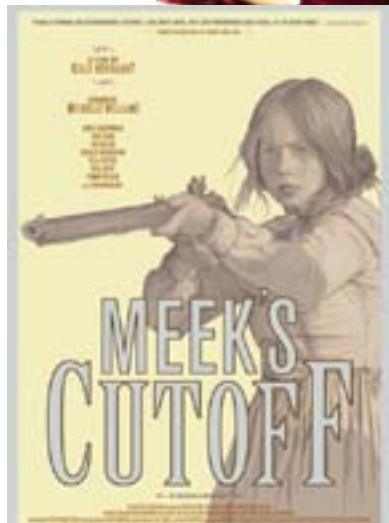


CSWupdate
OCTOBER 2011

**Rachel Lee, Associate Professor
in English and Women's Studies,
is CSW's new Associate Director**





Over the past couple of weeks, I saw four films in a row directed by women. This fact is remarkable because it happened without any intent on my part. My local movie theater, The Landmark, was showing three of them, one of which I just went to see, not knowing anything about the director, and the fourth film I saw on pay-per-view because I had missed it during the week it spent in theaters last year. The films—Miranda July's *The Future*, Kelly Reichardt's *Meek's Cutoff*, Vera Farmiga's *Higher Ground*, and Maryam Keshavarz's *Circumstance (Sharayet)*—were all impressive. Their accomplishment was especially notable because two of the films come from first-time directors, Farmiga and Keshavarz. Each took on difficult subjects (fundamentalist Christianity and sexuality and lesbianism in Iran, respectively) and treated them with admirable complexity and nuance. Both *The Future* and *Meek's Cutoff* required more commitment from their spectators, but each was sensational in its own way, July producing a tour-de-force on time disguised as an unassuming and very amusing slacker film about relationships, and Reichardt deftly deconstructing the western with a

minimalist narrative and stunning visuals. About the same time I was reveling in these films, the Los Angeles Times reported that, during the 2010–2011 TV broadcast season, the number of women acting, directing, and serving in other creative roles behind the camera plummeted. While the 2009–2010 season employed 29% women as writers, in 2010–2011, that number dropped to 15%. The number of women directors dropped from 16% to 11%. We find ourselves in an unusual circumstance: the future shows women as a creative force finding higher ground, while the industry offers a meek cutoff to their access. And if these puns make you groan, so should this situation!

—Kathleen McHugh



october 2011

CSWupdate

**Rachel Lee, Associate Professor
in English and Women's Studies,
is CSW's new Associate Director**



CSW Appoints Rachel Lee as Associate Director

WE ARE DELIGHTED to announce the appointment of Professor Rachel Lee as the CSW Associate Director. As CSW Associate Director, Rachel will steward a multi-year research project titled “Life, (Un)Ltd.” This research project addresses the question of what impact recent developments in the biosciences and biotechnology—including but not limited to tissue engineering, transplantation, ES cell therapy, population genotyping, and experiments in nutritive milieu—have had on feminist studies, especially those theorizing the circulation of biomaterials in relation to race and (neo)colonialism. Critiques of colonial medicine have made us aware of the way techniques of sanitation and public health have extended the imperial reach of white masculinity, and how colored and colonized bodies (and body parts) have been instrumental to the study of disease etiology and to the devel-

opment of vaccines. How have non-normatively gendered bodies, poor women’s bodies, as well as gestational body parts served as opportune sites and sources for medical experimentation and the speculative contouring of life unlimited? What methods (historical materialist, psychoanalytic, ethnographically realist, deconstructive, cybernetic/systems theory) lend themselves to this feminist bioscientific critique? To what extent have feminist approaches to reproductive labor and childrearing (the emotional labor of cultivating human life) made connections with bioscientific research, practicalities, and ethics? Finally, how have literature and the arts shaped and reflected upon the biomedical imagination? This exciting project will explore these questions in multiple research formats and venues. Details soon to follow.

An Associate Professor in English and Women’s Studies, Rachel specializes in Asian American literature, performance culture, and

studies of gender and sexuality. She is the author of *The Americas of Asian American Literature: Gendered Fictions of Nation and Transnation* (Princeton University Press, 1999), and co-editor of the volume *Asian America.Net: Ethnicity, Nationalism, and Cyberspace* (Routledge University Press, 2003). Her essays on women of color in the academy and in entertainment have appeared in the journals *Meridians* and *TDR: The Drama Review*, as well as in the landmark anthology, *Women’s Studies on Its Own*, ed. Robyn Wiegman, Duke University Press, 2002. 82-105. Her current project, *The Exquisite Corpse of Asian America*, examines Asian American body parts as they overlap with various discourses on technology, sexuality, race and biopolitics, in a variety of genres such as stand-up comedy, digital media, and literature.

Please join us in welcoming Rachel to CSW!

New Directions in Gender and Sexuality Studies

DEPARTMENT OF WOMEN'S STUDIES' 2011-12 COLLOQUIUM WILL FEATURE

JOAN ROUGHGARDEN AND E. PATRICK JOHNSON IN FALL QUARTER

SINCE ITS EMERGENCE in the 1970s from feminist, gay, and lesbian social movements, women's studies has had an substantial influence on disciplines across the academy. The UCLA Department of Women's Studies has developed a year-long colloquium for AY 2011-12 with the specific aim of showcasing cutting-edge scholarship and demonstrating the wide range of disciplines and systems of knowledge for which gender and/or sexuality provides a critical lens or conceptual framework. "The forum will seek to address the kinds of contributions that traditional disciplines can make to transdisciplinary fields such as women's, LGBT, and gender studies and, conversely, consider how the transdisciplinary fields are transforming disciplinary knowledge," says Jenny Sharpe, Chair of the UCLA Department of Women's Studies and Professor in the

Departments of English and Comparative Literature at UCLA, and organizer of the colloquium. "How can we conceptualize gender and sexuality studies in terms of multiple sites of intersecting but irreducible methods and practices? What are the theories that address the full range and complexities of gender roles and sexual identities in different cultural settings, geographical sites, and historical moments?"

The series features internationally renowned scholars whose innovative approaches in gender and sexuality studies have opened up new paths of critical inquiry: Joan Roughgarden, Professor Emerita of Biology at Stanford University; E. Patrick Johnson, Professor and Chair of Performance and African American Studies at Northwestern University; Gayatri Chakravorty Spivak, University Professor of Comparative Literature at

Columbia University, Rebecca Jordan-Young, Associate Professor of Women's, Gender, and Sexuality Studies at Barnard College; Alondra Nelson, Associate Professor of Sociology and Institute for research on Women and Gender at Columbia University; Devon Carbado, Professor in the School of Law at UCLA; and Kathryn Stockton, Professor of English at the University of Utah.

The colloquium is supported with a generous grant from the Andrew K. Mellon Foundation and cosponsored by the Department of Anthropology, Center for Society and Genetics, Center for the Study of Women, the Department of English, School of Law, LGBT Studies, Mellon Postdoctoral Program in the Humanities, Williams Institute, and the Department of World Arts and Cultures/Dance.



JOAN ROUGHGARDEN

Joan Roughgarden will be giving a presentation, entitled “Evolution of Social Behavior: Not the 1970’s Anymore,” with a response from Abigail Saguy, Associate Professor of Sociology at UCLA, on October 5 from 4 to 6 pm in Royce 314.

Roughgarden is well known not only for her work in the fields of biology and ecology but also for coming out as a transsexual woman in 1997 at the age of 51. Already a highly respected biologist and ecologist, she found that her transition began to inform her work in those fields. Relaying a story about attending her first Gay Pride Parade in San Francisco she said, “I looked at this tumultuous, gargantuan group of people and said, ‘There they are! There we are!’ And then I said, ‘But aren’t we all impossible? Doesn’t science, doesn’t Darwin’s theory of sexual selection, tell us we shouldn’t ex-

ist?’ And then I said, ‘Well, if science says so many people are wrong, maybe it’s not the people that are wrong—it’s the science that’s wrong.’” Her *Evolution’s Rainbow: Diversity, Gender, and Sexuality in Nature and in People* (University of California Press, 2nd edition, 2009), attacked the Darwinian notion of sexual selection by documenting the range of homosexual behavior in animals, developing a biology of sexual diversity, and exploring the role of communal bonds in evolution.

In 2000, the *New York Times* described her as “one of the world’s most influential theoretical ecologists,” and in 2005 she was the recipient of the Stonewall Book Award for *Evolution’s Rainbow*. According to *Stanford Magazine*, “Roughgarden’s wide-ranging interests have produced pioneering research on barnacles and Caribbean lizards, along with textbooks on population genetics, evolutionary ecology and the environment. She’s also been instrumental in uniting ecology and economics, helping communities find practical solutions to environmental quandaries.” Her recent books are *The Genial Gene: Deconstructing Darwinian Selfishness* (University of California Press, 2009) and *Evolution and Christian Faith: Reflections of an Evolutionary Biologist* (Island Press, 2006). Since her retirement, after almost 40 years at Stanford, she has been developing the Roughgarden Lab, a way to hold “virtual lab meetings” to further her social-selection project. More information about this project can be found at www.stanford.edu/group/roughlab/.



E. PATRICK JOHNSON

With a presentation entitled “Camp Revival: Queering Gender in the Black Church,” E. Patrick Johnson will speak on November 16 from 4 to 6 pm in Royce 314. Respondent is Uri McMillian, Professor of English at UCLA.

Author of *Appropriating Blackness: Performance and the Politics of Authenticity* (Duke University Press, 2003), Johnson has made important advancements in the fields of performance studies, critical race studies, and queer studies. *Appropriating* won several awards, including the Lilla A. Heston Award and the Errol Hill Book Award. In his review, Dwight A. McBride, coeditor of *Black Like Us: A Century of Lesbian, Gay, and Bisexual African American Fiction*, wrote “With *Appropriating Blackness*, E. Patrick Johnson has given us a book worthy of the breadth its title signals. It

DEPARTMENT OF WOMEN'S STUDIES
PRESENTS 2011-12 COLLOQUIUM ON

NEW DIRECTIONS IN GENDER AND SEXUALITY STUDIES

Tues • Feb 28 • Royce 314 • 4 to 6 pm

REBECCA JORDAN-YOUNG

Associate Professor, Women's, Gender, and
Sexuality Studies, Barnard

RESPONDENT: **JULIET WILLIAMS**

Wed • Oct 5 • Royce 314 • 4 to 6 pm

EVOLUTION OF SOCIAL BEHAVIOR:
NOT THE 1970'S ANYMORE

JOAN ROUGHGARDEN

Professor, Emerita, Biology, Stanford

RESPONDENT: **ABIGAIL SAGUY**

Wed • Nov 16 • Royce 314 • 4 to 6 pm

CAMP REVIVAL: QUEERING GENDER
IN THE BLACK CHURCH

E. PATRICK JOHNSON

Professor, Performance Studies and African
American Studies, Northwestern

RESPONDENT: **URI MCMILLAN**

Wed • Jan 11 • Royce 314 • 4 to 6 pm

SITUATING FEMINISMS IN NEW DELHI?

GAYATRI CHAKRAVORTY SPIVAK

University Professor, Comparative Literature,
Columbia

RESPONDENT: **MICHELLE ERAI**

Tues • May 15 • Royce 314 • 4 to 6 pm

REBECCA JORDAN-YOUNG

Associate Professor, Women's, Gender, and
Sexuality Studies, Barnard

RESPONDENT: **JULIET WILLIAMS**

Wed • Mar 14 • Humanities 193 • 4 to 6 pm

THE POSTGENOMIC FAMILY

ALONDRA NELSON

Associate Professor, Sociology and the Institute for
Research on Women and Gender, Columbia

RESPONDENT: **AISHA FINCH**

Thurs • Apr 12 • Royce 314 • 4 to 6 pm

WHAT'S LEFT OF FEMINIST
LEGAL THEORY?

DEVON CARBADO

Professor, School of Law, UCLA

Tues • May 15 • Royce 314 • 4 to 6 pm

KID ORIENTALISM: AFRICAN-AMERICAN
HIV CHILDREN V. THE CHILDREN OF
WORLD DOCUMENTARIES

KATHRYN STOCKTON

Professor, English, University of Utah

RESPONDENT: **PURNIMA MANKEKAR**

is written in an excellent and refreshingly clear prose style which sacrifices nothing in the way of complexity of the ideas being presented. Johnson makes his observations about the relatedness of performance and blackness more compelling with each successive case study.”

His newest book is *Sweet Tea: Black Gay Men of the South—An Oral History* (University of North Carolina Press, 2008). For the book, Johnson travelled across the South, conducting interviews with more than seventy black gay men between the ages of 19 and 93. The stories effectively subvert the notion that gay subcultures flourish primarily in northern, secular, and urban areas. By expanding our knowledge of the sexual history of the South, *Sweet Tea* reveals how a congregation of black gay men deal with their sexual, racial, cultural, and religious identities. The book

has garnered much praise, with the *Journal of American Ethnic History* calling the book “a treasure trove of primary sources for those interested in the intersection of race, region, and gay experience in the twentieth century.” *Publishers Weekly* also lauded the book, saying “this fascinating . . . oral history subverts countless preconceptions in its illustration of black gay subcultures thriving in just about every imaginable rural and religious milieu in the South. . . . The courage and honesty of Johnson’s interviewees humble, and readers will find much to treasure in the stories.”

A renowned performance artist, Johnson has developed two shows. In *Strange Fruit*, he combined personal narrative, poetry, dance, music, and visual media to call into question essentialist notions of authenticity in blackness, sexuality, and masculinity. Before retiring the show, Johnson

performed it at over twenty colleges and universities. In it, he illustrated how identities are bound to political agendas that circulate within various communities. His most recent performance piece, “Pouring Tea: Black Gay Men of the South Tell Their Tales,” is based on excerpts from *Sweet Tea*. In it, Johnson depicts different characters spanning multiple generations and explores the relationship between blackness, sexuality, and Southern culture.

For more information on Johnson’s research and performances, visit <http://www.epatrickjohnson.com/> and <http://www.communication.northwestern.edu/faculty/?PID=EPatrickJohnson>

For more information on the colloquium, visit www.womensstudies.ucla.edu.



Louise

Hornby

Q & A WITH THE NEW FACULTY MEMBER IN THE DEPARTMENT OF ENGLISH

A NEW FACULTY AFFILIATE AT CSW, Louise Hornby comes to UCLA as an Assistant Professor in the Department of English. After receiving her Ph.D. in Comparative Literature at UC Berkeley in 2007, she was an Assistant Professor, Department of English, and Affiliated Faculty in Film Studies at Tulane University in New Orleans from 2007 to 2011. In Fall Quarter, she will be teaching a seminar on “Modernism, Gender and Sexuality.” She kindly answered some some questions we posed about her research and interests.

WHAT DREW YOU TO UCLA?

I moved to begin my job at Tulane in New Orleans from Berkeley, where I had completed my PhD, and I hardly imagined that the chance to return to California would arise. I very much enjoyed the time I spent teaching literature and film at Tulane, and my research was generously supported there. Nonetheless, I was thrilled to be able to move back to the West Coast to continue my work at UCLA, which offers an extraordinary breadth of opportunities and serves a dynamic and diverse student population. The visual resources at UCLA and in Los Angeles are particularly exciting, given my interest in photography and film.

HOW DID YOU BECOME INTERESTED IN PHOTOGRAPHY AND LITERATURE?

*My work on literature and photography initially came about when I was reading Robert Musil's *Man Without Qualities* early on in graduate school. At the beginning of the novel, there is a remarkable description of the main character's Viennese house, which bears the traces of the architectural styles of multiple centuries. The blurring of history through the series of façades is compared, in the novel, to a double-exposed photograph. I was struck in this instance by the importance of a photographic vocabulary for Musil. The descriptive simile in Musil's novel provided the impetus for me to continue thinking about the ways in which modernist writers cultivated a language of photography in their writing, which has turned into the subject of my book manuscript, "Still Modernism."*

In my work, I am not so interested in looking at ways that texts are like photographs (for I think that in the vast majority of cases, except certain avant-garde experiments, literature and photography actually bear very little resemblance). Rather, I look at how works of literature employ photographic tropes to get at something essential, objective, and still about the external world. The significance of photography in the early twentieth century emerges in the context of a modernity otherwise marked by a vast proliferation of technologies of speed—for instance, the motor-car and motion pictures. I explore how various authors—James Joyce, Marcel Proust, Virginia Woolf—employ photography and the language of stillness to elaborate upon

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a precise and objective way of seeing and knowing the world as framed and finite. In the central section of the book, I argue that the still image was very much a necessary part of a cinematic visual vocabulary that otherwise would seem to be about movement, presence, and continuity. What I am mostly interested in is unpacking the strange desire to make things stop—a desire that is shaped by photographic arrest and that contributes to an understanding of the relevance of photography in modernism.

WHY DID YOU WANT TO BECOME A FACULTY AFFILIATE OF CSW? DO YOU THINK FEMINISM IS STILL IMPORTANT?

I am very happy to be a Faculty Affiliate of CSW, as I believe wholeheartedly in its mission of promoting vibrant scholarly exchange. I am a feminist and do think that feminism remains, and will continue to be, hugely important. I feel a keen sense of urgency right

now when considering the potential of feminism to critique the stark and seemingly cemented conditions of inequality we face. I am thinking, in particular, of the current vexed debates in California and nationally about same-sex marriage. These conversations have turned, on both sides, on mutually exclusive moral or ethical considerations, which allow little room for reconciliation. However, if we use a feminist approach to thinking about marriage—an approach that brackets religion and love—we are reminded that marriage is essentially an economic contract that allows for one person to benefit financially from another person by consolidating their interests. In this way, we can understand the debate around same-sex marriage and civil rights more clearly in terms of economic discrimination. Joint ownership of property, inheritance rights, and untaxed health benefits are just a few of the many economic benefits of marriage granted on the federal level. Put quite simply, it costs a

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lot more money to be an unmarried couple (or domestic partners) than to be a married one.

I realize that there is something perverse about using feminism to promote what could be seen as an extension of the patriarchal and repressive institution of marriage, which has been an important flashpoint for feminist critique and resistance. Clearly, men and women have not benefitted equally from marriage, which has served the interests of men at the expense of women's rights. Marriage has historically restricted women's economic independence, and has, as Bertrand Russell wryly remarked in 1929, provided for women "the commonest mode of livelihood." Unhinging women's economic security, or "livelihood," from the institution of marriage and creating economic opportunity that reaches beyond the domestic is a vital feminist agenda. This feminist agenda is necessarily undergirded by an understanding that marriage is about economic interests, and that, institutionally and ideologically, it protects certain interests at the expense of others. At the moment, in support of the campaign to prevent same-sex marriage, the institution of marriage is called upon to protect the exclusive economic interests of a majority, which is fundamentally discriminatory. What a feminist approach to this issue allows us to see is how the federal government has put a pricetag on non-normativity.

WHAT CLASSES WILL YOU BE TEACHING IN THE UPCOMING YEAR? WHAT DO YOU LIKE ABOUT TEACHING?

*In the fall I am teaching a seminar on Modernism, Gender and Sexuality, which I am really looking forward to. In this class we will read a number of different texts that experiment with genre and gender norms. In the winter I am teaching a lecture course on Photography and Literature, which will use an art historical lens to think about the ways in which photography makes its way into books, starting with William Henry Fox Talbot's mid-nineteenth-century publication, *The Pencil of Nature*, which is considered the first photographically illustrated book. Alongside Talbot's work, we will look at female photographer and botanist Anna Atkins' bizarre and beautiful cameraless photographs of algae, which she published privately in a series of albums at the same time as Talbot's *Pencil of Nature*. We will move through a corpus of texts from the twentieth century, ending with a consideration of photography books by the contemporary artist Roni Horn.*

*The other course I am teaching is on Modern British Literature. This course is organized thematically: I am interested in exploring the theme of the weather—its fixity and changeability—in twentieth century and contemporary British literature. We will read Virginia Woolf's *Between the Acts*, her final novel which takes place over the course of one day, and whose plot pivots on the question of whether or not it will rain. (This question will be familiar to anyone who has read*

Teaching is an essential and intellectually rewarding part of being a professor. Most importantly, it prevents study and research from becoming overly solipsistic by requiring that knowledge and intellectual inquiry be part of a communal, collaborative exchange within a community of scholars

To the Lighthouse, which also begins with the uncertainty of the weather: will it or won't it be fine tomorrow?) Weather has become an increasing concern in the context of climate change, and we will also read Ian McEwan's recent satirical novel, Solar, to engage some of these debates.

Teaching is an essential and intellectually rewarding part of being a professor. Most importantly, it prevents study and research from becoming overly solipsistic by requiring that knowledge and intellectual inquiry be part of a communal, collaborative exchange within a community of scholars. It is a critical forum for me to try out new ideas about texts and other works of art, drawing my students into the work of the humanities and intellectual exploration. I attended Reed College as an undergraduate and draw from my liberal arts training—its intimacy and intensity in the classroom—even when lecturing. The point, I think, is to foster creative and intellectual growth by creating an

open forum for students to discuss ideas and cultivate their own critical vocabulary.

WHERE DID YOU GROW UP? WHAT WERE YOUR INFLUENCES? WHEN DID YOU DISCOVER VIRGINIA WOOLF'S WORK?

I was born in England, but when I was quite young my family moved to New York City, which is where I grew up. Starting in 6th grade, I attended the Brearley School, which is an all-girls school in Manhattan. I can say, without reservation, that this extraordinary and intellectually rigorous experience has provided the basis for my subsequent academic career.

I didn't have the opportunity, really, to discover Virginia Woolf, as there was never a time that I wasn't aware of her. She was my mother's favorite writer, and my mother pored over her copy of *To the Lighthouse*, which was always on her nightstand, until the pages began to fall out. I still have this copy of the novel,

held together, now, with string. She studied Woolf's collected diaries and letters, and listened to Eileen Atkins' narration of *A Room of One's Own* on tape, while cleaning the house or preparing dinner. I studied Woolf's work briefly in college, but my real academic introduction to Woolf was through Professor Ann Banfield and Professor Elizabeth Abel, at UC Berkeley. I plan on teaching a course devoted to Woolf's novels.

DO YOU FIND ERROL MORRIS'S PHOTOGRAPHY COLUMN IN THE NEW YORK TIMES USEFUL?

What I most value in his commentary is the way in which he continues to put pressure on how and why we ascribe verisimilitude to a photograph. Why is it that we trust photography to deliver the truth? He unpacks the politics of this strange trust in order to reveal the ideological constructs that inform the creation of photographs and their interpretations. When he is writing about war photography—that is, the way in which photography itself is a technology of war or violence—he makes claims similar to the warning sounded by Woolf in *Three Guineas* when she discusses the ideological fetters that attach to any photograph and its context. In his discussion of photographic manipulation, he warns of the danger of accepting that what is depicted in a photograph was ever something out there in the world. He challenges the notion of photographic indexicality in the digital age, reorienting photographic meaning from the object represented to the politics of photographic production, distortion and description.

GLOBAL FLASHPOINTS

TRANSNATIONAL PERFORMANCE AND POLITICS

multiple day event combines performances, seminars, and panel discussions that focus on the how the new globalized arena of performance approaches tensions between postcolonial and transnational structures through strategies of representation and contestation

GLOBAL FLASHPOINTS

TRANSNATIONAL PERFORMANCE AND POLITICS

A FREE, MULTIPLE DAY EVENT AT UCLA, *Global Flashpoints: Transnational Performance and Politics* combines performances, seminars, and panel discussions that focus on the how the new globalized arena of performance approaches tensions between postcolonial and transnational structures through strategies of representation and contestation. Taking place from October 6th to 8th, the conference and performance schedule will include roundtable discussions, panels, and performances with post-performance discussions. The following week on October 11th and 12th, visiting scholars and founders of the first graduate study program for performance studies in India, Bishnu-priya Dutt and Urmimala Sarkar from School of Arts and Aesthetics at Jawaharlal Nehru University will each host seminars on transnational studies of performance and gender at the Young Research Library. For the full schedule of events, please visit <http://www.csw.ucla.edu/events/global-flashpoints>.

The structure of the Global Flashpoints conference is not only unique but crucial to creating a new understanding of how performing bodies and politics work together in the global arena.

— Professor Sue-Ellen Case,
Director of the Center for Performance Studies

The Wife's Letter





The Wife's Letter

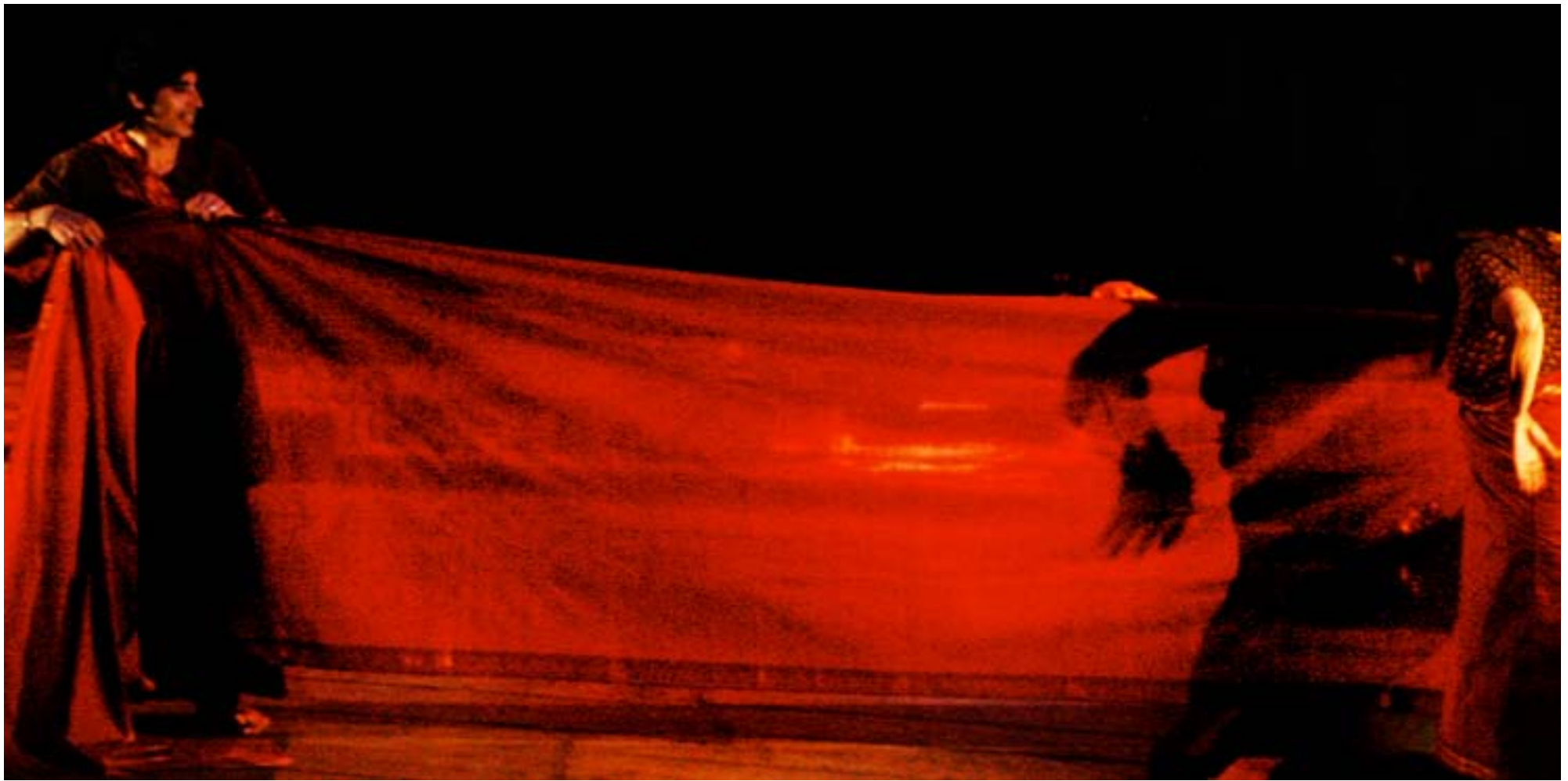
Opening the series on Thursday, October 6 at 5 pm is *The Wife's Letter (Streer Patra)*, a stage adaptation of the short story of the same name by the Bengali poet and Brahmo philosopher Rabindranath Tagore. It is directed by Neelam Man Singh Chowdhry, a renowned figure in contemporary Indian drama, and performed by Gick Grewal and Vansh Bhardwaj. "We are excited about bringing *The Wife's Letter (Streer Patra)* to UCLA as the inaugural performance for the series. The play revolves around complex family relationships that emerge in the context of child marriage, a subject Tagore treated with great sensitivity and imagination," says Anurima Banerji, Assistant Professor in the Department of World Arts and Cultures and a faculty affiliate of the Center for Performance Studies. "This

is a unique chance to witness the work of The Company, a theatre troupe based in Chandigarh, India, which is dedicated to exploring the performance idioms of Punjab in a contemporary frame. These innovative theater artists are redefining the boundaries of traditional and regional aesthetics."

Dr. Neelam Man Singh Chowdhry is the artistic director of The Company, which she founded in 1983 in Chandigarh and which has shown its work at major international venues including Ranga Shankara Festival, London International Festival of Theatre, and Nandikar Festival. A member of the Academic Council of the National School of Drama, Chowdhry received the Sangeet Natak Akademi Award as well as the Padma Shri for 2011, serves on the advisory

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Performance Studies**



panel for the theater for the Indian Council for Cultural Relations, and currently teaches in the Department of Indian Theater at Panjab University. The plays produced by The Company have, for the most part, been based upon great classics of the western world, rendered into Punjabi by the eminent poet, Surjit Patar.

Gick Grewal and Vansh Bhardwaj have extensive acting credits in the worlds of TV, stage, and film. Recently, the two were featured in

the movie *Heaven on Earth* (2008), directed by Oscar-nominated director Deepa Mehta and starring Bollywood star Preity Zinta.

Banerji will lead a post-show discussion with Bishnupriya Dutt, Neelam Man Singh Chowdhry, as well as actors Gick Grewal and Vansh Bhardwaj. "We are very pleased," says Banerji, "to be hosting a theatre group of this caliber here, engaging with their creative work, and introducing them to new audiences."

***The Wife's Letter*, directed by Neelam Man Singh Chowdhry and performed by Gick Grewal and Vansh Bhardwaj**

bonded



bonded

“With bonded I want to say: We did exist/We still exist/We shall exist. I need that affirmation. I am sure I am not the only one. Finding our place in history is one way of reminding those who seek to deny that we are human that we are not mere political issues, that you can’t vote on a proposition to strip us of our civil rights and relegate us to second-class status,” says playwright Donald Jolly. On Friday, October 7 at 3 pm, an excerpt from the play directed by Jon Lawrence Rivera will be presented in Royce 314. *bonded* is a reimagined slave-narrative that takes place in 1820s Virginia and centers on the same-sex attraction between two slaves, Sonny and Asa. In a review in the Los Angeles Times, David C. Nichols called the play an “unsparing study of homosexuality within the legacy of slavery” and extols “the gritty milieu and authentic vernacular” and Jolly’s “poetic” storytelling.

Jolly is an LA-based playwright who employs imaginative uses of language to explore the intersections/interactions between race, class, gender, and sexual orientation through historical and contemporary lenses.

A post-performance discussion with playwright Jolly and director Rivera will be led by Arthur Little, Associate Professor and Chair of LGBT Studies at UCLA.



bonded, written by Donald Jolly and
directed by Jon Lawrence Rivera





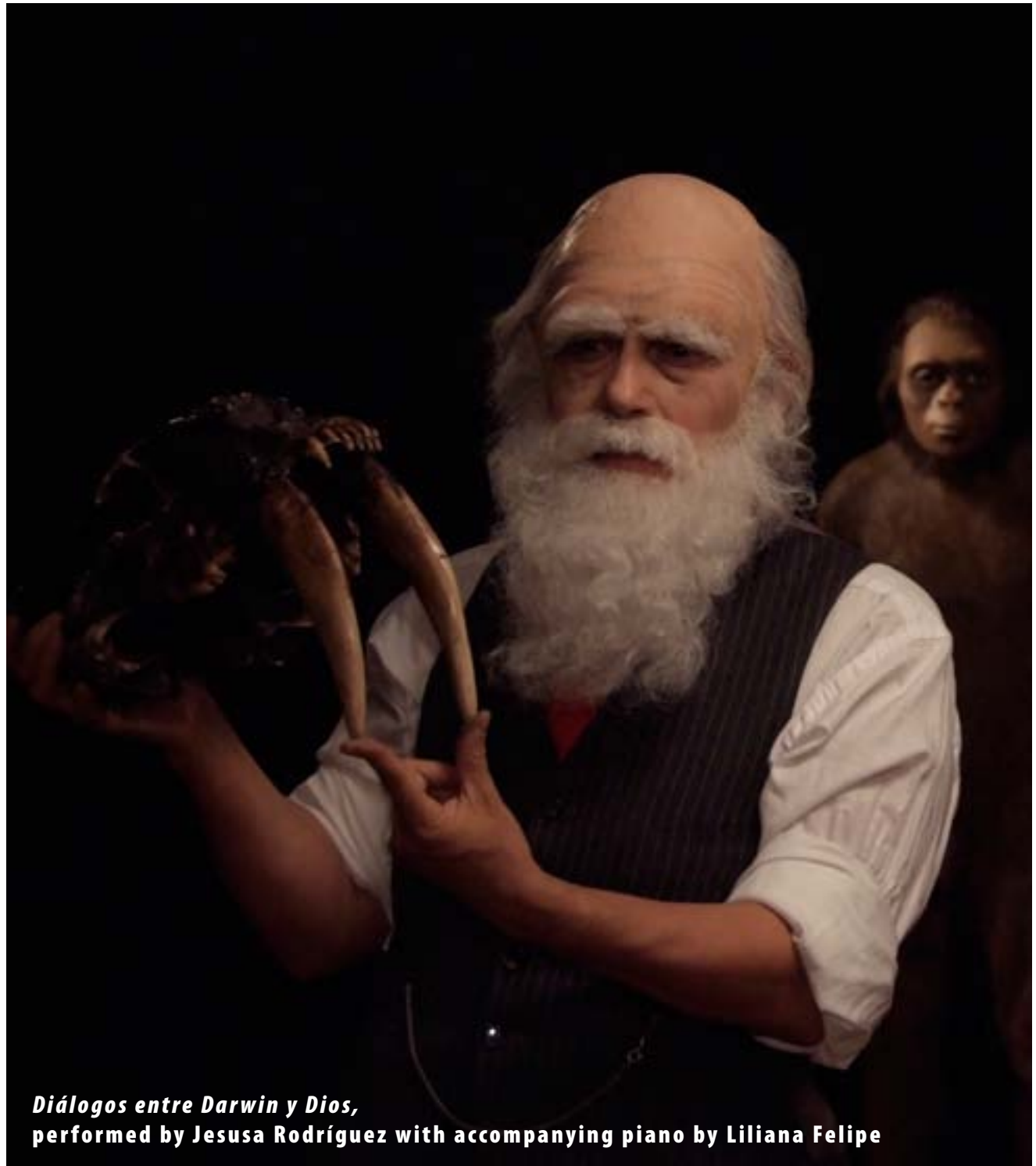
Diálogos entre Darwin y Dios

Diálogos entre Darwin y Dios

In Macgowan 1330 at 5 pm on October 7, *Diálogos entre Darwin y Dios* (*Dialogue between Darwin and God*) will be performed by Jesusa Rodríguez with accompanying piano by Liliana Felipe. Rodríguez describes the play in this way: “The evolution of the species through natural selection has been called into question in a country that is amid a vertiginous process of evolution. Charles Darwin comes back from the grave after his 200th birthday to defend his theory.... In the second half, led by the Necromancer, the audience participates in a new experience: THE APPEARANCE OF GOD IN PERSON, before the audience, before their very eyes, in full color and everywhere. Near the end, the genius of evolution attempts to communicate with HIM via the Internet.”

Jesusa Rodríguez is a director, actress, playwright, performance artist, scenographer, entrepreneur, and social activist. Liliana Felipe is composer and songwriter. Together they owned and operated El Habito and Teatro de la Capilla, alternative performances spaces in Mexico City. Rodríguez currently leads the Resistencia Creativa movement in Mexico, using the key strategy of “massive cabaret” as a tool for political action.

The performance will be followed by a post-show discussion led by Chantal Rodríguez of the Los Angeles Theatre Center.



Diálogos entre Darwin y Dios,
performed by Jesusa Rodríguez with accompanying piano by Liliana Felipe

The Good Person



Dancing Mother Courage* and *The Good Person

"I worked to develop a choreographic persona, that of Mother Courage the protagonist of Brecht's dramatic script, to develop an underlying motivation for dance. I was intrigued by her desperate situation, of a poor conniving barter woman, and single mother traveling through a society long broken by war, and engaged in the most dehumanizing dilemmas of survival," says Cheng-Chieh Yu of her piece *Dancing Mother Courage*, which she will perform on October 8 at 3 pm in Kaufman 200.

Yu, Associate Professor of the Department of World Arts and Cultures at UCLA, will also screen her video, *The Good Person*, a collaboration with Marianne M. Kim, a Korean American artist and educator working in performance, public art, and multimedia installation. *The Good Person*, Kim says, "is a performance-based video that follows the surreal journey of a single female character moving in and out of abstracted fantasy.... It is an imagistic portrait of a woman wrestling with the roles of victim and criminal. She travels and dances with the clothes on and off her back and a box that serves as her dancing partner and shelter. She stoically wanders through the streets of Guangzhou uncertain if she's looking for a place to hide or for a place to be seen. The video attempts to intricately link

The Good Person, a
video collaboration
by Cheng-Chieh Yu
and Marianne M. Kim



artistic visions and practical investigations of physicality and space.”

Daphne Lei, Associate Professor in the Drama Department at UC Irvine, will lead a post-performance discussion with Yu and Rachel Lee, Assistant Professor in the Department of English and Women’s Studies.

Panels and Roundtables

Friday morning will begin with a welcome by Sue-Ellen Case, Professor in the Department of Theater at UCLA and Director of the Center for Performance Studies, and continue with a roundtable discussion moderated by Susan Leigh Foster, Professor of Choreography, History and Theories of the Body at UCLA and featuring Urmimala Sarkar Munsri, Visiting Fellow for Dance at the School of Arts and Aesthetics at Jawaharlal Nehru University; Shannon Steen, Associate Professor in the Department of Theater Dance and Performance Studies at UC Berkeley; and Alicia Arrizón, Professor and Chair of the Women’s Studies Department at UC Riverside.

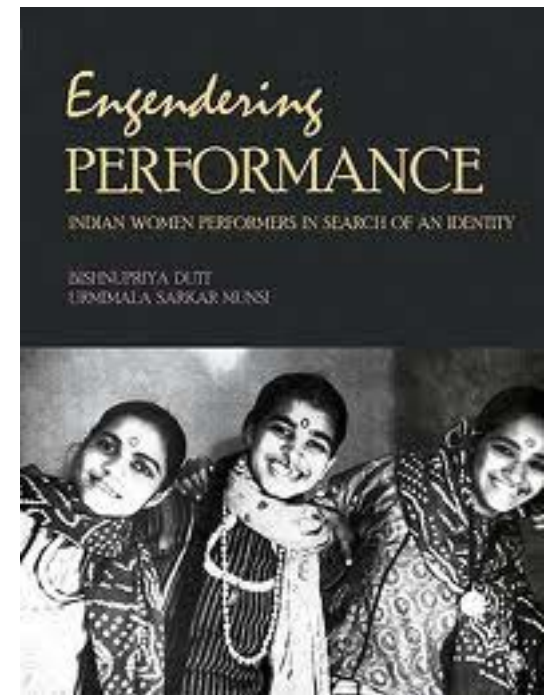
The Friday afternoon panel, “Performing Gender and Ethnicity in the Americas,” will include presentations by Gastón Alzate, Associate Professor of Spanish at California State University, Los Angeles, and Yogita Goyal, Associate Professor in the Department of English at UCLA. This panel will provide a discussion of the work of Jesusa Rodríguez and Mexican political cabaret

that can serve as an introduction to Rodríguez’s performance that evening.

On Saturday morning, a roundtable will be moderated by Sue-Ellen Case with input from Marcela Fuentes, a Mellon Post-Doctoral Fellow in the Department of Theater Studies at UCLA; Priya Srinivasan, Associate Professor in the Department of Dance at UC Riverside; Daphne Lei, Associate Professor in the Drama Department at UC Irvine; and Bishnupriya Dutt, practitioner and theatre historian in the School of Arts and Aesthetics at Jawaharlal Nehru University.

In the afternoon on Saturday, a panel, entitled “Performing the Nation State,” will feature Suk-Young Kim, Associate Professor in the Department of Theater and Dance at UC Santa Barbara, who will present her paper “DMZ Crossing: Local Partitions and Global Encounters,” and Emily Roxworthy, Assistant Professor in the Department of Theater and Dance at UC San Diego, who will present her paper “Empathy’s Place in America’s Concentration Camps: Allegiance: An American Musical and the Drama in the Delta Video Game.”

“Brecht’s Orientalism,” a presentation by John Rouse, Professor in the Department of Theater and Dance at UC San Diego, will precede the performance by Cheng-Chieh Yu.



Seminars

Global Flashpoints will conclude with two seminars on Transnational Studies of Performance and Gender led by visiting scholars Bishnupriya Dutt and Urmimala Sarkar Munsri. The two scholars recently co-authored *Engendering Performance: Indian Women Performers in Search of an Identity*, published by Sage India. The volume is a comprehensive critical history of women performers in Indian theatre and dance of the colonial and postcolonial periods. Its underlying premise is that one cannot evaluate performance in the Indian context without looking at dance and theatre together. Issues of sexuality and colonialism, and culture and

society come together in this study to provide a holistic account of women performers in India.

Bishnupriya Dutt is a practitioner and theatre historian in the School of Arts and Aesthetics at Jawaharlal Nehru University. Her particular interests are nineteenth-century theatre and dramatic literature. Trained at the Ernst Busch Hoch Schule, Berlin, she has worked at the Volksbuhne and the Berliner Ensemble. Her present research concerns Jatra, a popular folk-theatre form of Bengali theatre, and marginalized performances and feminist readings. She is collecting, recording and collating a comprehensive fact-file on marginalized Indian performative practices with special emphasis on professional and semi-professional women. Her seminar will take place on Tuesday October 11, from 1 to 4 pm in YRL 11348.

Urmimala Sarkar Munsri, a Visiting Fellow for Dance at the School of Arts and Aesthetics at Jawaharlal Nehru University and co-chair of the Research and Documentation Network of the World Dance Alliance for the Asia Pacific Region. She recently edited *Dance: Transcending Borders*, a landmark project for the World Dance Alliance Research and Documentation Network. A social anthropologist and a dancer/ choreographer, she has done extensive research on Indian dance, theory and practice, living traditions, dance, gender, therapeutic use of move-

ment systems and performance documentation. She has contributed articles to numerous journals and is editing *Celebrating Dance in India*, part of the Routledge "Celebrating Dance" Series. Her seminar will take place on Tuesday October 12, from 1 to 4 pm in YRL 11348.

Organized by the UCLA Center for Performance Studies and UCLA Center for the Study of Women., this unusual series is designed to explore to new ways to consider performance in a global context. As Sue-Ellen Case, Professor in the Department of Theater at UCLA and Director of the Center for Performance Studies, says, "The structure of *Global Flashpoints* is not only unique but also crucial to creating a new understanding of how performing bodies and politics work together in the global arena. Flashpoints brings performers from India, Mexico, Taiwan, and the U.S. together with scholars from India and across the UC campuses to explore how gesture and image can bear and are forced to bear both national and transnational meanings; how these meaning are conveyed and how they might be studied. In the new transnational realm, where performance and visual markers are deployed to travel more efficiently than languages, future research will depend on creating interfaces between those who create these performances and those who study them."

Global Flashpoints: Transnational Performance and Politics will convene from October 6 to 12th at UCLA. It is cosponsored by UCHRI; UC Mexus; UCLA Department of World Arts and Cultures/Dance; UCLA School of Arts and Architecture; UCLA School of Theater, Film, and Television; USC Latin American Studies Initiative; Mohindar Brar Sambhi Endowed Chair in Indian Music at UCLA; UCLA Department of Spanish and Portuguese; and UCLA Asia Institute. For more information and schedule updates, visit <http://www.csw.ucla.edu/events/global-flashpoints>.

THE HOLY MOTHER OF CHIRI MOUNTAIN

**A FEMALE MOUNTAIN SPIRIT
IN KOREA**

by Maya Stiller



HOLY MOTHER OF CHIRI MOUNTAIN

A FEMALE MOUNTAIN SPIRIT IN KOREA

by Maya Stiller

IN HIS CASE STUDY of female mountain spirits in Korea, James Grayson argues that an authoritative male, grandfatherly mountain spirit called “Sansin” guards all mountains in Korea, while minor, localized female spirits called “Sōngmo” protect a specific mountain or hill.¹ I agree with Grayson in so far as there are male and female mountain spirits in Korea. However, the idea of a grandfatherly mountain spirit appears to be a rather late Chosŏn development.² I did not come across any authoritative figure of Sansin in early and mid-Chosŏn dynasty (1392-1910) sources.

In this article, I will focus on one of the female mountain spirits in Korea, the Holy Mother of Chiri Mountain (plate 1). Thus far, Korean ethnologists such as Son Chin-'ae and Yi Yong-bŏm have focused primarily on studying the Holy Mother's role as the only protective deity of Chiri Mountain.³ I believe that one needs to look beyond the veneration of a singular male or female deity. My argument is that Chiri Mountain is occupied by

1. Grayson 1996: 121-122.

2. Interestingly, in Korean Buddhist temples there are no Sansin pictures extant that date prior to the early 19th century. This is just a sophisticated guess, but I believe that the popularity of Daoism during the late Chosŏn period, and the T'angun myth, may have had an impact on the depiction of a grandfatherly Sansin figure with a tiger.

3. Chiri mountain is located in the South-West of the Korean peninsula.



Plate 1: Sculpture of the Holy Mother at a Buddhist temple in Chungsan village, Chiri Mountain, South Korea.

Plate 2: Candles for the Holy Mother left by pilgrims at a Buddhist temple in Chungsan village, Chiri Mountain, South Korea.



several mountain spirits, among which the female spirit has the highest rank. Furthermore, the Holy Mother shrine needs to be seen as part of a popular pilgrimage route that commoners and literati travelled along.

I will first talk about the Holy Mother's shrine on Heavenly King Peak in the early and mid-Chosŏn dynasty, when specific features of this shrine are first described in extant sources. Based on a survey of travel diaries from the fifteenth to eighteenth centuries, I will then highlight the different identities of the Holy Mother, which contributed to her popularity among all social strata,

and how the veneration of the Holy Mother was firmly embedded in the spiritual landscape of Chiri Mountain.

WHO VENERATED THE HOLY MOTHER OF CHIRI MOUNTAIN DURING THE FIFTEENTH TO EIGHTEENTH CENTURY (AND WHY)?

In their travel diaries to Chiri Mountain from the fifteenth to eighteenth century, Confucian scholars vividly describe the colorful adornments of the Holy Mother's shrine and the substantial amount of paper money left by the visitors (plate 2). Confucian officials also observed the perfor-

mance of rituals which included loud music and dance, which indicates that rituals for the Holy Mother could have been very similar in shape to a contemporary shamanic ritual, a *kut*.

Many references to the Holy Mother shrine in travel diaries from the fifteenth to eighteenth centuries indicate that this shrine was highly popular with pilgrims throughout the Chosŏn dynasty. Indeed, the shrine of the Holy Mother was not the only shrine that the Confucian scholars visited. According to the diaries by Yang Tae-bak (1544-1592, visited Chiri in 1586), Yu Mong-in (1559-1623, visited Chiri in 1611), and Pak Chang-wŏn (1612-1672, visited in 1641), travellers used to rest at shrines such as the Indra shrine,⁴ the Western Heaven shrine,⁵ the Dragon-King shrine⁶ which were all in the vicinity of the Holy Mother shrine (plate 3).⁷ The eighteenth-century scholar Yi Tong-hang (1736-1804, went in 1790) further writes that, in every spring and autumn, male and female travellers would come from the Southern regions of the peninsula for a pilgrimage to these shrines. At this time of year, the courtyards in front of the shrines were loaded with donations.⁸ With reference to the large number of donations, these shrines appear to have been highly popular among the people living in the vicinity of Chiri Mountain. Climbing the highest mountain

4. Śakra-devānām Indra, a tutelary deity of Buddhism.

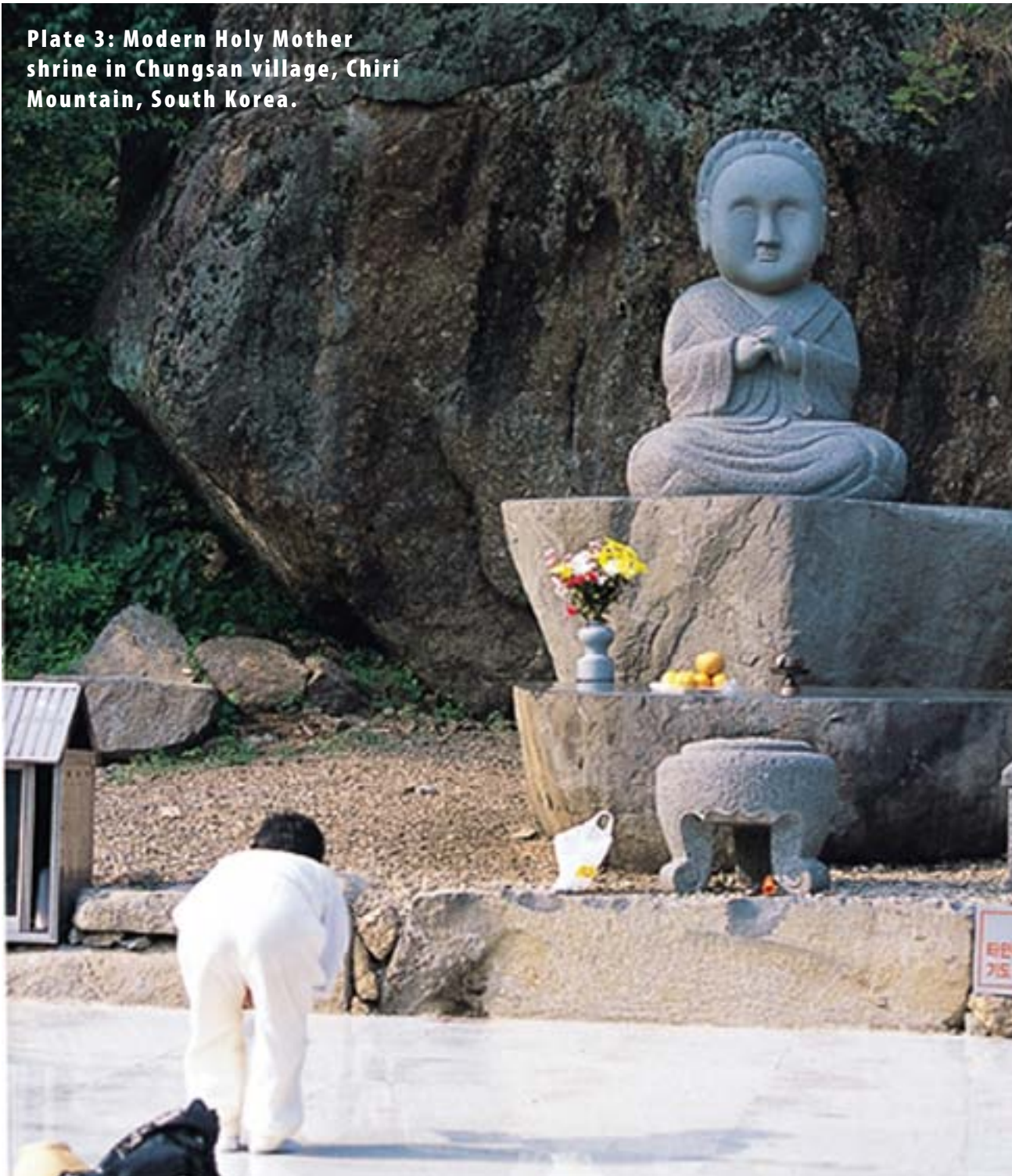
5. presumably linked to Amitabha, lord of the Western paradise.

6. tutelary deity of the Dragon pond in Chiri Mountain; Buddhist guardian deity.

7. See Yang Tae-bak, *Turyusan kihaeng rok*; Yu Mong-in, *Yu Turyusan rok*; Pak Chang-wŏn, *Yu Turyusan ki*.

8. Yi Tong-hang, *Chiam munjip*, vol. 3, *Pangjang yurok*.

Plate 3: Modern Holy Mother shrine in Chungsan village, Chiri Mountain, South Korea.



THE STUDY OF PRE-MODERN AND MODERN SOURCES HOWEVER SHOWS THAT THE CHIRI MOUNTAIN IN KOREA IS OCCUPIED BY SEVERAL SPIRITS, AMONG WHICH THE HOLY MOTHER HAS THE HIGHEST RANK. MOREOVER, THIS FEMALE MOUNTAIN SPIRIT WAS VENERATED BY THE ELITE AND COMMONERS ALIKE.

of Chirisan, Heavenly King Peak, and offering prayers to the Holy Mother appears to have been the climax of this pilgrimage. The pilgrimage route seems to have existed until the first half of the twentieth century. In the 1930's, a Korean ethnologist named Kim Yŏng-su witnessed several groups of pilgrims travelling to the aforementioned shrines.^{9, 10}

THE HOLY MOTHER AND HER IDENTITIES

The Confucian scholars usually attribute two discrete identities to the Holy Mother. One is referred to as the commoners' interpretation, according to which this deity is Māya, Buddha Śākyamuni's mother, who married to a Buddhist monk. According to lore, the couple had eight children who became shamans in the eight provinces of Korea and who return to Chiri Mountain every year to venerate their parents. This lore seems to be based on the custom of local pilgrimages to Chiri Mountain and indicates a mixed belief in mountain spirits and Buddhism.¹¹

9. Kim Yŏng-su 1939: 26.

10. James Grayson argues that in contrast to Japan, mountain spirits in Korea were not linked to the agricultural cycle (Grayson 1996: 125). Kim Yŏng-su's research could be colored by the narrative of the colonial authority, but according to his observations, the pilgrimages of female travelers to the Holy Mother shrine seem to have taken place especially during spring and autumn (Kim 1939: 26). Pak Yong-guk supports Kim's argument (Pak Yong-guk 2010: 256). A study of contemporary practices is needed to verify the probable link of the mountain spirit to the agricultural cycle in Korea.

11. The Western mountain of Silla, the Holy Mother of Fairy Peach Mountain (Sŏndosan), could have been, according to Peter Lee, a composite of a belief in the mountain spirit and a Daoist immortality cult. The tales related to the Holy Mother of Chiri Mountain, on the other hand, indicate a composite belief of indigenous beliefs in the mountain spirit and Buddhism.

On the other hand, scholars also mention that this Holy Mother is the mother of Wang Kŏn (877-943), the founder of the Koryŏ dynasty (910-1392). However, this is a unique interpretation by Kim Chong-jik (1431-1492). Kim Chong-jik writes that Yi Sŭng-hyu, the author of the *Chewang un'gi*, created this story in an attempt to strengthen the Koryŏ court's spiritual power and control over the country. However, when looking at the original text, it turns out that Yi never mentions that Wang Kŏn's mother became the Holy Mother of Chiri Mountain. Kim Chong-jik's new interpretation was later on repeatedly mentioned by other Chosŏn literati travelers, presumably because this narrative fit the Confucian ideal of a virtuous mother, and legitimized their veneration of a popular female deity.

Kim Chong-jik (1431-1492) himself is a good example of a Confucian scholar who prayed to the Holy Mother. He did so together with his two guides who were Buddhist monks. Further extant prayer texts by Han Ch'i-yun (1765-1814) and others indicate that commoners, Buddhist monks and literati travelers frequently prayed to the Holy Mother for a change in the weather.

CONCLUSION

My preliminary research results can be summarized as follows. Firstly, travel diaries from the Chosŏn period indicate that there existed a highly popular pilgrimage route in Chiri mountain. The

shrine of the Holy Mother was part of this route, which was visited by Confucian scholars, Buddhist monks and commoners. Confucian travelers created tales about the identity of the Holy Mother that fit their worldview and legitimized the veneration of the deity.

Secondly, ethnologists and scholars of religious studies have hitherto assumed that female mountain spirits are popular, minor spirits. The study of pre-modern and modern sources however shows that the Chiri Mountain in Korea is occupied by several spirits, among which the Holy Mother has the highest rank. Moreover, this female mountain spirit was venerated by the elite and commoners alike.

MAYA STILLER is a graduate student in Buddhist Studies at the Department of Asian Languages and Cultures. She currently lives in Japan, where she researches actual and virtual pilgrimages through the examination of material culture (maps, prints, and pictures, for example) as well as written sources (such as travel diaries, and legends). Through this work, she hopes to contribute to scholarly understanding of the ways in which pilgrimage-related visual and written images have informed cultural identity.



Fashion queerly construed...



UCLA QUEER STUDIES CONFERENCE 2011



UCLA QUEER STUDIES CONFERENCE 2011

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KEYNOTE SPEAKERS

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Karen Tongson
Deborah R. Vargas

Organized by the UCLA LGBT Studies Program
For more information see
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Contact via lgbs@humnet.ucla.edu

Fashion queerly construed...

Organized by LGBT Studies and cosponsored by the Center for the Study of Women, this year's conference will explore and exploit issues of fashion queerly construed. We wish to invite a wide range of questions and panels on subject topics as drag, female masculinities, male femininities, gender fluidity, queer self-fashioning, cloning and styling, and, of course, the culture and politics of the fashion industry itself. Questions of class, economics, history, ethnicity, race, geography, exploitation, desire, style and sublimation are at the forefront of our query. We seek to know what might be a new analytic or interdisciplinary methodology through which to attend to multiple registers of queer fashion.

The conference takes place on October 14th and 15th at Royce Hall. Plenary Speakers include Michael Bronski, Jack Halberstam, Monica Miller, Mignon R. Moore, Karen Tongson, and Deborah R. Vargas. Closing performance is "QUEERTURE Fashion Show" with artistic director Tania Hammidi (right), who is an educator, performer, and arts curator. To view the full conference program, visit <http://www.humnet.ucla.edu/humnet/lgbts/events/current.html>



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IT HAS BEEN ESTIMATED THAT, on average, food travels 1500 to 2500 miles from farm to kitchen. These long trips are frequently unnecessary and contribute to increased emissions of greenhouse gases. Buying food from your local farmer's market greatly reduces the miles your food travels and the energy needed to transport it. According to the book *Animal, Vegetable, Miracle: A Year of Food Life* (HarperCollins, 2007), if everyone in the United States ate just one meal of local and organic food per week, we could cut the nation's oil consumption by 1.1 million barrels a week! To search for farmer's markets or Community Supported Agriculture near you, visit the Local Harvest website: <http://www.localharvest.org/>.

– Lindsey McLean

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