchanging amusing tales about the back-breaking walks and high-priced cab rides. Our immersion in the hilarity of our stories does not prepare us for Chatterjea’s opening remarks: “The term ‘contemporary’ has been hijacked.” As my eyes dart back and forth across the room to catch people’s reactions, she continues by describing how the word “suggests I must use the West in order to arrive at a contemporary place.” The scowls that had formed on foreheads soften from shock to intrigue when Chatterjea asserts that “in a world ruled by globality,” we can work against the restraints of flattened, universal categories of movement. Suggesting that we revise the diverse ways of moving that are deeply rooted in communities of color across the globe in order to understand how human agents must negotiate the context of their citizenship in everyday life, Chatterjea’s choreography is an act of reinventing that is empowering because she works against the process of simply reiterating traditional motifs and toward the transcendence of the rigid boundaries of classical dance vocabularies. In short, Ananya Dance Theatre is deeply engaged in acts of cultural discovery.

## RUTH REID AND KENT HYDE COLLECTION



**Ruth Reid and Kent Hyde, Santa Cruz, 1951**

**W**ORKING WITH the collections at the June L. Mazer Lesbian Archives is a unique experience, each collection has its own sense of itself, serving as a window into individual lives, formative political moments and the growth and development of the lesbian community. One of the first collections that I processed was the Ruth Reid and Kent Hyde collection. Ruth and Kent were both writers, life-long intellectuals, weavers and lovers. Their collection covers the duration of their relationship of over forty years. What makes this collection so rich is the breadth of materials which includes a large amount of correspondence between Ruth and Kent and an array of their friends and family. These letters range in subject matter and through their reading one can get a sense of each woman's particular sense of humor, specific interests and professional tone.

Throughout their relationship, Kent passed as a man, working in research laboratories and hospitals. Ruth took care of Kent's mother and kept writing. Their political consciousness evolved as they reacted to the dramatic changes in political and social realities in the United States. Also included in the collection is an illuminating interview, conducted by volunteers at the June L. Mazer Lesbian Archives upon Ruth's donation of the collection. After reflecting upon her and Kent's life together, she also delves into the relief and sense of belonging she found once she actively sought out a lesbian community. Turning her efforts to activism in her later years she seems surprised at her and Kent's own aversion to gay and lesbian life. Their collection serves to witness the intricate emotional, political and intellectual lives of these women while simultaneously reminding us



Ruth Reid 1951

West Coast Lesbian Collections

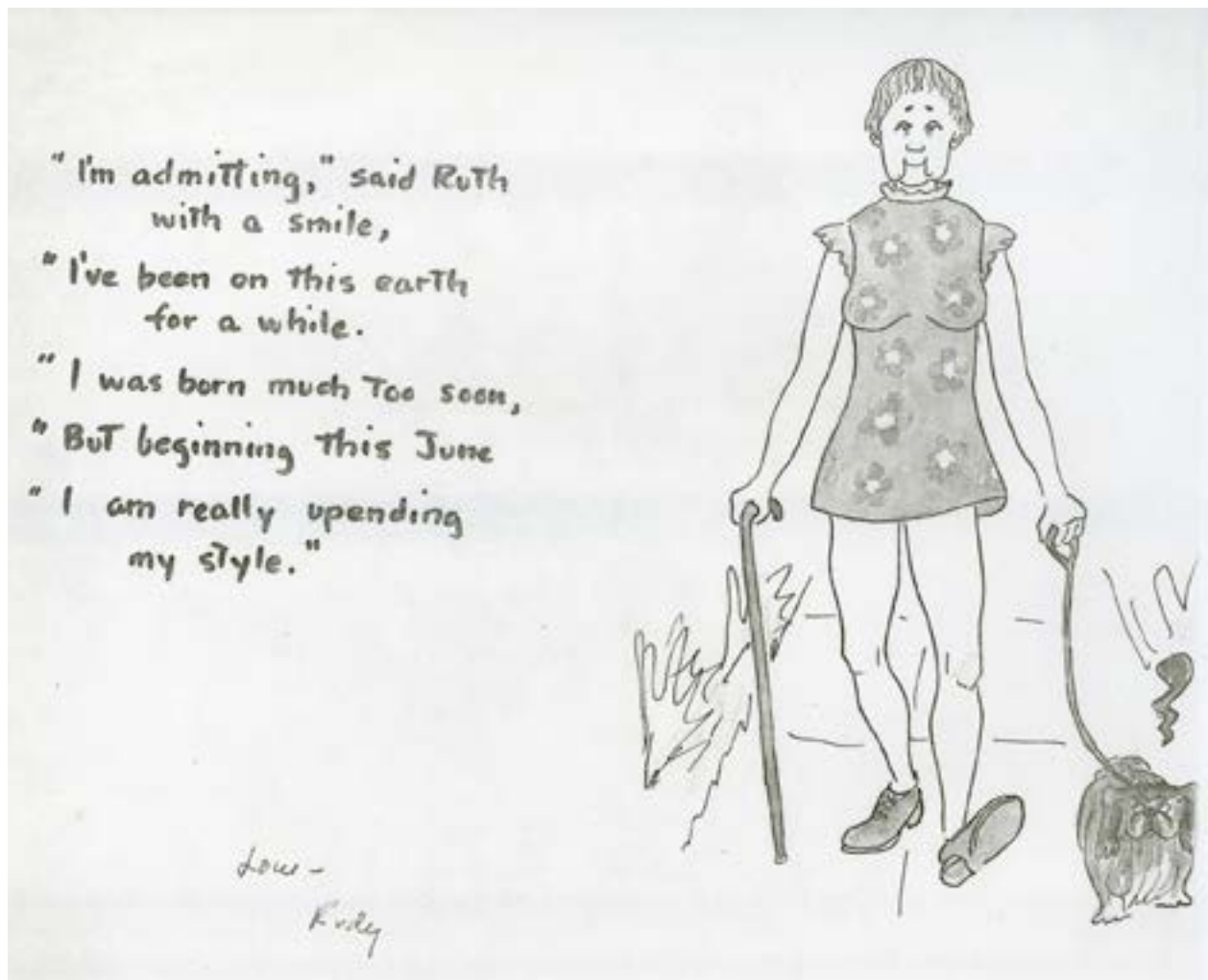


Elizabeth "Kent" Hyde 1938



**Materials from the Ruth Reid and Kent Hyde Collection include photos, newspaper clippings, articles, writings, and correspondence from their life together.**

MAKING INVISIBLE HISTORIES VISIBLE  
*collection notes from the NEH/Mazer project*



that in order to understand the impact of change, we must look to the words of the people who weathered that change themselves. The Ruth Reid and Kent Hyde Collection has already been requested by researchers and Ruth herself used the interview done by the June L. Mazer Archives as an aid in writing her autobiography, which mainly focused on her relationship with Kent.

– Stacy Wood

*Stacy Wood is a graduate student in the Department of Information Studies at UCLA and a graduate student researcher working on "Making Invisible Histories Visible: Preserving the Legacy of Lesbian Feminist Activism and Writing in Los Angeles," a three-year project partially funded by the NEH to arrange, describe, digitize, and make physically and electronically accessible two major clusters of Mazer collections related to West Coast lesbian/feminist activism and writing since the 1930s.*



*When hosting a party, use your regular dishes and flatware instead of buying paper or plastic. It can dramatically reduce your waste. If you have to use disposables, try biodegradable/compostable cups/plates/flatware and compost them along with your leaves, produce scraps, and coffee grounds.*



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