WELCOME to the newly revamped digital Digest.
Utilize our INTERACTIVE design by clicking on subjects to jump!

the WSGS Mission:
Founded in 1979, Loyola’s Women’s Studies Program is the first women’s studies program at a Jesuit institution and has served as a model for women’s studies programs at other Jesuit and Catholic universities. Our mission is to introduce students to feminist scholarship across the disciplines and the professional schools; to provide innovative, challenging, and thoughtful approaches to learning; and to promote social justice.

the DIGEST Mission:
Since 2007, the WSGS weekly digest has grown from a listing of upcoming events, grant opportunities, and other announcements to an interactive digital publication in the style of a feminist zine. The Digest’s mission is to connect the WSGS program with communities of students, faculty, and staff at Loyola and beyond, continuing and extending the program’s mission. We provide space and support for a variety of voices while bridging communities of scholars, artists, and activists. Our editorial mission is to provoke thought and debate in an open forum characterized by respect and civility.

Click here to CONTRIBUTE (guidelines)!
We encourage Loyola students and staff, and ALL readers, to share with us, small or large, simple or complex.

THE WEEKLY DIGEST ISSUE 14:

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“Don’t Front your ‘Giving’: It’s Responsibility, not Good Charity”

Again, here we are in one of those few times of the year when “the fortunate” give to the less fortunate. Thanksgiving, just a minute ago it seems, is another time of the year when (more than usual) people in the US feel the ephemeral urge to give back. There are increases in charities, donations, collections, volunteer work, and so on. But before you go off, perhaps, to help others, consider what you are “giving.”

Was it your’s to begin with? Our society, our country, our economic system is based upon, in my opinion, holding resources hostage. “You’ve got your’s, I’ve got mine; back off.” Exchanges are made between people when currencies, monetary or other, are defined in the movement of these resources between owners. There are times, of course, when people momentarily move their resources to others without a necessary exchange, or do they? Do we?

I argue that if you, at this time of the year or another, fall into the “more fortunate” realm of people, and believe you are “doing good” or deserve credit for giving to charity, check yourself; you are not. If whole populations of people are denied access to food, shelter, education, celebration, drugs, sexual pleasure, healthcare, therapy, and so on, then sharing your “horde” with someone who is missing these resources is not “good work,” but rather your responsibility.

Most people in the US, upon entering our culture from a woman’s body or from border-crossing, are trained to believe they are independent, whole, and of their own efforts. However, in reality, no one person is free from the influences and help of others; you did not make yourself, but all along the way, others have shaped you into your current self and standing. Try as hard as you might to preach your independence, but a few people, if not a few thousand, really, a few billion, helped you along your way.

So it’s this sh**ty belief in disconnected lives and selves that leads people to feel like they are “so very good” for giving back. You share knowledge and education with children in poverty with no pay? Great. You, somehow, have something others have yet to receive access to. You have loads of extra food, whether canned beans or red snapper sushimi, and donate some of it to people who go hungry regularly? OK. Maybe you just have too much food when others don’t. You send some money overseas for mothers in extreme poverty to start up their own business? How did YOU get that money, that extra money, and HOW are those mothers repeatedly in the same circumstance? Don’t, please, give me that privileged nonsense of how “hard” you work for your pay. You are really offending people who work five times harder than you for a twentieth of the pay.

To feign any social responsibility to the whack distribution of resources and access, and pat yourself on the back every time you share your American horde, well, just makes you, to me, seem more like an asshole. Don’t be so damned proud of yourself. Are you proud that for some reason or another (imperialism, capitalism, patriarchy, whiteness, etc.) you have more access to life’s bare necessities, and that, as an adult, you know how to share? I call your bluff, and my own: we learned, hopefully, how to share as little children. Now we are adults.

Then what is all my fuss about? Here is what I demand: don’t be an asshole, rather, be responsible. You, literally, have all this extra shit—food, knowledge, technology, time, physical energy, shelter, space, transportation, and so on. You should feel bad for NOT sharing it when it is SO obvious other people are denied access, for whole lifetimes, to these resources and others. While I always commend and like others who “share their extra sh**t,” and I do believe...
Every year I hear people complain about the holiday season. Friends, family, strangers, and classmates all have similar woes when it comes to this time of year. People complain about the money spent, the horrible gifts often received, and even go as far to say “the holiday spirit is dead.” Although I too have often spent far too much money, received gifts that are less than pleasing, and have in the past struggled to find the happiness that the holiday season brings, I find it disconcerting that people think the holiday spirit is dead.

I think the problem with this mentality is that most people think that the holiday spirit is brought on by material goods. Too often I hear, “Well they’re not getting me something, looks like they’re not on my shopping list.” Really? Is that what the holidays mean to you? Because to me, seeing someone smile when they open a gift, take a bite out of a Christmas cookie, or see a relative or friend that they don’t get to see all the time is the holiday season.

Too many people forget that the holiday season is supposed to reflect the best that we are. Sure giving money or aid to charity, feeding the homeless, and going an extra mile for someone is commonplace during the holidays. But these actions should be done ALL year round. The holiday season should remind people of this, and serve to remind people of the joy good works and simple thoughtfulness brings to others.

So if the holiday season gets you down, maybe it’s you that needs to change something. Don’t like the company of you’re family? Make a new one. You’re not religious? Celebrate love. Can’t stand the cold? Think of those who are unable to find warmth. The holidays are there to remind us to care and love. Find someone to do that with. Because whether its giving gifts, receiving gifts, eating cookies, or just being around the people you love it truly is the thought that counts.
I believe that when we go to the margins, we can see God.
- Rev. Justin Tanis, author of *Transgendered: Theology Ministry and Communities of Faith*

Stories of defiance and liberation sustain spiritually people who are oppressed. The Exodus story tells us of a story of a people who refused to see themselves definitively as slaves without the hope for freedom.
- Rev. Justin Tanis, author of *Transgendered: Theology Ministry and Communities of Faith*

The intersexed nature of God is thus hidden from view of worshipers and believers as certainly as we conceal the evidence of intersexed and transgender humans.
- Rev. Justin Tanis, author of *Transgendered: Theology Ministry and Communities of Faith*

In all probability, official church policies will be the rear guard on gender, being dragged toward gender justice kicking and screaming when the secular society will no longer tolerate anything else. History has repeated itself, alas, concerning the church and racial issues, women, sexual orientation, peace, capital punishment, and corporal punishment. Why should gender be any different?
- Virginia Ramey Mollenkott, author of *Omnigender: A Trans-Religious Approach*

When a White person remains silent in the face of White culture and reaps the benefits of that culture or nurtures and protects that culture in any way -- even by denying its existence -- that White person is fortifying his or her own sin. Likewise, the tacit refusal of the Black church and the black community to engage in sexual discourse signals Black people’s complicity in the sin of White culture.
- Kelly Brown Douglas, author of *Sexuality and the Black Church: A Womanist Perspective*

The first task of a queer biblical hermeneutic is to deconstruct these texts of terror. The second is to bring the ‘text’ of our own lives into a dialogue with the text of the Bible.
- Elizabeth Stuart, from “Prophets, patriarchs, and pains in the nexk: the Bible”
The following talk was given by Professor Carina Pasquesi at Loyola’s October Social Justice Dinner Dialogue as part of our GLBTQ Awareness month. Carina was asked to speak about the gay and lesbian movement, marginalized identities, and inclusion. Carina teaches American literature, writing, and queer theory at Loyola.

“Promising Promiscuity”

“You can either be hard core or spouse core” --Ralph Nader

“Marriage is the tomb of friendship”—Hannah Webster Foster (1797)

In keeping with what Advocate has asked me to talk about tonight, chiefly issues of identity and inclusion, I thought I’d invite a dialogue about the relationship between queer theory and social justice. The question that I want to put forth tonight is whether or not these two things—queer theory and social justice—ought to go together, should inter-animate one another. It would seem that they should: what is wrong with recognizing and including those who have been silenced and marginalized like transgender and bisexual folks who are often relegated to the tail end of the movement? The problem with the dominant social justice model of assimilation and inclusion is that identity politics has a chokehold on the ways that we understand social justice. We theorize an identity and then work really hard to make that identity, through the process of inclusion, become part of the mainstream of American social, political, and economic orders often without questioning or changing the existing institutions that we might be too quick to embrace.

As an example of how identity and inclusion work to rewrite GLBTQ history, consider the way that the narrative of the Stonewall Riot gets retold in recent histories of that iconic moment; that is, as the moment that gays and lesbians came to national prominence. As Leslie Feinberg and Susan Stryker remind us, trans-women like Sylvia Rivera fought in the Stonewall Riot, but when the story is retold, Stonewall becomes solely about gay and lesbian rights, not trans rights or the fight against police brutality. The Black Panthers and the Young Lords joined in the protests against police brutality in the weeks following Stonewall because the riot was predominately about protecting spaces from police, not solely about gay and lesbian identity.

If we are going to re-imagine the present, we perhaps should look to the past and seize those moment of possibility, however unsustained.

In the spirit of Feinberg and Stryker’s work, in their retelling of the Stonewall Riot, not as a narrative where gay and lesbian came to prominence at the expense of the marginalization of other identities, I want to take this opportunity to rethink how we might loosen the hold of identity and inclusion on our current political and theoretical models. Like Feinberg and Stryker, I’m interested in how we might create and sustain pleasures, queer spaces, temporalities beyond the conventional passage to maturity, alternative models of kinship and association, and life narratives that do not center on marriage, monogamy, and child rearing.
Consider how far we’ve come since Stonewall (note the sarcasm please): from early, local struggles to create and protect queer spaces from police raids and zoning laws in the radical 1970s to ACT UP’s demands for broad health care in the wake of AIDS, contemporary gay and lesbian politics have come to focus solely on issues of assimilation through marriage, parenthood, and other forms of privatized intimacy. Even though gay and lesbian issues have reached national attention in ways they never had before, we might question the causes and conditions for such high visibility. In contrast to the false promise of a seemingly all-inclusive media that favors televisual darlings, real hope for queer world-making, new forms of sociality, and more just and equitable lives seem to have reached exhaustion. Much inspired by radical models of the 1970s, yet resisting the nostalgic impulse to romanticize the past, I invite you to think imaginatively and critically about how we might now create and sustain subjectivities, spaces, and pleasures not governed by the lure of inclusion and our pathological desire for tolerance and acceptance.

Cheesy as it may sound, we need now more than ever to tap into our imagination in order to come up with theoretical and political models that do not succumb to assimilation, inclusion, and defeatist and cynical attitudes. I say this because recent titles in queer theory—Feeling Backwards, No Future, and “Slow Death”—symptomatically register both resistance and impotence in the face of political and imaginative foreclosure. Whether our current isolation and frustration are directly related to the loss of public spaces and the absence of any meaningful alternatives, many of us find ourselves looking backward.

Here I’m thinking of the Old Times Square of cruising, sex clubs, porn theaters, and gay bars Samuel Delany writes about, or the BDSM fetish clubs that Gayle Rubin and Patrick Califia describe in San Francisco. Beyond the lack of public space for adults, I also find myself looking backward to the world-making potential of queer theory in the late 1990s, boldly articulated in Lauren Berlant and Michael Warner’s landmark essay “Sex in Public.” From our current vantage point, we really have not lived up to this rich queer history. Instead of queer world-making, queer theory is sounding a blue note in the face of the gay and lesbian movement’s sole focus on marriage. What would it take to make Delany and Califia’s romance of the not-so-distant past real? To be sure, there is no going back, but what is important about this work is less the nostalgia of what was and more the romance of their narrative with its imaginative promise for the possibility of a better sociality.

Engaging others in a collective invention of the present in the context of pleasure ensures that we continually create new spaces for sex and talk, building on, rather than watching crumble, what those who have come before us ended up giving their lives for.

While I find that the recent work in queer theory on “negative affects,” “ugly feelings,” and depression accurately diagnoses the foreclosure of sociality, this work is also symptomatic of a lack of daring inventiveness when it comes to living. Many of my students express a similar frustration. They want to talk to strangers. They don’t want to rush home at 5:00 pm. They teach me about the queer groups they’ve formed, in the spirit of ACT UP, that invade straight bars and clubs once month. They bring such great energy and sociality to these spaces that they make these nights the most popular each month for straights and queers alike. As Delany would say, we need more spaces for sex and talk.

If we are going to re-imagine the present, we perhaps should look to the past and seize those moment of possibly, however unsustained. New sex publics, as Christopher Castiglia argues, come out of an engagement with sex memories of the past. The best way to honor those we have lost to AIDS is to keep alive the spirit of inventive pleasure that their creation of multiple sexual and social publics embodied. Engaging others in a collective invention of the present in the context of pleasure ensures that we continually create new spaces for sex and talk, building

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on, rather than watching crumble, what those who have come before us ended up giving their lives for.

To illustrate what I have been saying about the problems of identity and inclusion and the need for an imaginative re-invention of our current ways of being and belonging in the world, I would like look back to the middle of the nineteenth century, that imaginative and politically charged period in the nation’s history, and consider a short story, “The Man Who Thought Himself A Woman,” published anonymously 1857. I like teaching this story because it underscores the fact that queer issues are not a post-1968 phenomenon. “The Man Who Thought Himself a Woman” was published in The Knickerbocker, a popular literary magazine where important writers like Nathaniel Hawthorne and Washington Irving published. We find in the cross-dressing protagonist Japhet Colbones the limit and potential of American freedom. Descending from a line of eccentric men, a great-grandfather who left his wife and children in order to live alone, a grandfather who refused to kill any living creature and wore nineteenth-century America’s version of a technicolor dream coat, and a father who banished his children from the house so he had more room for his beloved book collection, Japhet Colbones only truly lives at night, when he is able to dress as a woman, holding imaginary tea parties and knitting circles.

Even though his wife and two live-in sisters learn of his secret life and only seem to mind that he steals their clothes, Japhet commits suicide, hanging himself in full high femme drag, leaving the room set up for a funereal (or a party, as his son and daughter read the scene). His only request is that his family bury him as they found him, dressed to the nines in gown, bonnet, heels, gloves, and jewelry, leaving out no accessory. The wife and sisters honor his request.

The Colbones represent a perverse, in the best sense of the word, genealogy. Whether choosing to live without family (great-grandfather), seeking a fabulous, life-affirming existence (grandfather), living the life of the mind (father), or living publicly as a woman (Japhet), the Colbones embody a patriarchal line at odds with the one we have come to know, representing a desire to live differently in the world, beyond prescribed models of adulthood. With the exception of Japhet, his ancestors find a way to live life publicly, rainbow coat and all, on their own terms without compromise. In his suicide note, Japhet expresses his inability to do so, writing, “I think I am a woman. I have been seven years making me a perfect suit of garments for my sex. As I have passed so long, falsely, for a man, I am ashamed to show myself in my true color; therefore, I hang myself” (610). In Japhet, we meet antebellum America’s limit. The Colbones men can be in the world insofar as they do not renounce their male identity and symbolically-bestowed phallic authority. Why else won’t his wife and sisters confront Japhet when they watch him playing dress up and mining feminine gestures before the mirror? Amused by the sight, wife and sisters become keepers of the open secret that is his closeted existence.

Accepting of his eccentricities and enjoyment as long as they remain private, the Colbones women become complicit in maintaining the public illusion of male identity and its attendant organizing function in the household. The sorority Japhet might have found with the women in his life never materializes because the fantasy that structures society becomes more important to them than the reality of their situation. The burden of this shared secret is what kills Japhet. Why don’t the women violate the silence, embrace the unknown, and discover where the acknowledgment of an unexpected fellow sister takes and a household made up of only women may take them? What kind of sociality might form beyond the script of conventional family and its prescribed gender roles?

What we find in the paradigmatic scene of Japhet’s staged funereal/party is the troubling dramatization of a desire, from beyond the grave, to reorganize the social along different lines. Drawing on a long tradition of ceremonial scenes involving the mourning of an exceptional woman (I am thinking of those late eighteenth-century wayward girls, not-so-naive-virgins and coquettes, who resist and/or over-identify with their gender roles) the anonymous writer of “The Man Who Thought Himself a Woman” appeals to the readership’s sympathies, not unlike the way Japhet in death appeals to her neighbors to imagine a world where she occupies the central position, where queer becomes the organizing principle.
Screen/Play, Feminist Take

Filming films for entertainment value as well as fair representations of diversity to help give busy students/activists the tools to decide whether they want to press "play."

SCREEN/PLAY

By Brandie Rae Madrid, Loyola Undergraduate, Double Major: English Lit & WSGS

This week: Good Hair

Creamy crack. Sodium hydroxide. Relaxer. The first half hour of Good Hair—a 2009 documentary starring Chris Rock as the comical, muckraking interviewer trying to determine what makes hair good or bad—is about one chemical, called many things by many people. In the end, it is all the same thing: a way to make black, “nappy” hair look, feel, and act like the supposed soft, straight tresses of white people.

As pictures of Billie Holiday, Oprah, Condoleezza Rice, and Michelle Obama flash by, Rock says, "Relaxer. The closest thing we have to a nap-antidote. For all you white people out there that don’t know what it is, you name a black woman, any black woman, no matter how famous or infamous, and they’ve either had their hair relaxed or they’re having their hair relaxed right now.” The film also includes references to black men who use (or used) relaxer: Prince, Michael Jackson, Al Sharpton, and James Brown.

Why do people do this? The comedian Paul Mooney recites a rhyme that explains some of the reasons behind relaxing: "If your hair is relaxed, white people are relaxed. If your hair is nappy, they’re not happy." Nia Long (Friday, Big Momma’s House) says, "The whiter, the brighter, the better, and that’s the thing that causes great dissension within the black community and with black women."

Many of the women and men Rock speaks with relaxed their hair at very young ages: the musician Eve at nine years old and Ice-T in the tenth grade. Maya Angelou admits her first time relaxing her hair when she was 70. Rock begins to say, "You went your whole life...,” but Angelou cuts him off. "Not my whole life," she says. "I’m still alive."

Tracie Thoms (Death Proof, The Devil Wears Prada) is one of the only famous black women interviewed who does not relax her hair. She says, "You have to really have conviction with it because there’s so many pressures to straighten your hair all the time... I always think it’s interesting that to keep my hair the same texture as it grows out of my head is looked at as revolutionary."

Thoms is lucky that she doesn’t have to deal with the dangers of relaxers which are made from the chemical sodium hydroxide. It is a very dangerous chemical that can easily induce
a chemical burn or make entire sections of hair fall out. Salt-N-Pepa talk about how the asymmetrical hairstyle they all sported in the video “Push It” was to cover up the bald spot from a chemical burn on one of their heads. When Rock asks women what is more painful, a chemical burn from relaxer or childbirth, they choose the latter. But when he asks if they had to endure the burn for 8 hours, they can no longer answer the question.

Rock engages scientist Professor Berry in an experiment with sodium hydroxide. Berry puts a few drops of sodium hydroxide on a chicken breast and within minutes the chemical burns through the skin and part of the meat. Another experiment involves aluminum soda cans immersed in sodium hydroxide for 1, 3 and 4 hours. All of the soda cans have been stripped of their coloring. The first two just look like clear glasses filled with water. The third can, immersed for 4 hours, has disintegrated.

Berry is very surprised to learn from Rock that people put this chemical on their hair. He responds, “What sodium hydroxide is probably doing is breaking down the protein in their hair. If the chemical gets down into the root of the scalp, you’ll probably kill it at the root and you’ll have bald spots now.... If you breathe just the fumes from sodium hydroxide, those fumes will ruin your lungs. They’ll damage your lungs permanently.”

Directly after this scene, a young girl, age six, gets relaxer put in her hair, much of it slathered onto her forehead. Many women will start getting these hair-relaxing “perms” for their daughters at age 3. Some mothers want their daughters to get them even earlier.

But it is not just relaxer that turns black hair into “good hair.” Weaves are another prevalent black hair product. They are narrow tracks of hair that are sometimes glued, but often literally woven into women’s own hair or a net on top of their hair. All of the famous black women who were at first talking about their hair being relaxed move on to discussing what type of weave they have in their hair. It’s amazing to me how all these women who appear to have beautiful black hair have spent a considerable amount of time and money on doing things to make their hair look natural and normal to a white person but completely unintuitive when you look at natural black hair.

But it is not just famous black women who wear weaves. Even though weaves tend to be $1000–$3500, many working-class black women have weaves. And when women don’t have enough money, they can get their weaves on layaway or ask their boyfriends, husbands, and dads to help them pay for it. Rock asks if this creates an animosity between men and women, especially when men are no longer allowed to touch a woman’s hair because she has a weave. Men admit that they would often rather have sex with a white woman because they can run their fingers through natural hair. Therefore, black women get perms and weaves to look like white women, but then ask their partners not to touch their hair, so the men want to sleep with white women anyway.

But the hair is not from white women. Rock travels to India to see where most weave hair comes from. He visits a man who buys the hair from the temples and has Indian women clean, comb, and sew the hair into weaves in a very informal setting where women sit

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on the floor in saris. Rock then speaks to a black market hair specialist who admits that Indian hair is literally worth more than its weight in gold and that Indian women often have their hair shorn in public places by hair thieves. But most weave hair comes from Indian temples where women sacrifice their hair in a religious ceremony called Tonsure (tahn-sher). Women give up their hair for divine purposes, and the hair is shipped off and sold to other women for aesthetic purposes.

Indian women are not getting a cut of the money from their own hair. But most black people are also not making money from an industry that greatly affects them. A huge part of the black hair industry is dominated by Korean and other non-black people. At the Bronner Bros. hair convention, a three-day event where the most black hair products are sold every year, very few of the products are black-owned. Only two rows in the massive convention are set aside for black people to sell products to other blacks. Sharpton considers this a daily oppression of something as close and personal as the hair on a black person’s head.

"The whiter, the brighter, the better, and that’s the thing that causes great dissension within the black community and with black women."

In addition to showing the many things that black women and men have to endure to be beautiful, it is interesting that the only white stylist in the Bronner Bros. show gets Botox treatments for said show. This segment of the film is almost a counterpoint to the argument that black and white people want everyone to look white. It is not just about color and race, but about youth and a generic form of beauty that affects everyone, even white men.

Rock also interviews an interior designer, Sheila Long, who suffers from alopecia, a condition that causes hair to stop growing on your head or body. She does not wear wigs because she doesn’t want to hide anything. She says, "I wanted to deal with accepting who you are, and looking in the mirror and feeling as though you were beautiful and legitimate. I think the reason hair is so important is our self-esteem is wrapped up in it. It’s like a type of currency for us even though those standards are completely unrealistic."

Themes and issues: Good Hair obviously deals extensively with an ideal image of black women that is based on a model of white women. But the documentary also delves into more general issues of beauty standards for other cultures and races. Animosities and intimacies within and without the black community and between men and women are also discussed.

Watchability: This movie makes for a great discussion piece amongst friends or students.

Social Import: There are simply not enough smart films or documentaries made in the U.S. about non-whites. Therefore it is important that the director and Chris Rock were able to team up to create a smart, funny, engaging documentary that discusses the black community and how it relates to itself and the rest of the world in terms of beauty and even, at times, commerce. If we use this film to start a dialogue about beauty standards and their relationship to oppression and assimilation, then it has certainly accomplished its major aim.
My Own Journey to "Good Hair"

Most people consider my hair “good hair,” though not in the same sense that this movie describes. It is not white-looking hair. Growing up half-Mexican, half-Czech (or Czexican) in nearly all-white Chicago suburbs, my hair was adored by adults but ridiculed by children my own age. My hair is a curly, poofy, Czexican afro, and it was a prime target for other students to stick gum, popcorn, and pencils into to see how long they would stay in.

Before I was a teenager, I didn’t want to do anything to my hair. I just let it be its natural, frizzy self. Starting around late middle school or high school, I tried everything to make my hair look “cool.” I put relaxer in it, but I guess my stylist didn’t know how to do “ethnic” hair because it looked terrible. I let my hair go back to its curly state, but I started to pin it up, straighten the bangs with a straightening iron, and do just about anything to tame my hair.

Nowadays, I get a professional cut, use expensive products (that my aesthetician stepmother buys for me at her professional discount), and use a diffuser to dry my hair each morning. If I don’t do use the products and the diffuser, my hair won’t look awful, but it won’t look as good as when I spend the time and money to make it look like “good [curly] hair.”

I have other hair confessions, things that were not discussed in Good Hair. Sometimes I shave my armpits and most of the time I shave my legs. I lightly touch up my eyebrows and wax my mustache even as I admire the mustachioed Jocelyn Samson of Le Tigre and as I hang pictures of Frida Kahlo all over my house. Yet I feel more natural in my hair stylings than most other women I have met who wax or shave their bikini areas, sculpt their brows, and perm or straighten their hair. I try not to judge other people for how they self-style, so I focus on what I like for myself.

It’s important to me that my hair looks good but is also styled in a way that allows my hair to look its natural best. In other words, I want to look like me, but if I have to shower and put on clothes, I might as well make the best of what I have on top of my head as well. In Good Hair, Maya Angelou says, “Hair is a woman’s glory.... But it’s not a bad thing or a good thing; it’s hair. If you have it on your head, it’s good. If you have it growing between your toes it probably isn’t so good.”

“I always think it’s interesting that to keep my hair the same texture as it grows out of my head is looked at as revolutionary.”
THIS WEEK’S FOCUS: WOMEN’S & MEN’S MAGAZINE COVERS?

In the left column, find the recent explosion of “men’s magazines.” In the right column, covers from popular “women’s magazines.” Notice a pattern? Who is often the subject of our critical gaze?

On a side note, even Oprah, known worldwide as an incredible, caring icon, is plastered on a cover as a sex symbol? What about her career?

Look at magazine covers, what do you see most often? Women’s bodies, placed, smoothed, less covered, and suggestive of what types of roles?
"Happy Hour" with Prudence Moylan*  Tuesdays from 4:30 to 5:30 p.m.
Calling all WSGS graduate students! Prudence Moylan, the WSGS Graduate Studies Director, invites you to 2nd floor Piper Hall for snacks, coffee, tea, and scintillating conversation. Join Prue and WSGS graduate students for chit-chat and words of wisdom.
*Note: this meeting is not related to nor centered around alcohol.

**Best wishes for brilliant final exams!**

**Merry Christmas and Happy Holidays from the Women’s Studies and Gender Studies program and the Gannon Center!**

*Announcement via Judith Arcana, Loyola Alum:*

Grace Paley was a great writer, loved and respected all over the world. She was also an activist, working on anti-militarism, the conditions of women’s lives, and urgent environmental issues.

Grace understood that sometimes cops or soldiers in the street are angry or scared enough to be cruel and violent. Yet she said, I don’t think the thing for me has been “civil disobedience” so much as the importance of not asking permission. And, Non-violence does not mean personal safety. Pacifism is not passive-ism.

Grace Paley’s work was writing and political action; she used both to seek truth and justice. Born in 1922, she died in 2007.

We can celebrate her birthday, December 11, by thinking about and acting on some of the things she wrote and said:

* I have always [believed] that if there are prisons, they ought to be in the neighborhood … not … where families have to take cars, buses, ferries, trains, and the population that considers itself innocent forgets, denies, chooses to never know that there is a whole huge country of the bad and the unlucky and the self-hurters, a country with a population greater than that of many nations in our world.

* To get birth control [when I was young] … you had to be older and married. You couldn’t get anything in drugstores, unless you were terribly sick and had to buy a diaphragm because your womb was falling out. … I was eighteen, and it was 1940 when I tiptoed in to get a diaphragm. I said I was married. … My generation – and only in our later years – and the one right after mine have been the only ones to really enjoy any sexual freedom. The kids have to know that it’s not just the right to abortion which is essential; it’s their right to a sexual life.

* Lots of literature comes from … not knowing. It comes from what you’re curious about. It comes from what obsesses you. It comes from what you want to know. … You write from what you know, but you write into what you don’t know.

*It would be subversive of every human interest that the cry of one-half the human family be stifled.*

- Anna Julia Cooper
Edwin T. and Vivjeanne F. Sujack Award for Teaching Excellence

Every year two faculty members from the College of Arts and Sciences are honored for their outstanding teaching of undergraduate students. Recipients of this award are recognized at a reception in their honor in the spring and at the Dean’s Convocation the following fall.

All full-time faculty in the College of Arts and Sciences (except for past Sujack Award recipients) are eligible for nomination by undergraduate students, faculty and department chairs. To submit a nomination by letter or e-mail, send a statement (at least one paragraph in length) explaining why you are nominating a particular faculty member. Examples of reasons are a distinctive style or quality of teaching, availability for advising/meeting with students, use of innovative techniques, ability to inspire enthusiasm for a subject, and distinctive content of courses. Nominations from students must include nominator’s name, email address and phone number.

Send nominations to Cheryl Sporlein, CAS Dean’s Office, SC 235, LSC or e-mail csporlein@luc.edu
Nominations are being accepted now and will continue to be accepted until 5 p.m. on Monday, January 24, 2011.

Cadence Call for Submissions  The submission deadline: Tuesday, March 1, 2011
Attention: painters, photographers, writers, drawers, poets, artists of all kinds.
For those who may not know, Cadence is Loyola University’s annual literary and art publication, printed in full color every spring, and featuring exceptional works of student art and literature.
Any work of art or literature that can be printed on the page will be considered for publication. This includes, but is not limited to: poetry, prose, plays, screenplays, essays, photography, painting, drawing or any combination of these things.
What we are looking for is simple: Artwork and literature that is skillfully crafted and original. We want your best work, and we want to give you enough time to make it your best. So spend some time this winter making something great, and send it to lucadence@gmail.com.
Email any questions/concerns to lucadence@gmail.com

Why Art Matters  Until January 22, 2011
Ralph Arnold Fine Arts Annex
Why Art Matters is a student art advocacy project exhibiting works of art.
No tickets or reservations are necessary for this exhibition.

Take a Deep Breath - Weekly Mindfulness Meditation  Mondays 4:30-5:30 p.m.
Instruction for new members from 4:30-4:45 p.m. at the Wellness Center
September 13th through December 6th
Learn how to meditate and incorporate it into your daily life! Sessions are ongoing, newcomers welcome. Contact Dianna at 508 2544 for more information or join us any Monday at the Wellness Center.

Dating Violence Support Group
If you’ve experienced violence in a dating or intimate relationship, you’re not alone. This drop-in support group, led by the YWCA Evanston-North Shore, will allow survivors of dating violence to connect with others in a supportive and caring environment. For more information, contact the Wellness Center. To visit the Wellness Center website go to http://www.luc.edu/wellness/

Open Alcoholic Anonymous (AA) Meeting  Fridays 4:00-5:00 p.m.
CFSU, Chamber Room (lower level).
For anyone who desires to stop drinking, AA provides a fellowship of men and women with the primary purpose of staying sober and helping other alcoholics achieve sobriety. For more information contact Kevin K. at 773-508-3515.
LOCAL EVENTS

Dreams in Orbit: Girls, Science, and Space in Cold War America and the Soviet Union
Friday, February 4, 3-5 p.m.
Newberry Library, 60 West Walton Street, Chicago, IL
Roshanna P. Sylvester, DePaul University | Commentator: Joe Austin, University of Wisconsin-Milwaukee
Newberry will pre-circulate papers to those planning to attend.
E-mail scholl@newberry.org, or call (312) 255-3524 to receive a copy of the paper.

VOLUNTEER

Stay tuned for new postings in future Digests!*
* If you have a volunteer posting for students, staff, and the community, contact kberg@luc.edu

INTERNSHIPS

Stay tuned for new postings in future Digests!*
* If you know of available internships, please contact kberg@luc.edu

You only get into the old-boy network if you are the right kind of boy.
- Raven
Victim Advocacy Coordinator, Women’s Resource Center Northern Illinois University

Deadline: applications will be accepted until the position is filled.

We are seeking a dynamic candidate for the position of Victim Advocacy Coordinator, reporting to the Women’s Resource Center to provide comprehensive institution-wide direct services to the NIU community in the form of advocacy, crisis intervention and referrals for student victims of domestic violence, dating violence, sexual assault and stalking on campus. This position is responsible for assisting with programmatic coordination of the Women’s Resource Center Grant to Reduce Violence Against Women on Campus through the Department of Justice, Office on Violence Against Women. The Victim Advocacy Coordinator will work closely with the grant consultants from Safe Passage and the DeKalb County State’s Attorney’s Office to coordinate advocacy services for student victims and to develop training materials and conduct training sessions for campus police, judicial board members, graduate assistants, and teaching assistants. The Victim Advocacy Coordinator will also serve as a member of campus response teams. This position is grant-funded for a period of three years. Requirements: Master’s degree in Women’s Studies, Public Health, Sociology, Social Work, Higher Education or a related field is required, as is completion of advocacy training approved by a state-wide domestic violence or sexual assault agency and at least one year of related work experience. Contact Name: Shirley Mashare, e-mail: smashare@niu.edu

DePaul University, Women’s and Gender Studies Assistant Professor

Deadline: January 3

The Women’s and Gender Studies Program at DePaul University invites applications for a full-time, tenure-track position at the rank of Assistant Professor beginning in fall 2011. The Women’s and Gender Studies Program offers an undergraduate major and minor, a graduate Master of Arts degree, and a graduate certificate. The Program also supports two Master’s level graduate programs offering a Women’s and Gender Studies concentration. Primary consideration will be given to applicants with a Ph.D. and/or gender studies or another related interdisciplinary humanities-based field. We especially invite applicants with expertise in the intersecting fields of feminist gender and cultural studies, with a focus on contemporary and historical transnational feminist movements. Preference will be given to candidates with formal graduate background and teaching experience in women’s, feminist, and/or gender studies, and with demonstrated relevant scholarly productivity and research/teaching competencies. For additional information and to apply, please visit the following URL: facultyopportunities.depaul.edu/applicants/Central?quickFind=50724

Graduate Student Position, Women & Leadership Archives

Application deadline: January 1

The Women and Leadership Archives (WLA) is pleased to announce an open graduate student position starting January 2011 for 15-20 hours per week, on a 12 month schedule. Pay is hourly and competitive with other research centers on campus.

The WLA is part of the University Library System and the Gannon Center for Women and Leadership. The archives primarily houses the records of women in positions of leadership, broadly defined. Subject strengths include second wave feminism, feminist theology, and women’s leadership in politics, the arts, business, academia, sciences, community building, and social justice organizations. The collection also includes the records of Mundelein College, the last four year women’s college in Illinois.

Please submit your resume/cv, with references by January 1, 2011. Notifications will be made by email. Submit via email to: Elizabeth A. Myers, Ph.D., Director, Women & Leadership Archives at emyers@luc.edu. http://www.luc.edu/wla/
Loyola Service Learning Program in Lima, Peru
http://www.luc.edu/studyabroad/summer_peru.shtml
Spend your summer making a difference and using your Spanish conversation skills on the Peru Service-learning Program! With service placements in the health, education and social service field, this program is ideal for students who want an intensive immersion experience in Latin America but cannot devote an entire semester. In English-taught classes, you will learn about the political and social dynamics shaping Peru’s successful but uneven development while also getting hands-on experience in affected and impoverished Lima communities. Centered in the country’s capital, the program also takes to you Peru’s beaches, jungles and mountains on weekend excursions. The optional post-program trip to Machu Picchu and Cuzco is also not to be missed! Please feel free to contact Amye Day in the Office for International Programs at aday1@luc.edu if you have any questions about the program.

Operation Groundswell: Backpacking With a Purpose Summer 2011
We are a student-run, non-profit organization that takes young adults on backpacking adventures all over the world. Our group-oriented trips combine volunteer work, cultural exchange and a strong travelers ethic for people who are tired of looking at the world through televisions and tour-bus windows. We are looking for students who want to step outside the classroom and into the world. Real experiences with real people in really cool places. Registration is now open for our life-changing 2011 summer trips. Apply now online because spots are filling up faster than ever! www.operationgroundswell.com

Summer 2011 Faculty-led Travel Course: Tunisia, Africa
Application Deadline: March 21
SUMMER TRAVEL COURSE (TUNISIA) ANNOUNCEMENT
Loyola Professor Peter J. Schraeder will be leading the 6th year in a row his highly popular interdisciplinary 22-day summer travel course to Tunisia, “Arab World, Islam and U.S. Foreign Policy,” May 22-June 11, 2011. For further information (including application materials) please visit http://luc.edu/studyabroad/summer_tunisia.shtml. Please contact Professor Schraeder (pschrae@luc.edu or 773-508-3070) if you have any questions. Space is limited – apply today!

Weekly Second Life Feminist Discussion Group
SLLU Feminists Discussion group meets every Sunday at 2 p.m. Pacific (5 p.m. Eastern) Time. This is an open discussion: bring your own questions, topics, suggestions. They are an informal group, everyone welcome. To attend, open a browser window and click this link: http://maps.secondlife.com/secondlife/Flagg/242/39/107 Membership in Second Life is free; a premium account is unnecessary. To attend this workshop you must have the Second Life Program downloaded to your computer, and earphones or a headset (earphones AND microphone) are recommended. Follow these steps: (1) Check to see your headset is working, using another program. (2) Check to see your computer can run Second Life: http://secondlife.com/support/system-requirements/. Join Second Life, using the link at the top right-hand corner of the page. You will be prompted to download the program. (3) With Second Life installed, open a web browser and click this link to arrive on Minerva, the research and teaching space for the Department of Women’s Studies at Ohio State. A mentor will be there to meet you http://maps.secondlife.com/secondlife/Minerva/63/228/28.

Rigidity means death.

- Gloria Anzaldúa
Masculinity and Political Leadership in Europe  December 15, 2010
Dr. Sean Brady and Professor Lucy Riall,
Birkbeck College, University of London
With a few notable exceptions, questions of masculinity have had little effect on historical approaches to politics and nationalism in European societies. Why is this the case? Are historical masculinity studies simply new ways of writing again about men? Or is there the potential of realising the ambitions of early men’s studies in developing highly critical and incisive scholarship in the field of ‘traditional’ political history, analysing power, absolutism, capitalism, democracy, women’s political agency, and political alterity more generally? Would approaches that take the dynamics of masculinity into account revitalise political history in insightful and radical ways? Is there a resistance still among political historians to these approaches, and if so, why? This workshop (at the Institute of Historical Research and Birkbeck UL) brings scholars together for the first time to address these questions. Visit the website at http://www.history.ac.uk/events/event/2082

Northwestern University Global Engagement Summit  April 20-24, 2011
Application deadline extended to Dec. 15, 2010.
Are you a globally-minded leader passionate about change? Are you looking for a space to develop your project, increase your knowledge of development, and connect with other like-minded peers around the world? The Global Engagement Summit (GES) is a five-day training conference for students committed to global change. Delegates come together to understand the challenges of and opportunities for their engagement; to hone the skills and mindsets that will enable them to better plan, execute, and participate in change-based projects; and to connect with like-minded peers from around the world.
The mission of GES is to build the capacity of the next generation of global change leaders. GES builds delegates’ skills and capacities to engage in responsible, effective, and sustainable change around the world.
In the past, the Summit has involved undergraduates and recent graduates from over 40 countries, 80 colleges and universities, and invited more than 50 global nonprofits for five days of exchange and capacity building at Northwestern University in Chicago, IL.
GES has helped delegates raise over $130,000 to support their global projects!
Application available now at www.theges.org

Third Annual Undergraduate and Graduate Student Conference  April 1, 2011
The Sociology and History Departments of Roosevelt University are offering an opportunity for undergraduate and graduate students to present their research to their peers and develop valuable professional experience that will help build their resumes and curriculum vitae.
Roosevelt University Sociological Society and History Club invite undergraduate and graduate students for a conference that will interrogate the ideas, protest politics, and culture of movements and moments of social justice, past and present. While we encourage papers that make this comparison, we also welcome papers that look at either historical social justice issues or contemporary ones. We seek to foster discussion across disciplines on both the nature of challenges confronting communities as well as possible solutions that can be pursued.
Proposals are due by 5 p.m. Friday, February 25, 2011.
For more information email pastispresent@roosevelt.edu

Association for Study of Women and Mythology Midwest Symposium
May 19, 2011 in Madison, Wisconsin
Art and inspired scholarship
Keynote: Mary Kelly, Artist and author of goddesses and their offspring.
Proposals for papers, panels and workshops are now being considered. Send 250-word abstract and 100-word bio to aswm-midwest@gmail.com by February 15, 2011. ASWM is an association of scholars and artists dedicated to examining female images of divinity and the experience of women in religion.
Visit www.womenandmyth.org
At the Border: Transformation and Transition in Contemporary Feminism  Deadline: January 15

Calls for Papers
The Women’s and Gender Studies Program Steering Committee of Oakton Community College, located in Des Plaines, Illinois in the near northwest suburbs of Chicago, invites proposals for its biennial conference to be held April 1, 2011. This year’s conference is entitled “At the Border: Transformation and Transition in Contemporary Feminism.” This one-day conference will present scholarly and creative work by feminist activists, visual and performing artists, writers, and scholars that examines the many ways the concept of borders and border crossings informs contemporary feminist discourse. The conference keynote speaker will be renowned trans activist, writer, poet, musician, and biologist Julia Serano. Proposals are sought for panel presentations – consisting of research papers, readings, performances, or media presentations – as well as roundtable discussions and poster sessions focused on topics relating to the overall conference theme “At the Border: Transformation and Transition in Contemporary Feminism.” To submit a proposal for an individual or group performance, please send an abstract of no more than 300 words. The proposal should contain contact information, including email, a brief biography of the presenter, and should clearly state the type of presentation (performance, panel discussion, roundtable, or poster session), title, and topic (see list above for suggestions). Abstracts may be submitted by email to kcarot@oakton.edu

WCHE Making Connections X: Sustaining the Earth, the Self, and Women in Catholic Higher Education—Present and Future Visions
Seattle University, June 16-17, 2011

Call for Papers: The National Association for Women in Catholic Higher Education (NAWCHE) will hold its biennial Making Connections conference on the campus of its new home institution, Seattle University, from June 16-17, 2011. Renowned Keynote Speakers: International speaker and author of several books, Edwina Gateley, who founded the Volunteer Missionary Movement and Genesis House, will deliver a talk on ways in which women can care for ourselves, while sustaining our environment and our college/university campuses through difficult times. Latina author/activist, Gabriella Gutierrez y Muhs, Ph.D., who is dedicated to expanding the subjectivity of women of color and to issues of sustainability, will read from her book of poetry titled Human Sustainability and from her humorous novel titled Fresh as a Lettuce.

Conference Theme: Our conference themes center on a variety of ways that women are contributing and will contribute to sustaining the earth, ourselves as women, and our professional lives as women in Catholic higher education. The broad scope of our theme invites Faculty, Administrators, Staff, Students, and Alumni to propose panels and workshops on any issues related to women in Catholic higher education, and papers might address, but are not limited to:

- Sustaining the Earth: Women and Gender Studies programs as sites for learning and engagement for sustainability: Pedagogical techniques for Women and Gender Studies in sustainability awareness; Interdisciplinary approaches to Women and Gender Studies and sustainability; Global perceptions of women, education, and sustainability; Women, Catholic social justice, and sustainability; Tensions between academia and women’s sustainability activism.

- Sustaining the Self: Sustainable personal/professional self-care for women in Catholic higher education; Finding a work-life-spiritual balance in the academy; Parenting and working in Catholic higher education; Synergistic self-care and sustainability; Campus and disciplinary challenges, supports for sustainable teaching.

- Sustaining Progress toward Equality: Experiences of educational and economic equity for women; Experiences of progress toward equity that has stalled; Definitions of progress, definitions of equity, definitions of gender justice.

Sustaining the Vision: Blueprints and strategies for change in the household, the academy, the workplace; Sustaining or re-visioning second-wave feminism, Third-wave feminist visions.

Sustaining Women Religious: The increasing gap between aging women religious and the decreasing number of young women entering the vocations; multiple and inspiring ways that women religious cultivate self-care and spiritual growth, reflections on women religious as model ministers of sustainability for secular women during challenging emotional, physical, health, and economic difficulties; methods and motivations of women religious with particular affinities for fusing spirituality with sustainability of the earth; and more.

Sustaining NAWCHE: Memoirs and testimonials of the history of NAWCHE (1992-2009); Future visions for NAWCHE as a vital organization.

Abstracts may be submitted by email to kcarot@oakton.edu

THE ART OF PUBLIC MEMORY – NEW DEADLINE for submissions is Monday, January 10
UNC- Greensboro, April 7-11, 2011

We are excited to announce that Suzan-Lori Parks joins Eileen M. Hayes and Randy Martin as the keynote speakers for the conference. Please visit our website for the submission guidelines and form, and for information about our keynote speakers.

https://sites.google.com/a/uncg.edu/the-art-of-public-memory-conference/keynotes-special-performances-invited-presentations
We want you to Submit!
Digest Contributor Guidelines

Principles

i) Feminist Consciousness:
(a) recognizes all voices and experiences as important, and not in a hierarchical form.
(b) takes responsibility for the self and does not assume false objectivity.
(c) is not absolutist or detached, but rather, is more inclusive and sensitive to others.

ii) Accessibility:
(a) means utilizing accessible language, theory, knowledge, and structure in your writing.
(b) maintains a connection with your diverse audience by not using unfamiliar/obscure words,
overly long sentences, or abstraction.
(c) does not assume a specific audience, for example, white 20-year-old college students.

iii) Jesuit Social Justice Education & Effort:
(a) promotes justice in openhanded and generous ways to ensure freedom of inquiry, the pursuit
of truth and care for others.
(b) is made possible through value-based leadership that ensures a consistent focus on
personal integrity, ethical behavior, and the appropriate balance between justice and fair
ness.
(c) focuses on global awareness by demonstrating an understanding that the world’s people and
societies are interrelated and interdependent.

Expectations and Specifics

• You may request to identify yourself by name, alias, or as “anonymous” for publication in the digest. For reasons of
accountability, the staff must know who you are, first and last name plus email address.
• We promote accountability of our contributors, and prefer your real name and your preferred title (i.e., Maruka Her-
  nandez, CTA Operations Director, 34 years old, mother of 4; or J. Curtis Main, Loyola graduate student in WSGS, white,
  27 years old), but understand, in terms of safety, privacy, and controversy, if you desire limitations. We are happy to
  publish imagery of you along with your submission, at our discretion.
• We gladly accept submission of varying length- from a quick comment to several pages. Comments may be reserved
  for a special “feedback” section. In order to process and include a submission for a particular issue, please send your
  submission at least two days prior to the desired publication date.
• Please include a short statement of context when submitting imagery, audio, and video.
• We appreciate various styles of scholarship; the best work reveals thoughtfulness, insight, and fresh perspectives.
• Such submissions should be clear, concise, and impactful. We aim to be socially conscious and inclusive of various
cultures, identities, opinions, and lifestyles.
• As a product of the support and resources of Loyola University and its Women Studies and Gender Studies depart-
  ment, all contributors must be respectful of the origin of the magazine; this can be accomplished in part by ensuring
  that each article is part of an open discourse rather than an exclusive manifesto.
• All articles must have some clear connection to the mission of the magazine. It may be helpful to provide a sentence
  or two describing how your article fits into the magazine as a whole.
• The writing must be the original work of the author and may be personal, theoretical, or a combination of the two.
  When quoting or using the ideas of others, it must be properly quoted and annotated. Please fact-check your work and
  double-check any quotes, allusions and references. When referencing members of Loyola and the surrounding com-
  munity, an effort should be made to allow each person to review the section of the article that involves them to allow
  for fairness and accuracy.
• Gratuitous use of expletives and other inflammatory or degrading words and imagery may be censored if it does not
  fit with the overall message of the article or magazine. We do not wish to edit content, but if we feel we must insist on
changes other than fixing typos and grammar, we will do so with the intent that it does not compromise the author’s
original message. If no compromise can be made, the editor reserves the right not to publish an article.
• All articles are assumed to be the opinion of the contributor and not necessarily a reflection of the views of Loyola
  University and the WSGS program.

We very much look forward to your submissions and your contribution to our
overall mission. Please send your submissions to Curtis at: jmain@luc.edu