



summer 2015



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research that rethinks

COMING IN FALL 2015

Feminism + the Senses

message from the director



This final issue of the 2014-2015 academic year presents a range of research supported by CSW.

In “Border-Crossings between East and West Europe,” Renata Redford, a doctoral student in the Department of Italian who received the CSW Jean Stone Dissertation Fellowship in 2014, writes about how “borders, often understood as imaginary constructs, are inherently problematic and evolving sites from which to reframe thinking about belonging.” She also addresses current discourses regarding the feminization of migration and some writers whose work reveals a “private history of the East European female body in Italian.”

Carolyn Abrams and Ana G. Luna received a CSW Travel Grant to give a conference presentation in 2014. Their article, “The Reality of the

Researcher: Addressing Assumptions and Biases,” provides an overview of their work on researcher bias and provides some guidelines for best practices in avoiding bias in doing research on women. Both recently received Master’s degrees from the UCLA Luskin School of Public Affairs.

Lisa Bloom, a CSW Research Scholar, presents some work from her current book project in “Judith Hersko’s Polar Art: Anthropogenic Climate Change in Antarctic Ocean-scapes.” Bloom received a CSW Tillie Olsen Grant to support her research, which examines Hersko’s “Pages from the Book of the Unknown Explorer,” a project that addresses climate change and notions of heroic exploration by creating a fictional narrative of a woman polar explorer in 1930s.

In “Inflammation and Depression: Why Do Women have a Higher Risk for Depression than Men?,” Mona Moieni presents the results of a study using endotoxin. Moieni, who is a doctoral student the Department of Psychology and received the CSW Elizabeth Blackwell, MD, Award in 2015, reports the results: “First, we found that women showed greater increases in depressed mood in response to an inflammatory challenge. This may mean that women are more sensitive to the mood changes that may accompany an increase in inflammation.”

Alessandra Williams, a doctoral student in the Department of World Arts and Cultures, received a CSW Travel grant to support her research, which she presents in “Mixing Puppetry with Ethnography, part two: The ‘Fugitive’ Terms of Contemporary Indian Dance.” In the article, Williams writes about the work of Ananya Chatterjea, a choreographer who seeks to promote “a radical postmodern dance practice in which choreographers transcend cultural limitations by building solidarity with artists inquiring into the aesthetic forms of communities of color and the cultural activist research of their dancers.”

Finally, an article on the 2015 CSW Awards describes the recipients and their impressive work as scholars and activists.

Hope you have a wonderful summer break! See you in the Fall!

– Rachel C. Lee



BORDER-CROSSINGS BETWEEN EAST AND WEST EUROPE

BY RENATA REDFORD

“People? ... [Y]ou never know where to find them. The wind blows them away. They have no roots, which hampers them a good deal.”

– Antoine de Saint-Exupéry,
Le Petit Prince, 1943

WHAT DOES IT MEAN to cross a border? The charged debates surrounding national borders have inspired a number of interpretations.¹ Borders, often understood as imaginary constructs, are inherently problematic and evolving sites from which to reframe thinking about belonging.² Ultimately, according to John Agnew, borders matter because “they have real effects and because they trap thinking about and acting in the world in territorial terms.”³

In 1987, before the fall of the Berlin Wall, my family left Transylvania under the Ceausescu regime to seek political asylum in the United States. As an ethnic Hungarian and dissident living under the Romanian regime, my mother envisioned a different mode of reality from one colored by darkness and silence.⁴

Upon landing at John F. Kennedy Airport on Thanksgiving, our lives seemed to unfold in Technicolor. Vibrant candy wrappers and Western advertisements reflected the morning light as people pushed past us. As a child, the colors blurred and became aggressive reminders of a new dimension of reality. As time passed, however, memories of food shortages and living under the protection of the American Embassy would fade into oblivion. What we could not know at the time would be how narrowly we had escaped the chaos that would follow Ceausescu’s assassination. Although having lived in Transylvania we were not strangers to the equivocal nature of borders, it would be decades before we would be ready to return to Romania or reconcile our own border-crossings.⁵ Yet ours is but a small chapter in

the same narrative that has defined humanity throughout millennia.

During the twentieth century, Europe's borders violently transformed. Between the end of the First World War and the fall of the Berlin Wall, many of Europe's borders were redrawn and reinforced with concrete.⁶ The Ottoman and Austro-Hungarian empires both fell, while various countries either contracted or expanded in size. Although migration was understood as a political act during the Cold-War era, post-1989 the Eastern and Western systems of migration merged in a way that led to the massive migration of people, predominately women, across borders.⁷ In *Women Migrants from East to West*, oral historian Luisa Passerini emphasizes the need for scholars of European migration to study its recent feminization. In this context, Italy's historic location between East and West Europe positions it as a crucial, yet problematic site of migration. As several critics have observed, the borders between the East and West of Europe were always vague and contested as Italy's history of its Northeast border reveals.

As the borders of Europe relaxed, Italy experienced an unprecedented influx of migrants from Africa, the Middle East, and East Europe. In doing so, Italy became a destination culture rather than a country from which people generally migrated.⁹ Seen as threats to an already fragile national identity and to "authentic" Italian culture, migrants are discriminated against in an effort to maintain Italy's imagined cultural and religious homogeneity. Despite Italians' complex history of external emigra-

tion and internal migration – Italian identity itself ethnically defined well into the 1960s – Italians seem to have participated in a collective act of forgetting that suppresses their own history as an *other*.¹⁰ Today Italy represents a receiving culture in which the "category of the 'migrant' is used to redefine Italy's place within Europe from marginal to central as boundaries of inclusion and exclusion are shifted, from Southern Europe to the East."¹¹ In this light, the movement of women from East Europe reflects not only a dynamic set of relations between places and cultures, but also has the potential to reconfigure thinking about gender and identity.

Despite much excellent work on themes of migration, however, Italian scholars have not thoroughly explored the positive role of migrant women writers from East Europe.¹² Indeed, while critics of Italian "migration literature" have studied various writers from North Africa and the Middle East, Italoophone women writers coming from East Europe and Italian transnational women writers coming from the Northeastern border of Italy have gone largely overlooked.¹³ I work from the concept of a "feminization of migration" throughout the breadth of my research in order to examine how intra-European migration plays a pivotal role in the "consolidation of... [an] emergent new European political and cultural space" and transgresses older divisions between the West and the East of Europe.¹⁴ Partially inspired by my private history, my current research projects examine how mobility between the

East and West of Europe gives rise to new forms of writing with a larger project in mind – one that configures new possibilities not only for literature but for the ways in which humans are connected across borders.

During 2011, 2013, and 2015, I interviewed writers Ingrid Beatrice Coman, an Italo-Romanian, and Jarmila Očkayová, an Italo-Slovakian.¹⁵ As two women writers living between both the East and West of Europe, their work represents a new form of writing that exists beyond both their countries of origin and destination. In effect, their work overlaps the memories and cultures of both countries while reimagining new ways of thinking about belonging and identity. Jarmila Očkayová's *L'essenziale è invisibile agli occhi* (*The essential is invisible to the eye*) (1997) examines a Slovakian woman's desire to find the source of her mysterious illness, conceived during her experience of crossing the border. It is only when she learns to reconcile her Italian and Slav selves that she can expunge her visceral sense of dislocation. In contrast, Ingrid Beatrice Coman's *Per chi crescono le rose* (*For whom roses grow*) (2010) revisits the history of the exploitation of women's bodies under the Ceausescu regime and indirectly creates parallels with the experiences of Italian women under Mussolini.

Aware of the current discourse regarding the feminization of migration, Coman and Očkayová both seek to uncover the private history of the East European female body in Italian. As Coman stresses, "In some way, who has moved across the

rivers of pain and estrangement ... perceives the world more profoundly... To forget is to expose oneself to the [dangers] of the mechanisms of power and violence.”¹⁶

Author's Note: I would like to thank Professor Lucia Re whose early critical readings of this project and rich discussions have been fundamental. I critically examine the style and critical implications of the transnational texts mentioned in this essay elsewhere in my dissertation, tentatively titled “Cartographies of Estrangement: Transnational Italian Women's Identity between Italy and East Europe,” as well as in several forthcoming articles.

Renata Redford is a Ph.D Candidate in the Department of Italian at UCLA. She received the CSW Jean Stone Dissertation Fellowship in 2014. She specializes in twentieth and twenty-first century Italian literature and culture with an emphasis on the intersection between fascism and communism. Her current research interests include an interdisciplinary approach to the relationship between race, gender, and memory in Italian literature as they pertain to women writers, transnationalism, cosmopolitanism, and the Mediterranean. She is also an avid runner.

NOTES

1. See political geographer John Agnew's "Borders on the mind: re-framing bordering thinking," *Ethics & Global Politics*. Vol. 1, No. 4, 2008, pp. 175-191, for an extensive discussion of the border studies and current debates.
2. Agnew, "Borders on the mind," p.2-4.
3. Agnew, "Borders on the mind," p.1.
4. See Gail Kligman, *The Politics of Duplicity: Controlling Reproduction in Ceausescu's Romania*. Berkeley: University of California Press, 1998.
5. For a discussion of the equivocal nature of borders, see Etienne Balibar's *Politics and the other scene*. London, Verso, 76.
6. See Richard Robinson, *Narratives of the European Border: a history of nowhere*. New York: Palgrave Macmillan, 2007.
7. See Luisa Passerini, Dawn Lyon, Enrica Capussotti and Ioanna Laliotou, eds. *Women Migrants from East to West: Gender, Mobility and Belonging in Contemporary Europe*. Oxford: Brghahn, 2007, p.4 and 9.
8. Ibid. See also Richard Robinson's *Narratives of the European Border: a history of nowhere*. New York: Palgrave Macmillan, 2007; for a discussion of the Italian northeast border and the Wilson line's role in the Cold War, see Pamela Ballinger, *History in Exile: Memory and Identity at the Borders of the Balkans*. Princeton: Princeton University Press, 2003. Works on Eastern Europeans as the other of Europe are vast. See Maria Todorova's *Imagining the Balkans*. New York: Oxford University Press, 1997; Larry Wolff's *Inventing Eastern Europe: The Map of civilization on the Mind of the Enlightenment*. Stanford: Stanford University Press, 1994.
9. See Graziella Parati's *Migration Italy: The Art of Talking Back in a Destination Culture*. Toronto: University of Toronto Press, 2005. Although traditionally defined as a culture to which migrants move, Parati extends the notion of a destination culture and refines it as a "new hybrid culture that is the result of both the changes brought to a local culture by incoming people and the influence of that [new] culture on incoming cultures" (70).
10. The research on Italians' racialization is vast. See Lucia Re's "Italians and the Invention of Race: the Poetics and Politics of Difference in the Struggle over Libya, 1890-1913," *California Italian Studies Journal*, 1(1). 2010. Retrieved from: <http://www.escholarship.org/uc/item/96k3w5kn>. Fred L.Gardaphé, *Italian Signs, American Streets: The Evolution of Italian American Narrative*. Durham: Duke University Press, 1996; Matthew Frye Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*. Cambridge, Mass.: Harvard University Press, 1998; Marco Jacquemet, "The Discourse on Migration and Racism in Contemporary Italy," in Salvatore Sechi, ed., *Deconstructing Italy: Italy in the Nineties*. Berkeley: International and Area Studies, 1995; Graziella Parati, *Migration Italy: The Art of Talking Back in a Destination Culture*. Toronto: University of Toronto Press, 2005.
11. Passerini, *Women Migrants From East to West*, p.8. Although traditionally defined as a culture to which migrants move, Graziella Parati redefines the notion of a destination culture as a "new hybrid culture that is the result of both the changes brought to a local culture by incoming people and the influence of that [new] culture on incoming cultures" (70).
12. There are a few exceptions regarding the study of Italophone writers from East Europe: namely Sonia Sabelli, Nora Moll, and Emma Bond.
13. In my forthcoming article, "The Peculiar Case of Italian Migration Literature," I offer a more nuanced view of the current debate on migration literature in Italy, which I suggest is a product of an inherited critical framework from fascism.
14. My study is partially a response to Luisa Passerini's focus on women's migration in her introduction to *Women Migrants from East to West: Gender, Mobility and Belonging in Contemporary Europe*. Oxford: Brghahn, 2007.
15. I carried out this research thanks to the gracious financial support of the UCLA Center for European and Eurasian Studies and the UCLA Center for the Study of Women.
16. Interview with Ingrid Beatrice Coman, summer 2011. Italics are her own.

COLUMN ONE

Bangladesh women find liberty in hard labor

The garment factory workers toil for paltry wages. But such jobs have also afforded Bangladeshi girls a measure of independence in a traditional Muslim society.

A year after Rana Plaza collapse, consumers demand more accountability

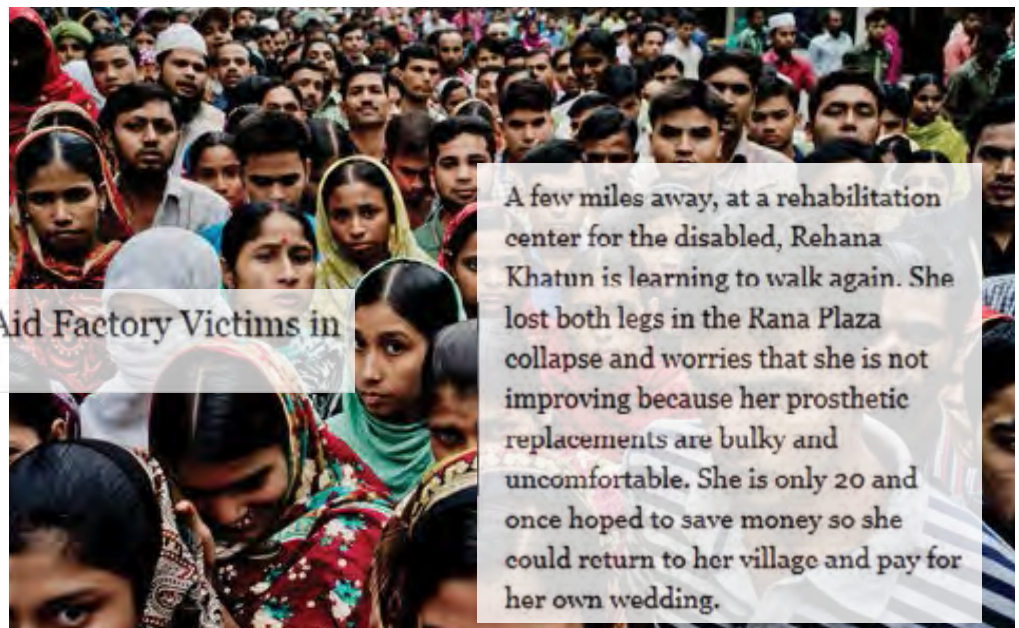


After Bangladesh Factory Collapse, Bleak Struggle for Survivors

Report on Deadly Factory Collapse in Bangladesh Finds Widespread Blame



U.S. Retailers Decline to Aid Factory Victims in Bangladesh



A few miles away, at a rehabilitation center for the disabled, Rehana Khatun is learning to walk again. She lost both legs in the Rana Plaza collapse and worries that she is not improving because her prosthetic replacements are bulky and uncomfortable. She is only 20 and once hoped to save money so she could return to her village and pay for her own wedding.

Media headlines and photos illustrate competing representations of women in Bangladesh following the collapse of the Rana Plaza garment factory. These serve as a prime example of how existing assumptions and biases can be easily reinforced and consequently detract from productive social change. Image by Carolyn Abrams

The Reality of the Researcher

Addressing Assumptions and Biases

BY CAROLYN ABRAMS AND ANA G. LUNA

ETHICS IN FIELDWORK has long been a popular topic of conversation. Researchers from diverse disciplines have focused on the position, privilege, and power of the practitioner. Through debate and discussion, academics and practitioners have identified research assumptions and biases as key influencers in research design, collection, and evaluation. However, despite frequent discussion, assumptions and biases continue to significantly skew research perspectives, therefore blocking productive social change. Moreover, within the area of international development and women's studies, an apparent disconnect prevails between practitioner's conceptual understanding and their willingness to actively address researcher realities.

In an effort to bridge the conceptual and the practical, this article examines the role of the researcher within the context of fieldwork. Through the exploration of objectivity and power distribution, we acknowledge contemporary tradeoffs, challenges, and strategies faced by researchers in designing, conducting, and interpreting data. In doing so, this article dis-

cusses the realities faced by researchers and provides best practices for addressing assumptions and biases.

Researching Women: An Objective Science?

In the past, social science and international development were purported to be objective and neutral, while simultaneously generalizing the female perspective and experience (Kabeer 1994; Bernard 1973; Callaway 1981; Smith 1988). Women were conceptualized in limited capacities (as housewives, caregivers, dependents, mothers) (Abrams, Luna, 2014, p. 35) and their experiences were regarded as anecdotal or feminine (p. 38). Observing "the production of knowledge as partial and gendered" (Mackinnon, 1982), Mackinnon and other second-wave feminist researchers argued 'objectivity' to be a flawed methodological stance, of which objectification is the social practice (Maynard, 1994). Many female-oriented researchers continue to support this critique by focusing on the "general inequalities and oppression experienced by women, as well as less biased and partial ways of re-

searching and representing the social world" (Maynard, 1994).

During the last ten years, second-wave feminist writings have developed approaches and tools focused on the theoretical appropriateness of methods and technique. These contributions have influenced conceptual frameworks in the study of other oppressed and minority groups (such as gays, lesbians, ethnic minorities, people with disabilities, and children) (Ali et al. 2000; Lewis and Lindsay, 2000; Plummer, 1995; Thomas 1999). Comparatively, very little research and writing has been dedicated to contributing actionable solutions, especially with regard to data analysis and research methods (Maynard 1994; Melissa and Bryman, 2004). This lack creates a noticeable tension, between what we, as researchers, preach and what we practice.

As this applies to objectivity, many social researchers would agree, in theoretical settings, that complete freedom from bias and personal value systems is ultimately unattainable (Melissa and Bryman, 2004). However, in the real world context of the



Female factory workers gather in the urban slums of Bangladesh to discuss workplace and household vulnerabilities with ActionAid researcher, Ana G. Luna, and partner organization, PSTC. Photo by Ana G. Luna

practicing researcher, methods, approaches, findings, and frameworks remain “riddled with unacknowledged personal beliefs, assumptions, and biographies” (Maynard, 1994, 138).

The following are indicators of an “objective” researcher:

- Ignoring how the personal cultural or religious beliefs of the researcher impact the framing, collecting, and interpreting of data (Holland, 1998; DeVault, 1999)
- Overlooking how personal perspective of the researcher changes and influences the research process (Skeggs, 1997; Mischler 1979)
- Downplaying research choices, challenges, and assumptions in creating design interventions, frameworks, procedures, and coding categories (Bryman, 1998; Bryman and Burgess 1994)

Practitioners who deny their inherent assumptions and biases, in an attempt to appear or achieve objectivity, gloss over the role of the researcher (Maynard, 1994, 141) and deny the influence the researcher has in shaping the reality experienced by female subjects (Maynard, 1994, 141). Doing so reduces researched women to static objects and generalized stereotypes and threatens the general purpose of female-focused research. Instead of viewing objectivity as an achieved state of mind where the analyst must bury existent biases or values, we urge fellow researchers to pursue objectivity as a “process in which all evidence is marshaled in the creation of knowledge, including

the hidden and unexplained cultural agendas, and assumptions of the knower/researcher are called into account” (Harding, 138). Thus, in defining objectivity as a developmental challenge, researchers must seek to discern between weak and strong objectivity. (See “Researcher Toolbox.”)

Power Hierarchy: The Researcher Versus the Researched

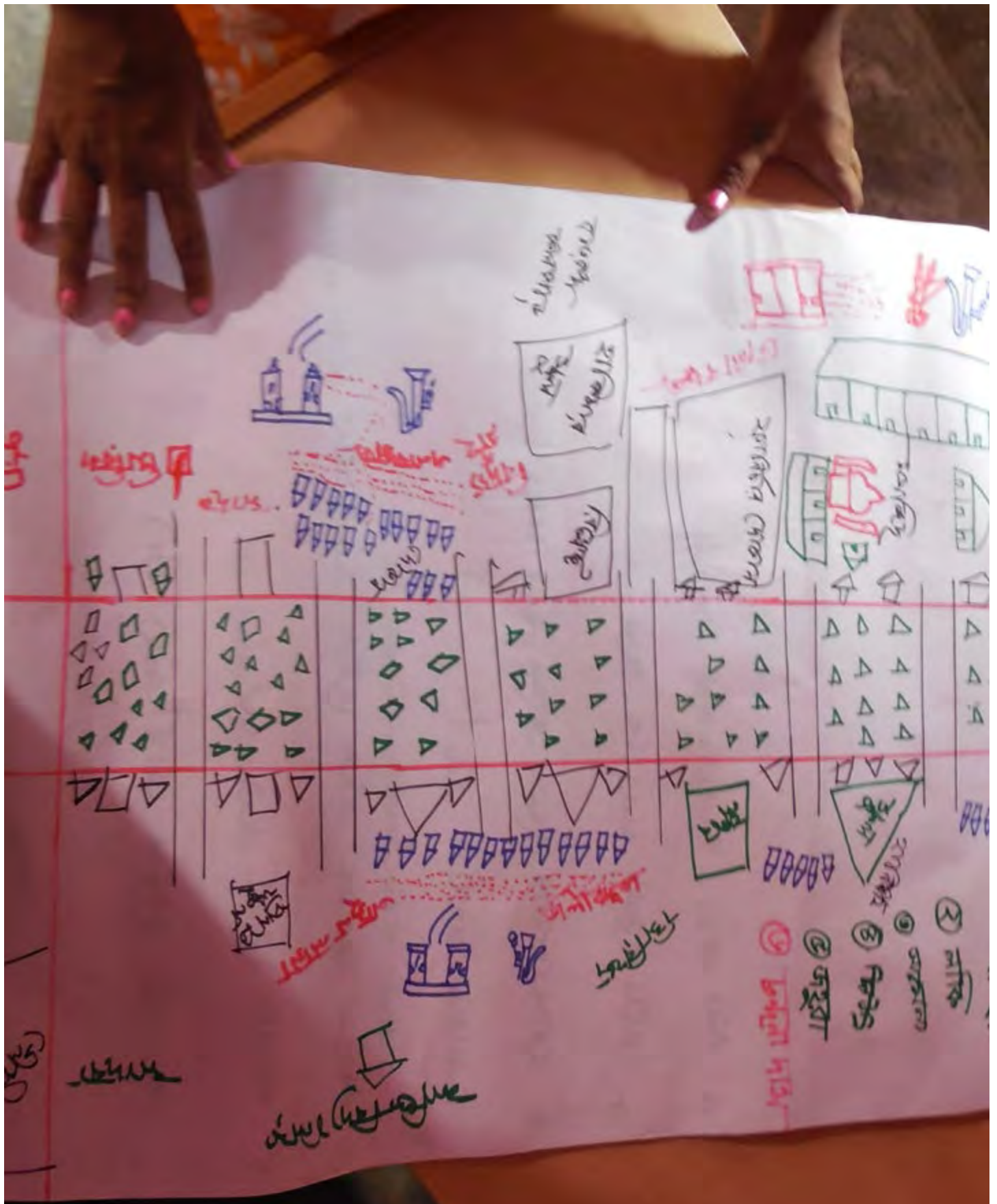
Perceived as well as exercised power play a theoretically recognized—but practically ignored—dimension in the research process (Melissa and Bryman, 2004). Such imbalances in research expectations, duties, and privileges extend from the field to the office environment.

In practice, the researcher and the participant both engage in a mutual creation and collection of data (Harding, 1987). Despite this putative cooperation-oriented exchange, however, the balance of power is often skewed in favor of the researcher. The researcher expects women to reveal details of their experiences, while providing nothing personal of their own (Skeggs, 1997). The researcher also exercises the right to contextualize, interpret, define, and omit details of women’s experiences on a consistent basis (Maynard, 1994). Charged with design, collection, and evaluation duties, the researcher constructs social realities and frameworks while seeking answers (Maynard 1994; Melissa and Bryman 2004). In this way, the questions researchers ask, the way researchers locate themselves within their own questions, and the purpose of their work influence the mechanics, outcomes, and quality of research (Maynard 1994).

As a product of human interaction and cooperation, power imbalances ultimately shift relationships and shape behaviors of both the researched and the researcher.

As a product of human interaction and cooperation, power imbalances ultimately shift relationships and shape behaviors of both the researched and the researcher. Passive researchers, either unaware or unwilling to address this power imbalance, often risk offending, exploiting, misinterpreting, and/or endangering study participants (Olesen, 2011; Olesen 1994).

That said, it is not always possible or realistic to know what has been influential to the participant and her/his range of feelings. In the field, many researchers find it difficult to make sure that what is being understood by the interviewer is being understood by the interviewee (Maynard, 1994). After all, most intervention types are linguistically heavy, yielding a multitude of rhetoric. Terms containing multiple meanings, definitions, and operational capacities require the researcher to identify and address discrepancies in the use and meaning of language during an interview and/or during analysis (Melissa and Bryman, 2004). Addressing the social reality that practitioners enter when executing research, we challenge researchers to recognize and reveal “what is usually hidden and unacknowledged as visible and part of the equation” (Maynard, 1994). (See “Researcher Toolbox.”)



Drawings and maps detail the physical and social risks from the perspective of the researched. In this photo, women draw and explain the hardships associated with living next to an active railroad. Photo by Ana G. Luna

RESEARCHER TOOLBOX

10 Ways to Address Researcher Bias and Assumptions

Aiming to increase the credibility, replicability, and transparency of research, we collected and created a list of best practices. Some techniques have existed for decades, while others are new. At the core is the guiding principle that “a researcher’s background and position will affect what they choose to investigate, the angle of investigation, the methods judged most adequate for this purpose, the findings considered most appropriate, and the framing and communication of conclusions” (Malterud, 2001, p. 483-484). The following techniques aim to increase cohesion between theory and practice and also establish greater credibility and replicable research.

Create and Develop

A Reflexive Journal: This form of documentation provides a space for the researcher/investigator to record their methods, reasoning, decisions, and details about their project. Ongoing entries allow the researcher/investigator to reflect upon the research process and observe changes in their own values and perspectives. Given the influential nature of these changes, such a journal can provide greater insight into the research process.

A Researcher Autobiography: A researcher autobiography allows researchers to reflect and document how gender, class, race, religion, previous experience, and personal

assumptions influence research design and analysis. Separate from the reflexive journal (which is completed throughout the research process), a researcher autobiography is completed in advance. This tool has the potential to identify how social and technical choices impact research design, methods, interpretation, and community relationships.

Reports that Document Frameworks, Definitions, and Procedures:

In producing research reports and publications, the author can provide further transparency by divulging (however briefly) initial assumptions, core beliefs, and values that may have influenced research design, collection, and analysis. This practice can serve as a disclaimer to the reader and can encourage greater understanding of the research process.

Incorporate

Multiple Investigators: By involving numerous investigators, the researcher creates an environment in which a multiplicity of knowledge, perspectives, and understandings can be incorporated into the research process (whether complementary or divergent). In doing so, there is an opportunity to cultivate a reflexive dialogue and therefore identify and challenge assumptions and bias. The goal here is not to reach an “objective” truth but rather to gather the most information to help present and interpret research findings.

Video and Audio Recordings or Photos: Utilizing such documentation provides a practical way to capture important details of the research process. This material includes—but is not limited to—conversations, tone, emotion, body language, and environmental factors. Each of these tools can provide context, enable the researcher to refer back for further observation and analysis, and prevent oversights and mis-documentation. Most notably, these tools give others the opportunity to make observations and draw their own conclusions, which further challenges researcher assumptions and bias.

Clarification: This process questions the use and meanings of terms during the data collection process. By defining relevant terms and incorporating clarifying questions throughout the research process, and particularly when interviewing, the researcher can provide a better understanding for how they intend language to be used and interpreted. This practice can help prevent misunderstandings and promote greater consistency in the data collection process.

Recognize and Record

Moments of Difficulty and Challenge: To increase transparency and clarity in the research process, practitioners should embrace difficulties and challenges. Discussing and describing decision-making and rationality creates cohesion between



research questions, methods, and outcomes, and thereby increases the quality and accessibility of research.

Body Language: Non-verbal exchanges, laughter, or distress are non-explicit cues that can be helpful indicators when interviewing and collecting data. By documenting various forms of expression, the researcher can record key reactions that might otherwise be dismissed or left unnoticed. As a result, the researcher provides a clearer picture of the research subject and avoids the misrepresentation of findings.

Approach

Interviews as Storytelling: In an effort to address uneven balances in power, some practitioners have chosen to approach interviews through storytelling. Through this method, practitioners increase the respondent's ability to shape and contextualize their experiences. In addition, feelings, behaviors, and values are more accessible to the researcher and available for clarification and analysis.

Methods and Analysis: Variations of participatory structures and quasi-validation processes have been in existence for decades. Aimed at increasing cooperation between the researcher and the researched, quasi-validation processes or participatory structures increase the agency of respondents. Possessing increased ownership through use of this method, respondents are far more likely to provide genuine responses and feedback. This method also increases the researcher's ability to clarify terms and address challenges/threats to study validity.

Focus groups and map making activities were structured by the researcher and facilitated by local community women. In this way, female participants played an active role in shaping discussions surrounding community challenges and triumphs.

Photo by Ana G. Luna



Ana Luna and Carolyn Abrams at Marquette University, where they presented their research at the Sexuality, Human Rights, and Public Policy Conference

Carolyn Abrams (shown above right) graduated from the UCLA Luskin School of Public Affairs with a Master of Urban and Regional Planning. Her research primarily focused on international development, gender equity, and access to resources. She is passionate about social justice and hopes to provide a voice for underrepresented communities in the public policy making process. Her long-term goal is to become a policy analyst and create legislation that addresses our most pressing social needs.

Ana G. Luna (shown above left) holds a Master's degree in Urban Planning from UCLA Luskin School of Public Affairs. With extensive academic training in research design, development, and analysis, Ms. Luna has collaborated with sugarcane farming communities in Uganda, African-American sex workers in the USA, Mexican garment factory workers in USA, and female heads-of-household

in India, Bangladesh, and Pakistan. She continues to work in international development as a research and cross-cultural communications consultant.

A CSW Travel Grant supported the presentation of this research.

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1. Judit Hersko, *Clione antarctica*, 2009, digital photograph.
Courtesy of the artist

JUDIT HERSKO'S POLAR ART

Anthropogenic Climate Change in Antarctic Oceanscapes

BY LISA E. BLOOM

In what ways can art portray “the violence of delayed effects”? (Nixon 2011: 2-3) a phrase used by Rob Nixon in his book *Slow Violence and the Environmentalism of the Poor?* (Nixon 2011: 2-3) How might it do so in a way that goes beyond the socio-political phenomena in question to address the emotional disturbance of living amidst these delayed effects? In what ways can environmental and climate change that still can't be seen or felt introduce an age of dread and change our perceptual habits much as, say, Marshall McLuhan felt that new technology such as the telegraph did in an earlier era?

This article focuses on environmental work by an artist that attempts to visually address new forms of art, seeing, feeling and sociality that are coming into being in the age of the Anthropocene. In what follows, I bring together issues in

“critical climate change” scholarship to examine aspects of feminist and environmentalist art in the work of Judit Hersko.

Scientists agree that climate change in the polar regions is taking place at two to three times the rate of elsewhere on the globe. This is especially important in 2014 when we saw both the western and now in 2015 the eastern fringes of Antarctica “pass a crucial tipping point, condemning to collapse – either melting, or sliding in the ocean, leading in the future to massive coastal flooding” (*Science and Research News*, 2014). The word “collapse” implies a sudden process, since in human terms ice sheets usually disappear slowly, but the pace in parts of the Antarctic is accelerating. Understanding such a story might also be about comprehending how it is rapid in geological terms but not fast enough to continuously capture news headlines.

Compared to the scientific communities, artists' communities tolerate and even encourage eccentric practices and even aesthetic extremism in the name of innovation. Though the art world has not engaged fully with these critical global issues, some artists around the world are working on these problematics that are so critical to our times of how to represent the delayed effects of these environmental disasters that are at once intimate, yet far-off in time and far-away in distance. Judit Hersko creates aesthetically rich and provocative art installations and performance works that focus on anthropogenic climate change and crises concerning our marine life in Antarctica, focusing on two transparent planktonic snails: *Clione antarctica* (sea angel) and the microscopic *Limacina helicina* (sea butterfly) (figure 1). These writings on her art and performance piece “Pages from

2. Herbert C. Ponting, *Barne Glacier*, December 2, 1911, photograph.
Courtesy of Scott Polar Research Institute,
University of Cambridge



the *Book of the Unknown Explorer*” (2008-2012) are taken from my book project, tentatively titled “Contemporary Art and Climate Change of the Polar Regions: Gender After Ice.” The artworks discussed here and in my book project suggest how visions of the polar regions and elsewhere present us with new understandings of a world now under threat from climate change. These show not just variables related to the weather but also basic transformations of culture and the sense of loss and uncertainty that is connected with that.

This article also builds on research from *Gender on Ice: American Ideologies of Polar Expeditions* (Bloom, 1993); a special issue of *The Scholar*

and the Feminist, co-edited with Elena Glasberg and Laura Kay (Bloom and Glasberg, 2008); and “Disappearing Ice and Missing Data: Visual Culture of the Polar Regions and Global Warming” (Bloom and Glasberg, 2012). *Gender on Ice* invited us to consider how conventional polar narratives about science, travel, gender, and race, as well as concepts of nationhood, attitudes towards nature, technology, and the wilderness were being reimagined during the late nineteenth and early twentieth century. Springboarding from the earlier study, the new book project draws on a range of representations within contemporary art production to rethink these narratives as the polar regions have shifted from the last space of

heroic exploration to the first place of global decline. In the earlier era, the polar regions had been overrun by heroic bodies and narratives. Now it has been overrun by the harshest effects of a warming planet.

In an age that celebrates instant spectacles, the slow-paced and open-ended side of anthropogenic climate change, except in catastrophes of spectacular destruction like hurricanes, typhoons, and cyclones, creates representational obstacles that can hinder efforts to mobilize citizens when our evidence does not have the desired closure that the media seeks. Thus one of the tasks of my book project and this article is to elucidate these complex images of global warming that are neither spec-

tacular nor instantaneous but rather incremental.

The majority of these new kinds of images contrast with the older heroic and melodramatic tropes of polar-exploration photographs made by the celebrated “Heroic Age” photographers Herbert G. Ponting (1870-1935) and Frank Hurley (1885-1962). In Hurley’s “A Blizzard at Winter Quarters,” (1911-1914), silhouetted figures struggling against the wind and cold are superimposed onto a windy Antarctic landscape near the Mawson base to illustrate the narrative of heroic life and death struggle—one of the more common narrative tropes of Antarctic exploration narratives and photographs. Ponting’s image of the Barne Glacier (*figure 2*) emphasizes the magnitude of this uninhabitable landscape. The epic scale of the glacier dominates Ponting’s photograph to such an extent that the figure is dwarfed. In many ways this image provides an ideal example of sublime wilderness since it shows the inhospitable male space of the Antarctic as a testing ground in which isolation and physical danger combine with overwhelming beauty.

As the world grows steadily more unpredictable with climate change, I use the term “anthropogenic landscapes” to also rethink our notion of landscapes that have changed due to human-induced greenhouse-gas emissions. The terms “anthropogenic landscapes” or “human-transformed landscapes” signal how human-induced climate change is irrevocably altering our relationship towards the wilderness and disrupting our ordinary ways of knowing and seeing.

(Bampton, 1999) The shift in perception I am suggesting follows environmentalist’s Bill McKibben’s thinking when he renamed Hurricane Sandy a “Frankenstorm” because of its hybrid nature and some “spooky combination of the natural and the unnatural” (McKibben, 2012) The term “anthropogenic landscapes” displaces the question of a simple mastery over nature (or vice versa) that is often associated with the conventional landscape tradition and notions of the natural sublime. It also makes us radically question the ways in which we understand and interact with what used to be known as “nature.” These ideas are gaining momentum in the arts, humanities, and social sciences as evidenced by ongoing conferences on the Anthropocene around the world even as the geologic time scale of the term itself is still contested by the Royal Geological Society. The Anthropocene thesis announces a paradigm shift in its claim that humankind is the driving power behind planetary transformation, an idea popularized by Nobel laureate and chemist Paul Crutzen. Crutzen is saying that the human being has become something much larger than a simple biological agent. As historian Dipesh Chakrabarty puts it, “Humans now wield a geological force to have an impact on the planet itself. To call human beings geological agents is to scale up our imagination of the human.” The consequences of this are enormous according to Chakrabarty “since it shifts the temporal parameters away from the expectation of continuity to contemplate the idea of extinction, that is to say, a future

without ‘us’” (Chakrabarty, 2009).

In the anthropogenic landscape, the polar regions may still be places of fascinating and forbidden beauty, but the awe once reserved for Ponting’s or Hurley’s photographs of untrammelled nature, now stems from the uncertainties resulting from the gradual human destruction of nature transformed—the Anthropocene. By refusing to approach the idea of a wilderness or sublime landscape as separate from the human or the animal, some of the artwork here makes us more aware of how the earth and human systems are intimately entwined. The threat this process evokes yields a different kind of horror as these places undergo accelerated warming.

By focusing on the work of Judit Hersko, a woman artist who traveled to Antarctica, this article turns a feminist lens on what is still often seen as a very masculinist heroic geographical site and questions the claim that these heroic concepts were left behind in the last century.¹ This is not to beg the essentialist question but to ask how her work has changed our ways of seeing this region as a primary site of the contemporary experience of the sublime and climate change (Morley, 2010). This article investigates the new stories and images that are produced by women artists to re-visualize the Antarctic and examines the impact that the older aesthetic traditions of the sublime—as well as the genres of literary fiction, science fiction, and horror—have had on their work. It calls attention to the shift in the

1. See Barczewski (2007), Collis (2008), Rosner (2008 and 2009), and Dodds (2009).

scales of terror in these women's artwork. In the images of these artists we are no longer dealing with an inhuman scale. Unlike the photographs of Ponting and Hurley, these landscapes do not overwhelm our categories of understanding.

In and out of place

Judit Hersko's "Pages from the Book of the Unknown Explorer"

One representative artist of this project who deals directly with many of the key issues around gender, art and climate change is Judit Hersko. A Professor at California State University San Marcos, Hersko traveled to Antarctica on a National Science Foundation Artist's and Writer's Grant in 2008. Her "Pages from the Book of the Unknown Explorer" (2008-2015) undoes the current revival of interest in polar narratives from earlier eras and the older images by Hurley and Ponting that mythologized the enterprising male explorer of the nineteenth and early twentieth century. Driven as she is with questions of time, perception, and shifting notions of nature, Hersko creates an alternate photographic and cinematic history of exploration and climate science in Antarctica. To do so, she rethinks the landscape of Antarctica that is on the verge of disappearing due to anthropogenic pollution through a unique rewriting of a Jewish woman's presence in Antarctic history.

With one hundred and twenty images, Hersko presents her recent work as a lecture—part fantasy and

part history—that incorporates photographic and cinematic documentation as well as artwork about Anna Schwartz, a fictional Jewish female explorer, photographer, and Antarctic biologist from the 1930s (figure 3). In Hersko's narrative, Anna appears on Admiral Byrd's 1939 expedition and, while passing as a white man, becomes the only woman at that time to work as a biologist and photographer in Antarctica.² Schwartz' trip to Antarctica by its very choice of dates evokes the 1939 invasion of Poland when Eastern European Jews, such as Schwartz, were loaded into boxcars and sent to concentration camps in Europe. In this respect, the juxtaposition of Antarctica in the late 1930s with the contemporary debates around climate change today raises questions later in Hersko's narrative about how she connects the present to the past through a vision of traumatic catastrophe (Bloom, 2006).

For her narrative, Hersko draws on both a rich artistic and literary tradition, the literary including Ursula Le Guin's short story "Sur" (1982), a utopian feminist fictional account in which a party of South American women reach the South Pole in 1909, two years before the official arrival of Amundsen and Scott.³ Hersko's work is influenced by the women characters in Le Guin's fantasy who do not feel compelled to leave any record, or proof,

2. See Judit Hersko's website: <http://www.judithersko.com/> for images and a full description of her Antarctic, work-in-progress art project, "From the Pages of the Unknown Explorer." Also see Hersko (2009 and 2012).

3. See Le Guin, (1982), Glasberg (2012) and Leane (2009).

of their presence at the South Pole, as evidenced by one of the characters' activities of fashioning sculptures from ice. Like the disappearing ice sculptures in Le Guin's short story, Hersko's artwork and narrative can be preserved only in Hersko's ephemeral art, not in monuments that celebrate male narratives and imagery of the Heroic Age.

Hersko draws her aesthetic from an earlier historical moment of surrealist photography by using photocollages, transparent sculptures (figures 4 and 5), and cinematic projections to emphasize the shadow, light, and transparency of images and place. To do this, she draws on forms and styles rarely if ever used in relation to Antarctica. Inspired by the surrealist albums of Victorian women, who invented a method of photocollage later adopted by avant-garde artists, Hersko borrows this aesthetic style to visually render the placement of people in circumstances they could ordinarily not inhabit. To reveal how visually out of place Schwartz might have been on these expeditions, Hersko creates compelling photomontages that place the fictional explorer, into already existing photographs of Antarctic exploration (figure 5). These images of the "Unknown Explorer" depart from the images of the traditional sublime and its heroic masculinity and are much more in keeping with her interest in making visible threats from global warming that take time to wreak havoc. She highlights what otherwise might be difficult to see—two transparent planktonic snails the *Clione antarctica* (sea angel) and the microscopic

Limacina helicina (sea butterfly)
(figure 1)⁴

These snails (figure 4) were plentiful in the days of the unknown explorer. Because of ocean acidification, their shells are now dissolving. The danger that interests Hersko is less spectacular and less familiar to the public than are dramatic popular images of the contemporary sublime and of apocalyptic climate change. But Hersko's invented narrative highlight aspects of global warming that escape notice because they happen at microscopic levels and rates so slow that transformation is too gradual to note. In some ways her work addresses the failure of perception and cognition, the result of which is our inability to deal with critical changes facing us over extended time.

Hersko's art explores representations of these microscopic creatures at a moment when they are disappearing, thereby creating a melancholic aesthetic that engages with the photographic materials from the past but gives them a new value that is different from the period from when they were made. The melancholia of her work has parallels to Walter Benjamin's conception of surrealist allegory, as she engages us to think of these planktonic snails as having ceased to exist while we are presented with a fictional narrative and images about the first time they were documented in the 1930s by Schwartz (Benjamin, 1999). As her work aesthetically activates these lost images, they begin to signify

4. Hersko has been working with biological oceanographer Victoria Fabry, and her artwork on climate change and planktonic snails is an outgrowth of that collaboration.



from both moments in time, almost simultaneously. In the place of the heroic portraits of Byrd and his men, the minimal scale of Hersko's portrait of the "Unknown Explorer" emphasizes the contingent nature of Schwartz' heroism as well as the surprising obsession and motivation from another time for her clandestine expedition to Antarctica—the seemingly insignificant documentation of microscopic creatures. These

3. Judit Hersko, *Portrait of Anna Schwartz*, 2008, cast silicone. Courtesy of the artist

details enforce the illusion of factuality that the story seeks to create and set up a creative engagement between the unknown explorer and her otherwise ordinary microscopic pteropods that are slowly perishing in the present. We never learn whether the unknown explorer's reasons to escape is connected to the Holocaust, but the evocation of



Kingdom:	Animalia
Subkingdom:	Opisthokonta
Phylum:	Mollusca
Class:	Gastropoda
Subclass:	Caudofoveata
Superorder:	Caudofoveata
Order:	Caudofoveata
Suborder:	Caudofoveata
Family:	Limacidae
Genus:	Limacina



Limacina is the exclusive food source of *Uta* in Antarctica. They grow in... They grow in... They grow in... with the preferred prey size increasing with predator size.

Kingdom:	Animalia
Subkingdom:	Opisthokonta
Phylum:	Mollusca
Class:	Gastropoda
Subclass:	Caudofoveata
Superorder:	Caudofoveata
Order:	Caudofoveata
Suborder:	Caudofoveata
Family:	Pteropodidae
Genus:	Pteropoda



4. Judit Hersko, *Pteropods* (from the scientific notebooks of Anna Schwartz), 2008, cast silicone. Courtesy of the artist



this possibility seems to foreshadow further catastrophe for her pteropods (figure 4). The persistence of this past in her narrative evokes the future. Significantly, Hersko's reference to this history is tempered by her own personal relationship to the Holocaust and how her own parents survived Nazi persecution.

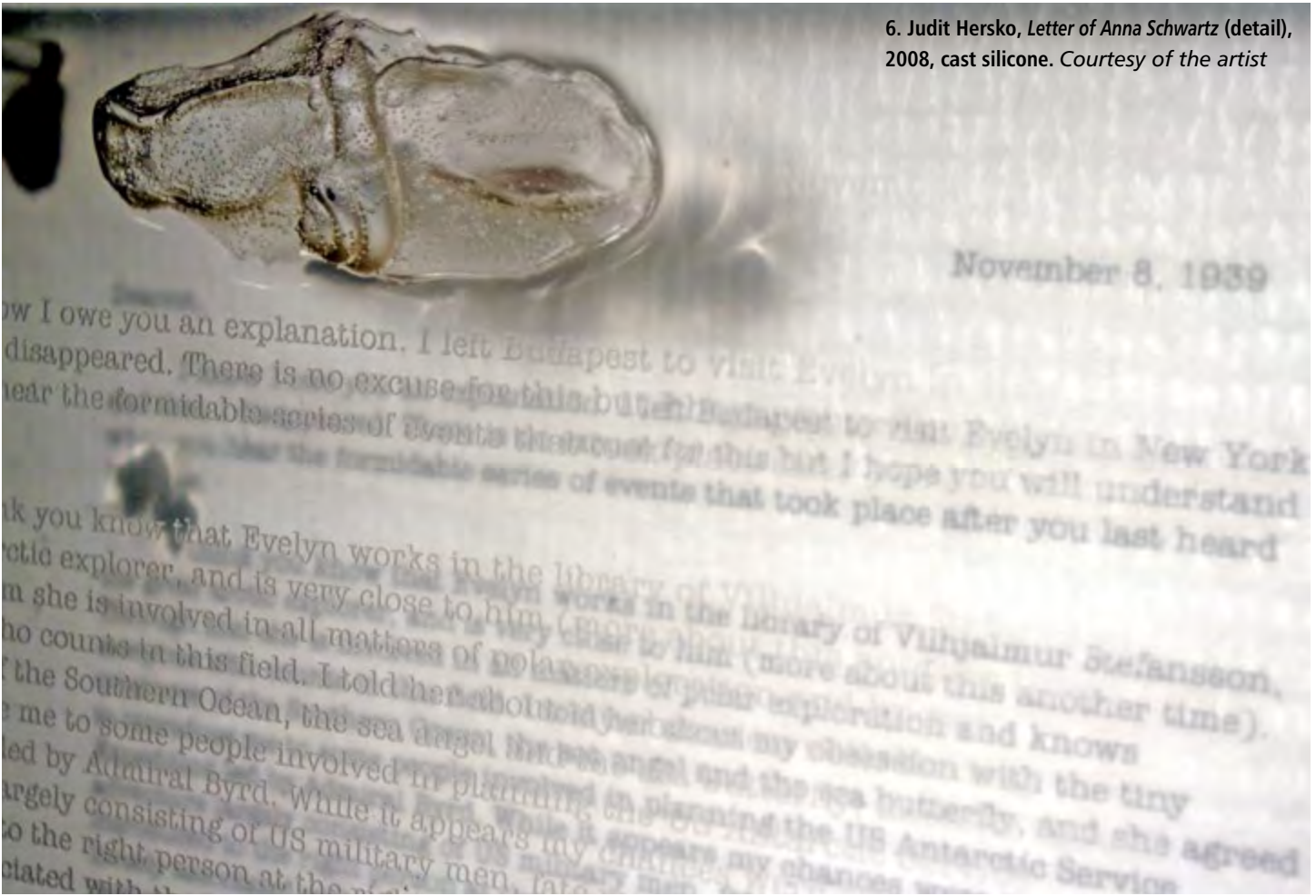
Hersko's narrative and archive are symbolic since they imagine what Jewish women's contribution to science, polar exploration, and art history might have been in Antarctica's early history if women's relationship to Antarctica were not merely speculative during Schwartz' era. For this reason, Hersko's fictional narrative insists that one must take into account the imaginative histories that run alongside actual polar histories. Her archive of images on Antarctica is suitably dreamlike and

includes projected cinematic images, etched photographic images on glass and silicone (figures 3, 4, and 6), and photomontages that deliberately draw on photographic tropes from the period to give the pictures a "reality effect" (figure 5). At the same time, her work disorients us since she puts people and organisms in an order and place they would not normally inhabit such as the unlikely inclusion of Schwartz at the time that Jews in Europe were fleeing the Nazis. Namely, by shifting the history of Antarctic exploration even slightly, Hersko alters our perception of the present and helps us understand how the rhetoric of both Antarctic exploration narratives and polar climate change bears the imprint of gender and Jewishness.

However, her goal is not to obtain mastery over trauma by render-

5. Judit Hersko, *With Scott at the Pole* (collage by Anna Schwartz), 2011, digital collage. Courtesy of the artist

ing it in terms of existing cultural codes but to foreground and make connections between the affective consequences of the Holocaust and climate change. In its drive to obtain mastery over trauma by rendering it legible in terms of existing cultural codes, her performance piece appears to disregard what Cathy Caruth calls "the event's essential incomprehensibility, the force of its affront to understanding" (Caruth, 1995, p. 154). Yet, for all its investment in a surrealist aesthetic, the work remains haunted by a traumatic history that exceeds and breaks down accustomed habits of thought, narration, and visualization.



6. Judit Hersko, *Letter of Anna Schwartz (detail)*, 2008, cast silicone. Courtesy of the artist

conclusion

Recent artworks by Hersko reveal new perspectives from artists who are restaging the politics of gender, Jewishness, and climate change in Antarctica from a feminist perspective to make us think about microscopic life in the deepest realm of the polar oceans. Hersko brings us back to the earlier days of polar explorers and the epic by inserting her unknown Jewish woman explorer in her fantasized re-enactment of the Byrd expedition. She returns to the heroic registers of the early twentieth century to perversely restage a masculinist imperial past within a neo-liberal present to tell stories about an absent subjectivity.

She uses this as an occasion to make a statement on the belatedness of woman's place in polar narratives and a lost or obscured perception.

Hersko is engaging these regions in new ways by searching for alternative narratives and aesthetics in the very dramatic contemporary situation of climate change without falling into the old heroic/melodramatic tropes of the sublime. She does this specifically by drawing comparisons between two holocausts to move us away from the purely visualizable as the basis for knowledge. Consequently, her work does not offer the unimaginable scale that we associate with the sublime. Instead, it plays off the epic quality of these male heroic narratives and images. She does this through a fic-

tional biography of a Jewish woman explorer whose intimate relationship with tiny snails in the 1940s later becomes significant for polar science in the present.

Hersko's viewpoints suggest some important new directions in contemporary art, and in the process, her work makes us think about how feminist perspectives have contributed to making us think critically about the conservative apocalyptic versions of the contemporary sublime and a kind of neo-liberal aesthetics that is at the heart of current discussion in climate change, art history as well as Antarctic discourses. Viewers' aesthetic experience of her work is not just about landscape and the masculinist heroic subjectivity but also subjectivity itself, be it male or

female since her narrative is about rethinking polar oceanscapes where marine life is on the verge of disappearance due to anthropogenic climate change. What she mourns in her work like the holocaust she evokes is the eventual disappearance of species, the loss of certainty, and the disruption of the stable coordinates of time and space.

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INFLAMMATION AND DEPRESSION

Why do women have a higher risk for depression than men?

BY MONA MOIENI

AROUND THE WORLD, more than 350 million people suffer from depression [1]. It is the leading cause of disability worldwide [1], and it has been estimated that the annual cost of depression in the United States is about \$80 billion due to health care costs and lost productivity [2]. While both men and women can become depressed, women are twice as likely as men to experience depression [3-6], whether depression is defined as a diagnosed mental disorder or depressive symptoms [7]. This sex difference in rates of depression is well-documented and cross-cultural [6, 8]. It is also not explained by sex differences in reporting or recalling of symptoms or seeking help for symptoms [9]. In fact, this sex difference in depression has been described as one of the most robust findings in psychopathology research [10, 11].

Why are women so much more

likely to get depressed than men? Researchers have proposed several theories to explain these sex differences in depression. One of the many factors thought to contribute to the sex difference in depression is women's greater dependence on social relationships. That is, women tend to prefer close emotional communication and social intimacy, and it has been suggested that this greater emphasis on close personal connections in women can interact with stressful negative life events (especially social ones) and other factors (e.g., anxiety, hormonal changes) to result in greater rates of depression in women [10].

What else may be causing this sex difference? Another place to look to understand this difference would be to understand the relationship between inflammation, which is our immune system's first line of defense against injury or infection, and depression. In response to

injury or infection, the body releases proinflammatory cytokines, which help the body fight off the injury or infection. In addition to fighting off infection, proinflammatory cytokines also communicate with the brain [12, 13] to cause a set of symptoms called "sickness behavior," which includes symptoms such as fatigue, anhedonia (i.e., inability to experience pleasure), and increased sensitivity to pain [14-17]—symptoms that we typically associate with being sick. It is thought that this response is adaptive because it allows the body to focus its energy on recovering from the illness rather than spending its energy on other things, so that your body can recuperate.

Interestingly, these sickness behavior symptoms strongly resemble symptoms observed in depressed individuals. In fact, experimental work has also shown that when you give a healthy group of people a substance that causes inflammation,

they show increases in depressed mood [18] as part of the sickness behavior symptoms. Another consequence of inflammation that is particularly relevant to understanding sex differences in depression is that inflammation can also trigger social withdrawal [14, 17] and lead to feelings of social disconnection [19, 20]. Feelings of social disconnection or loneliness play a critical role in the onset and perpetuation of depression [21], and as mentioned earlier, social factors may be key in understanding the sex differences in depression. Thus, it may be important to understand social psychological changes due to inflammation in order to better understand the relationship between inflammation and depression, particularly to understand why women are so much more likely than men to develop depression.

Other work also supports the idea that inflammation may be contributing to depression [13, 22]. For example, individuals with inflammatory diseases are far more likely to experience depression [23-25], and patients with major depression who are otherwise healthy have been found to have increased inflammatory markers [26]. There are also sex differences in inflammatory processes, such that women show greater inflammatory reactivity [27], and women are also two to nine times more likely to develop autoimmune disorders, which are often associated with increased inflammation [28, 29]. Thus, there seems to be support from multiple lines of research for this idea that inflammation may be leading to the development of de-

pression for some patients and that understanding this relationship may be helpful in understanding why women develop depression more than men.

While we know that inflammation can lead to depressed mood and feelings of social disconnection, and understanding the relationships between these things may help us better understand sex differences in rates of depression, the majority of the experimental work looking at the effects of inflammation on sickness behavior in humans has surprisingly focused on samples consisting of only men. By studying the differences between men and women in this kind of research, we may develop a better understanding of some reasons why women are more at risk for developing depression. Thus, our research group at UCLA conducted a study to help fill this gap in the scientific literature. We examined both men and women in order to determine whether there are sex differences in the effect of inflammation on depressed mood and social disconnection, which may ultimately have implications for understanding sex differences in depression.

In our study, we had a large sample (115 total subjects) made up of both men and women. All participants came to the UCLA Clinical and Translational Research Center (CTRC) in the morning, and about 90 minutes after they got to the CTCR, a nurse gave them either a placebo or a substance known to cause an inflammatory response in a safe, acute manner. This inflammatory-inducing substance is called endotoxin and it is derived from

the cell wall of the *E. coli* bacteria. When given to human subjects in a controlled setting, it triggers a short-lived inflammatory response in a safe manner. By experimentally inducing inflammation using endotoxin, we could look at whether inflammation *causes* changes in depressed mood and social disconnection, and thus we could examine whether there are sex differences in biological indicators of inflammation and self-reports of depressed mood and feelings of social disconnection in response to inflammation. Because women are more likely to experience depression, are more sensitive to social cues, and are more likely to develop certain inflammatory disorders, we expected that women would show greater inflammatory responses, depressed mood, and feelings of social disconnection in response to the endotoxin compared to placebo.

The inflammatory effects of endotoxin are fairly acute; so, the study lasted only one day. Endotoxin reaches its inflammatory peak about 2 hours after injection, and participants were released from the study 6 hours after the injection, once their symptoms returned to normal. All participants left the study feeling as well as they did when they started. Throughout the study day, we also measured the things we were interested in examining in this study. Thus, participants had their blood drawn so that we could look at inflammatory measures (i.e., proinflammatory cytokines). We were also interested in how depressed participants were feeling, and so we asked them to rate, for example, how “sad”

and “blue” they felt. Because we were interested in feelings of social disconnection, we asked them how much they would agree with statements like “I feel lonely” or “I feel disconnected from others.”

As expected, women, compared to men, reported greater depressed mood in response to the endotoxin. In addition, women also reported greater feelings of social disconnection in response to the endotoxin than men. Finally, although we expected that women would show greater inflammatory responses compared to men, we did not find that to be the case. We found no differences between men and women in the increase in inflammatory measures in response to endotoxin. However, we did find that for the women in our sample, those who showed greater increases in inflammation also reported feeling more socially disconnected. This relationship between the magnitude of the inflammatory response and feelings of social disconnection was not present for men.

What do these findings mean for understanding sex differences in depression? First, we found that women showed greater increases in depressed mood in response to an inflammatory challenge. This finding may mean that women are more sensitive to the mood changes that may accompany an increase in inflammation. Inflammation is thought to contribute to depression in at least some patients; thus, this could potentially mean that women are developing depression more often than men in part because they could be more sensitive to the emotional changes that can result from inflammation.

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We also found that women in our study reported greater feelings of social disconnection in response to an inflammatory challenge. Additionally, greater increases in inflammatory activity were directly associated with greater feelings of social disconnection in women, but not in men. This may also help us understand why women develop depressive disorders more often than men. As discussed earlier, feelings of social disconnection can contribute to depression,

and it has been suggested that one reason that depression occurs more often in women than men is women’s greater dependence on social relationships. Here, we found that women may be more sensitive to the social psychological changes that accompany inflammation, which may also be influencing women’s vulnerability to developing depression.

In addition to providing insight into the sex difference in depression, this study may also have other impli-

cations for women's health. Because these findings suggest that women are more sensitive to the emotional and social changes that accompany increases in inflammation, this may indicate that women with chronic inflammatory disorders may be more susceptible to developing depression. Of course, further work would need to be done in order to make any clinical recommendations, but the current findings would support the idea that physicians may want to especially monitor women with chronic inflammatory disorders (e.g., rheumatoid arthritis), as they may have a heightened risk for developing depressive disorders.

These findings are particularly important because the vast majority of studies looking at the effect of inflammation experimentally in humans have been done in samples exclusively made up of men. Given that we found sex differences in our study, it would be important for future studies looking at the emotional and social consequences of inflammation to include women in their samples. Because the participants in our study were young (mean age = 24) and healthy, future studies should be done in older and clinically depressed samples in order to better understand the findings from this study.

Indeed, it would be important to replicate and extend these findings before making any firm conclusions about the implications for depression. However, when combined with future studies, these findings may help us understand the relationships between inflammation and depression, as well as why women

are so much more likely than men to develop depression. Ideally, our findings will be built upon by other researchers, and together, we can build a rich, nuanced understanding of the complex relationships between sex, inflammation, social factors, and depression. Ultimately, a better understanding of these relationships may hopefully allow us to help those at-risk for and living with depression.

Mona Moieni is a fourth-year Ph.D. student in the Department of Psychology at UCLA, majoring in social psychology and minoring in health psychology and quantitative psychology. Her research focuses on understanding the interactions between biological and social psychological processes, as well as how these relationships are relevant to health and aging. Moieni's research is currently supported by a pre-doctoral National Research Service Award (NRSA) from the National Institute on Aging (F31AG048668). She received the CSW Elizabeth Blackwell, MD, Graduate Award in 2015. Contact her at mona16@ucla.edu.

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...it is Chatterjea's vision for a woman of color dance company that responds to Fanon's concluding thoughts about colonized peoples creating a new history that does not draw upon European institutions but rather focuses on building and making new discoveries...

MIXING PUPPETRY WITH ETHNOGRAPHY, part two

The “Fugitive” Terms of Contemporary Indian Dance

BY ALESSANDRA WILLIAMS

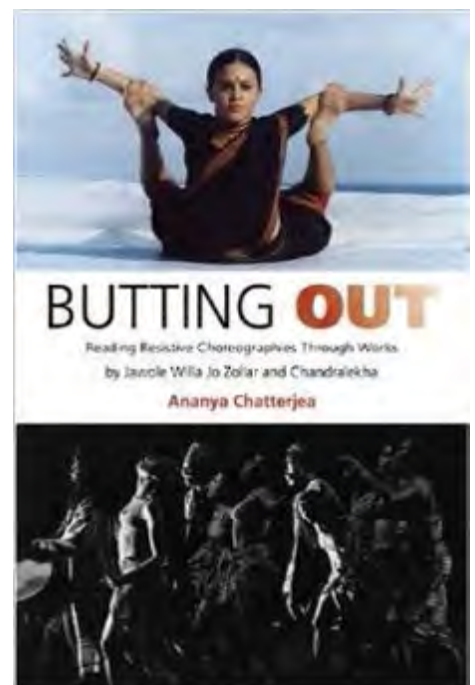
IN A PREVIOUS ARTICLE, “Mixing Puppetry with Ethnography,” (*CSW Update*, October, 2012), I examined the world premier of *Moreechika, Season of Mirage* by the primarily women of color dance company Ananya Dance Theater (ADT) in Port-of-Spain, Trinidad. I concluded this essay by assessing the comments of ADT’s artistic director and choreographer Ananya Chatterjea, who posited that the term “contemporary” has been hijacked” or inaccessible to artists of color neglecting to follow the standards of Euro-American modern dance such as a pointed foot. Here, I start to foreground my contribution to Chatterjea’s ideas.

In *Butting Out: Reading Resistive Choreographies through Works by Jawole Willa Jo Zollar, and Chandralekha* (Wesleyan, 2004), Chatterjea examines how the dance aesthetic of two women choreographers of color redirects the terms of “post-modern” from the mere presumption that only dance-makers invested in experimentation with Western mod-

ern forms establish the cutting-edge; rather, the dances of radically-inclined artists such as Jawole Willa Jo Zollar and Chandralekha redefine the postmodern through progressive inquires into the techniques and cultural histories of communities of color. My dissertation follows a method of analyzing the dances of a choreographer of African descent and of South Asian descent by examining Chatterjea’s dances alongside the works of choreographer David Roussè. Specifically, artists Zollar and Roussè both focus on African American cultural histories and artists Chandralekha and Chatterjea both explore contemporary Indian aesthetics. However, while Chatterjea prefaces *Butting Out* by discussing her struggle to stage Indian aesthetics amidst failed norms of “East” and “West” in dance production, I locate my self-reflexivity within my earlier work as a woman community activist of African descent. Through such a lens, this essay begins to rethink Chatterjea’s interest in the “fugitive” terms of contemporary

dance amongst artists of color.

Ananya Chatterjea co-convenes the “Dancing Fugitive Futures” symposium in September of 2012 at the University of Minnesota, Twin Cities. Chatterjea discusses ways of negotiating hierarchies in contemporary dance with artists Makeda Thomas, Michael Sakamoto, Santee Smith, Donald Byrd, Reggie Wilson, and co-Convener Thomas DeFrantz. In the opening comments,



Chatterjea suggested the concept of “contemporary” be dealt with by working “outside of Western dance” or being “contemporary without the Western,” albeit “there is not a lot of space for that to happen.” Offering demonstration for precisely how an artist best articulates the contemporary through Indian aesthetics, she references the choreography of Chandralekha who “manages to focus on deconstructing Bharatanatyam and finding contemporary dance language that spoke to contemporary realities.”

All the artists’ presentations reveal great complexity, yet symposium participants share a major concern for dancers of color. A dilemma surfaces in Santee Smith’s “inter-tribal” method in which she trains artists to do her work who are not necessarily from a culturally specific background. Chatterjea names the terms of Smith’s approach as not concerning itself with a simplistic hybridity or mere fusion of creative practices. Donald Byrd deepens the symposium’s inquiry into this issue of cultural particularity by wondering how to handle past works such as *The Minstrel Show*, which was originally staged in the early 1990s, as well as how to sustain persons of African descent in his company that is based in Seattle. To highlight the urgent need for long periods of time to make choreography, Chatterjea further deliberates on Smith and Byrd’s concern through discussing the problem of artists of color not being encouraged to work on their craft. A conversation about the relationship between dancers and choreographers peaks Reggie Wil-

son’s interest as an issue of power that he chooses to explore in his current work, the *Moses(es)* project, by posing questions about leadership and his relationship to dancers. Returning to cultural material as well as questioning the meaning of bodies navigating space leads Wilson to define his work as “post-African-neo-hoodoo-modern-dance,” though he has not yet succeeded in making his chosen category widely accepted. Through such polemic, Chatterjea suggests the work of radical artists of color is “fugitive” because it continues to change. Co-convenor Thomas DeFrantz defines the term “fugitive” as an escaped slave. “The script is on the wall,” says DeFrantz. Artists continue to reinvent themselves to escape “the future we have been scripted into,” posits Chatterjea. Favoring an effort to have knowledge of past events so that futures escape fugitive conditions, Chatterjea asks: how do we keep “ourselves running from the script of tradition” and “keep the next generation running with us?”

During the concluding remarks, DeFrantz recognizes my having have been a dedicated witness throughout the conference proceedings and requests that I contribute some responses to the concerns raised by choreographers. I ask whether they may consider producing a shared objective on how dance passes down ongoing reconfigurations of historical legacies. Deeply embedded into my query about collective aims consists of training as a community organizer in which persons directly impacted by an issue establish a goal to be achieved. My proposal for the

symposium reenacts my own practice of utilizing the tools of activism that I first learned from my mother who was an organizer in the Phillips neighborhood of Minneapolis and that I extended through training and leadership as an adolescent peer educator in this same community. Later, dancing for ADT in 2008 while campaign coordinating for the HIRE Minnesota Coalition—which secured public dollars in support of renewable energy jobs for people of color—forged my interests in approaching dance through a lens of community activism. Such a method has critical implications for theorizing ADT’s work because, following the symposium, Chatterjea offers a presentation during the performances of *Morechika* in Philadelphia, in which she describes how the company began creating alliances with activists in Phillips in 2006 to connect dance to community activism—that is, to link up the artwork of raising questions with organizing goals in measurability and policy-making. I will offer a thorough account of this distinction between dance and community activism in another essay. In the following analysis, I seek a response to my query on collective objectives by, first, defining the terms of the contemporary through choreographer of color Ananya Chatterjea and, second, comprehending how her experimentation with contemporary Indian forms engenders its own aims to build solidarity with artists of color.

Chatterjea’s discussion of an earlier collaboration with DeFrantz helps to comprehend the “fugitive” as a shared initiative of contem-



ANANYA DANCE THEATRE

NEXT EVENT

JUN 13, 2015 @ 4:30PM
Lecture: Hollins University

LATEST NEWS

MAY 30, 2015

ADT dancers conduct field research for "Roktim" at St. Paul's Frogtown Farm

The dancers of Ananya Dance Theatre visited Frogtown Farm, near Minnehaha and Lexington avenues in St. Paul, May 30, as part of their research for the creation of Roktim: Nurture...



Ananya Dance Theatre is the leading creator of contemporary Indian dance in the global arts and social justice movement. Invoking the work and dreams of women of color, we radically reframe the ground on which we dance, inspiring our audiences through visual and emotional engagement.

porary choreographers of color, or negotiating a struggle to sustain those dancers who are equipped with technique qualifications and radical politics so that their choreographic works continuously recreate aesthetic traditions. Two months after the symposium, I interviewed Chatterjea about her choreography for ADT and she recalled constructing the piece titled *Encounters with DeFrantz*. To bring into fruition her initial interest in learning how a gay African American man and a South Asian woman meet across difference, she had to navigate musical challenges during their rehearsals. Chatterjea remembers deciding with DeFrantz to follow percussionist Akili Jamal Haynes's "one"—that

is, the recurring beat determined by this musician—because she and DeFrantz consistently failed to meet each other's "one." These choreographers decided to maintain a "three-ring circle of listening," which consisted of Haynes's "one," DeFrantz's "four," and her "three." Chatterjea calls this effort an act of "multiple listening," in which she found a tangible approach to meet an artist who identified differently in terms of race, gender, and sexuality. DeFrantz and Chatterjea integrated an auditory practice based on attentiveness to the other's rhythm. This awareness that was constructed as a result of solidarity built a foundation from which Chatterjea created artistic intersections across different

Ananya Dance Theater describes itself as "a professional, contemporary Indian dance company comprised of women artists of color. We describe ourselves as cultural activists, working through dance and artistic processes to engage audiences, build community, and move towards justice and beauty." Their website is <http://www.ananyadancetheatre.org>.

racial ideologies with women artists of African descent.

One day before the symposium, DeFrantz facilitates the audience "talk back" on September 9 following an ADT performance of *Moreechika*, *Season of Mirage*. DeFrantz asks that Chatterjea discuss the music in *Moreechika* and she asks for further

elaboration from her collaborator Laurie Carlos who had been co-conceiver of *Moreechika*. Carlos describes the ADT artists as well as collaborators, including those of European descent, who contributed to the vocal composition and poetic narrative. Carlos had been the original composer of the “Lady in Blue” persona from *For Colored Girls who have Considered Suicide/ When the Rainbow is Enuf* in its earliest renditions in the 1970s. Whereas the previous analysis of the symposium reveals how co-conveners DeFrantz and Chatterjea find new ways of intersecting through critical listening, my interview with Carlos illuminates how differences in racial ideologies coalesce in dance.

Chatterjea’s objective to create space for diverse women dancers of color to move together originates in the concern she explicates during the symposium about aiming for persons of color to meet one another without having to “pass through whiteness in order to meet each other,” or having to be grounded in Euro-American ballet, modern, or a postmodern experimental form to dance together. Carlos does not share Chatterjea’s concern for white supremacy because she comprehends such ideologies as a “myth” that “has no real power unless you internalize it.” Some relation between their alternative perspectives develops when considering Frantz Fanon’s (1963: 250) postulate that the oppressed struggle against subordination by being aware of how to put an end to the fallacies implanted in their personality by colonialism. Carlos’s admittance that white suprem-

acy “exists in terms of institutional” problems, but refusal to “believe in it” or allow herself to “live racially,” supports Fanon’s aims for the colonized to resist incorporating certain ideas into their consciousness. Using Fanon to explicate the differences between Chatterjea and Carlos brings forth the nuances involved in how artists of color position themselves against white supremacist ideologies. It is Chatterjea’s vision for a woman of color dance company that responds to Fanon’s concluding thoughts about colonized peoples creating a new history that does not draw upon European institutions but rather focuses on building and making new discoveries on humanity. Though maintaining a distinct position as an artist of color seeking to inquire into contemporary structures of oppression, Chatterjea acknowledges the role played by Carlos when ADT began incorporating women artists of European descent and a gay, male artist of African descent into the company. During post-*Moreechika* discussions, Chatterjea informs audiences that Carlos “has given me the courage to move forward in this journey” because few dancers can do the extensive ADT research that requires deep spiritual, emotional, and mental labor.

In the following month, dialogues enacted by Chatterjea as well as dancers during ADT’s tour of *Moreechika* in Philadelphia in October clarify the kind of study the company requires. During an open lecture at Temple University on October 5, Chatterjea describes ADT artists as “cultural activists” through their research on unknown,

hidden, and suppressed histories. From Chatterjea’s description of dancers’ investigations, founding company member Hui Wilcox, an artist in ADT since its beginning in 2004, uses the questions and answers session to insert a conversation about the conflict endured by dancers who carry out the necessary research and still struggle to remain grounded in community. In response, Chatterjea suggests that dancers share each other’s stories to create a Global South alliance in which artists enact a transnationalism that refuses to be divided from one another’s experiences.

Two days following Chatterjea’s lecture, Wilcox further describes her understanding of a cultural activist method that inquires into the culturally and nationally diverse stories of ADT artists. In my interview with Wilcox during the Philadelphia staging of *Moreechika*, she offered insight into how she engaged with the shadow puppets that I had been projecting on the wall during performances. These hungry ghosts had extended bellies that signified the physical results of starvation or suffering from ingesting unhealthy food for Wilcox whose grandmother had endured multiple famines in China, and following that period, had stored bags of grain, rice, and flour in fear of another. Through this history, Wilcox constructed a story for how she might exist as a hungry ghost: “I had this narrative to myself. I am a hungry ghost. Reincarnated in different forms. In [the section of *Moreechika*] ‘Almost Gone,’ I’m wrapped in plastic. My tongue—capitalism—clogged in a

machine. We are a hungry ghost. So I try to connect those pieces.” As Wilcox’s two daughters sat with me while I rehearsed with the hungry ghosts in preparation for Philadelphia performances, they observed and occasionally demonstrated their own ideas about how to maneuver puppets. From discussing how this play with the figures sparks her children’s interest, Wilcox dreams for her children to “have a community, a real community, of real women,” because “my kids are my future—that’s also part of healing.” By describing how the hungry ghosts resonate with her familial history as well as her daughters, Wilcox shows how cultural activism participates in M. Jacqui Alexander’s concept of “The Crossing” as a metaphor of the Middle Passage and those enslaved Africans who were disembodied and the experiences they might be still longing to articulate. Alexander discusses ways of recreating such histories of disembodiment to encourage living relationally—or as Wilcox frames it, to heal from a past of physical degradation to meet diverse women across difference. Through artists such as Wilcox, choreographers of color negotiate the fugitive terms of contemporary dance by carrying out the research necessary to enact “The Crossing” or to reinvent the past traditions, aesthetics, and culturally based histories of the historically disenfranchised.

Such rigorous engagement with cultural histories as a dancer of color provides the research building blocks to support the architecture of Chatterjea’s politicized experimen-

tation with Indian dance. Chatterjea expresses her aims to “deconstruct the sari on her body” as a result of the past conditions in which classical aesthetics were formed in post-colonial India. During the introductory statements at the symposium, she broadly refers to the major historical ruptures that constructed classical dance. In terms of the Odissi form, prominent gurus such as Kelucharan Mohapatra, dance practitioners such as Sanjukta Panigrahi, and scholars such as Kalicharan Patnaik formed the Jayantika project that created a standard Odissi technique in 1957. Wondering about how her expression of the contemporary diverges from this historical meeting between artists and scholars that developed a classical script for Odissi, she poses the question about what it means to “claim a radical space” in which the merging of realities into an ideal beauty or the presentation of form as having a seamless history is replaced with a choreographer’s direct address to internal hierarchies of gender and class so that relationships across difference can be discovered. Chatterjea’s claim to the title “contemporary Indian dance” emerges as a call for contemporary choreographers of color to share her objective to situate themselves within fugitive conditions—that is, a radical postmodern dance practice in which choreographers transcend cultural limitations by building solidarity with artists inquiring into the aesthetic forms of communities of color and the cultural activist research of their dancers.



Alessandra Williams (shown above) is a Ph.D. student in Culture and Performance in the Department of World Arts and Cultures at UCLA. She received a CSW Travel Grant in 2014 to support her research.



CSW Awards Luncheon, May 11, 2015. Back row, from left to right, Karna Wong, Nina Flores, Preeti Sharma, Jessica Lynne Harris, and Naazneen Diwan; front row, from left to right, Merima Tricic, Adella Gorgen, Rosie Vartyter Aroush, Jasmine Phillips, and Tira Okamoto. Not pictured: Cassia Roth, Mona Moieni, Amanda Nguyen.



Rosie Vartyter Aroush receives the Jean Stone Graduate Fellowship from Michelle Erai, an Assistant Professor in Department of Gender Studies



Virginia Coiner Classick (center) presents Constance Coiner Awards to, from left to right, Merima Tricic, Naazneen Diwan, Preeti Sharma, and Adella Gorgen.



Jessica Lynne Harris receives the Penny Kanner Graduate Fellowship from Rachel Lee, Director of CSW.



Tira Okamoto receives the Elizabeth Blackwell Award from Rachel Lee, Director of CSW.



From left to right, Brenda Johnson-Grau, Skye Allmang, and Policy Brief Prize recipients Nina Flores and Karna Wong.

CSW AWARDS 2015

CSW's annual awards luncheon, which took place on May 11, 2015, honored and celebrated a group of amazing scholars, activists, and mentors.

At the annual awards luncheon on May 11, 2015, CSW honored and celebrated the achievements of our student awardees, whose work carries forward the mission of feminism. In addition, we recognized the mentorship commitment and success of UCLA faculty; the generosity of our donors, whose support makes these awards possible; and the dedicated service of the selection committees, which include UCLA faculty, CSW research scholars, and CSW staff.

CONSTANCE COINER AWARDS

The Constance Coiner Undergraduate and Graduate Awards honor the lives of Dr. Constance Coiner, 48, and her daughter, Ana Duarte-Coiner 12, who died on TWA flight #800 in June of 1996. Constance Coiner designed her own individual Ph.D. program in American Studies at UCLA, bringing together her interests in working-class literature and history. Her dissertation was completed in 1987. While at UCLA, Constance Coiner received numerous awards and became in 1988 the first recipient of the CSW Mary Wollstonecraft Award. She joined the faculty at the State University of New York, Binghamton, in 1988.

Born while Constance was completing her doctorate, Ana Duarte-Coiner helped lead her team to a city softball championship in 1995, excelled as a student, was a reporter on a children's television program, and was also an accomplished pianist and member of her school's varsity tennis team.

Constance Coiner's book, *Better Red: The Writing and Resistance of Tillie Olsen and Meridel Le Sueur*, published in 1995 by Oxford University Press, brilliantly illuminated the feminism of these early working-class writers with ties to the Communist Party. A pioneering voice for feminist scholarship on women of the working class, Dr. Coiner became at SUNY Binghamton and within the Modern Language Association a well-respected and beloved mentor to women students who sought to do as she had done by forging links between women's lives and work, between American feminism and the political left, between oral history and literary theory.

The members of the selection committee for these awards are Virginia Coiner Classick, Dr. Coiner's sister; Karen Rowe, Professor of English and founding director of CSW; and Katherine King, Professor of Comparative Literature and Classics.

Virginia Coiner Classick, who is an active advocate on social issues, including women and violence, presented this year's graduate fellowships to Naazneen Diwan, Gender Studies, and Preeti Sharma, Gender Studies. The undergraduate awards went to Adlay (Adella) Gorgen, English, and Merima Tricic, World Arts and Culture and Political Science.

ELIZABETH BLACKWELL, MD, AWARDS

This award recognizes an outstanding research report, thesis, or article related to women and health or women in health-related endeavors. It is named for Elizabeth Blackwell, MD, the first woman to graduate from medical school. Penny Kanner, who generously funded this and other CSW awards, received a Ph.D. in the Department of History at UCLA. She has taught at UCLA Extension, Mount St. Mary's College, and Occidental College. She has been a Research Scholar at the Center for the Study of Women since 1990.

The members of the selection committee for the undergraduate award this year are May Wang, Professor of Community Health Sciences in the Fielding School of

Public Health, and Ellen Dubois, Professor of History. They selected Tira Okamoto, an undergraduate in the Department of World Arts and Cultures/Dance, for her paper titled “Naked in Their Eyes: A Case Study on Sexual Harassment in Amman.” The selection committee called the paper “a thoughtful examination of sexual harassment of Jordanian women. Sexual harassment is considered a serious public health issue by the World Health Organization and Tira’s work is impressive for an undergraduate student.”

The members of the selection committee for the graduate award were Muriel McClendon, Professor of History, and Paula Tavrow, Adjunct Associate Professor of Community Health Sciences in the Fielding School of Public Health. Two students were selected and will split the award this year: Mona Moeni, a doctoral student in Psychology, for her paper titled “Sex differences in depressive and socioemotional responses to an inflammatory challenge: Implications for sex differences in depression” and Cassia Roth, a doctoral student in the Department of History, for her paper titled “A Miscarriage of Justice.”

McClendon had noted that Roth’s work “expertly brings together and expands on problems in the history of science and public health, gender studies, legal history and the history of race. In it, she examines the role that women’s reproduction played in state-building efforts in early twentieth-century Brazil. Her research shows that the state monitored and criminalized traditional reproductive practices in order to institutionalize

the medical profession. At the same time, however, it did not improve available obstetric services. The result, Ms. Roth demonstrates, was the creation of a “culture of denunciation surrounding poor women’s lives. . . .” Her recommenders praise her originality, her research skills and her analytical power. The committee was similarly impressed by her project and is delighted to award her the Elizabeth Blackwell, MD, prize.”

“Mona Moieni is being awarded the Elizabeth Blackwell, MD, prize,” noted Tavrow, “due to her stellar academic accomplishments. She is creative thinker and a gifted writer, and has already been highly productive. According to her mentors, Mona is a “rising young star in the field of psychology and social neuroscience.” Her interests are primarily in pain and health. Mona’s research has demonstrated, for the first time, in a large sample, that an experimental inflammatory challenge leads to greater increases in depressed mood and feelings of social disconnection in women than in men. In other words, Mona discovered that women are more negatively affected by inflammation than are men. This is very important because previous research on inflammation and depression had focused on men and missed the stronger association among women. Mona is poised to make exciting contributions in the future to the fields of social psychology, health psychology and psychoneuroimmunology.”

PENNY KANNER DISSERTATION RESEARCH FELLOWSHIP

This award was also generously funded by Penny Kanner. It replaces two that were given for completed dissertations—the Mary Wollstonecraft Award and the George Eliot Award. The two awards were combined into this fellowship, which was named in her honor by CSW to acknowledge Penny’s profound commitment to feminism and to CSW. The Penny Kanner Dissertation Research Fellowship is a fellowship that funds an exceptional dissertation research project pertaining to women or gender that uses historical materials and methods.

The members of the selection committee for the awards this year are Kathryn Norberg, Associate Professor of History, and Chandra Ford, Associate Professor of Community Health Sciences in the Fielding School of Public Health. This year, the recipient is Jessica Lynne Harris, Department of History, for her dissertation prospectus, “Exporting Mrs. Consumer: The American Woman in Italian Culture, 1945-1975.” In selecting Harris for the award, the committee noted that she “is particularly imaginative in her use of sources, consulting both the advertisements for cosmetics that appeared in the mainstream women’s press and the criticisms of consumption offered by the Catholic and the Communist women’s publications. Harris adds new depth to our notions about the growth of consumerism by recognizing that women were assailed by conflicting forces, be they capitalist, Catholic, or Communist. Harris

provides a complex analysis of the birth of Italian consumerism while shedding new light on how the Cold War affected women both in the US and in Europe.“

PAULA STONE LEGAL RESEARCH FELLOWSHIP

Also made possible through the generosity of Jean Stone, this award was created to honor her daughter, Paula Stone. It supports research that focuses on women and the law with preference given to research on women in the criminal/legal justice system. The members of the selection committee for this award are Tzili Mor, CSW Research Scholar, and Courtney Powers, Lecturer in Law.

The award goes to Jasmine Phillips, UCLA School of Law. The committee selected Jasmine’s proposal “for its originality, innovative approach, and thoughtful justification for a comparative study of policing, re-entry, and incarceration with an emphasis on women of color.” They also applauded “the proposal’s strong links with re-entry work in the US and with the South African organization, Sonke Gender Justice, which has an established and fruitful collaboration with UCLA law’s health and human rights project and which will provide needed support for the research portion to take place in South Africa.”

JEAN STONE DISSERTATION FELLOWSHIP

The Jean Stone Dissertation Research Fellowship is an award that

provides support for a doctoral student engaged in research focusing on women and/or gender. It was funded by the late Jean Stone, born Jean Factor, who collaborated with her husband, Irving Stone, as a researcher and editor on eighteen biographical novels. For over five decades, she was involved with and supported UCLA. Stone had a long and productive relationship with CSW. She cared deeply about the graduate students whose research on women embodied the promise of the next generation of feminist scholars. The members of the selection committee for the awards this year are Grace Hong, Associate Professor of Gender Studies, Linda Sax, Professor of Education, and Michelle Erai, Assistant Professor of Gender Studies. The recipient is Rosie Varyter Aroush, a PhD candidate in Near Eastern Languages and Culture for her project titled, “Experiences of Lesbian, Gay, Bisexual, and Transgender Armenians in Los Angeles and Yerevan: Family Relationships, Identity Negotiation, and Community Involvement.”

POLICY BRIEF PRIZE

The Policy Brief Awards, which is funded by the Irving and Jean Stone Endowment, recognize outstanding applied feminist scholarship by graduate students. This year, we distributed a call for submissions on the topic of “Women in the Informal Economy: Global Challenges, Local Solutions.” We are pleased to recognize two briefs. They will be published later this year in print and also on the CSW site at the Califor-

nia Digital Library. The members of the selection committee for the awards this year are Chris Tilly, Professor of Urban Planning and Director of the Institute for Research on Labor and Employment, Brenda Johnson-Grau, Managing Editor at CSW, and Skye Allmang, doctoral student in Social Welfare.

Amanda Nguyen, a doctoral student in Economics, received the award for her brief, “Improving the health and well-being of sex workers in the underground commercial sex economy.” The committee “appreciated Amanda’s clear analysis, thorough documentation, and sensible policy recommendations.” Nina M. Flores, a doctoral student in Urban Planning at the Luskin School of Public Affairs, and Karna Wong, a doctoral student in Urban Planning at the Luskin School of Public Affairs, received the award for their brief, titled “Redefining A Happy Ending: Rights For Massage Parlor Workers.” The committee noted that their brief “made a strong case for additional protections for massage workers.”

CSW is pleased to support and recognize all these impressive scholars, activists, and mentors. We look forward to following them as they build their careers.

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ON THE COVER: Featured in this issue are:
top row from left to right, Lisa Bloom and Rachel Lee; 2nd row from left to right, Preeti Sharma, Renata Reford, and Tira Okamoto; 3rd row from left to right, Alessandra Williams and Mona Moieni; 4th row from left to right, Jessica Lynne Harris, Naazneen Diwan, Karna Wong, Rosie Vartyter Aroush, and Nina Flores; Bottom row from left to right, Jasmine Phillips, Merima Tricic, and Adella Gorgen.

