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MASSive MEDIA

QUICK RESOURCE LINKS:
EVENTS: WSGS | Campus | Local
OPPORTUNITIES: Internships | Volunteer | Academic Funding | Careers
ACADEMICS: Learning | Conferences | Calls for Papers
WELCOME to the continually revamped digital Digest magazine.
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.
THEMED CONTENTS

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- Niw considers how easy television has made stereotyping

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- Featured artist John Sevigny shares several pieces of his large collection of photos documenting Central American immigration through Mexico.

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Next Themed Digest Issue:

Feminist / Social Justice Resource-Hub & Zine by Women’s Studies & Gender Studies at Loyola

OH MY GOD! OH YOUR GOD!

SPECIAL THEMED ISSUE ON: RELIGION, SPIRITUALITY, ET ATHEISM

Is religion a social creation? Was it made to control people? How do religious practices exclude people? Why? Why has there not been a black female pope? Why are religions so segregated?

We are seeking a multitude of responses, and appreciate and welcome well-thought out and respectful submissions, whatever the opinion. Also, keep in mind, stories, poetry, videos, and art are highly appreciated and encouraged.

Go here for guidelines at the end of each issue: http://www.luc.edu/womenstudies/complete_issues.shtml

A CALL FOR WRITERS, OPINIONS, ET ARTISTS!

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers, to share with us, small or large, simple or complex.
WSGS Event Highlight:

"Jericho Road: Central American Immigration across Mexico"

5 pm
Wed April 6
Dumbach 125

lecture by
John Sevigny

This lecture reflects on religious parables and talks about recent anti-immigrant legislation. Sevigny's book, "El Muerto, Pare el Santo," is concerned with universal questions of life and death.

John Sevigny, photographer and writer, is a native of Miami who grew up steeped in a frequently contradictory combination of Afro-Cuban religion and urban chaos brought on by waves of immigration and inner city strife. In his photographic work, he clings to the hope and faith of the former without forgetting the dark memories, and the lessons, of the latter. A descendent of a family of Methodist Civil Rights activists, his work frequently addresses issues of social justice.
WSGS Event Highlight 2:

VOLUNTEERS NEEDED...GET A FREE T-SHIRT

The Wellness Center is looking for 300 people to volunteer at a demonstration event for Sexual Assault Awareness Week

One hour - For a great cause - Right here on campus!

When? Wednesday, April 6 from 1pm until 2pm

Where? East Quad (in front of the IC)

Participants will gather wearing matching t-shirts (t-shirts will be provided) in the East Quad to help the Loyola community picture the 300+ women who will be sexually assaulted on campus each year*

If you’re interested please sign up with Suzie Campbell by emailing SCAMP2@luc.edu by Friday, April 1st. Please make the subject line of your email “300 demonstration”.

Any questions call Suzie at 773-508-2676

WSGS Event Highlight 3:

Latin American Studies Program and LASO present:

STRUGGLING FOR PEACE IN A WAR ZONE:
A COURAGEOUS EXPERIMENT IN NON-VIOLENT RESISTANCE

COLOMBIA
THE PEACE COMMUNITY
OF SAN JOSE DE APARTADÓ

April 18th-20th

PERSECUTED BY BOTH SIDES IN THE CONFLICT

FOR the past five decades, a civil war has raged Colombia, ensnaring innocent civilians into the violent conflict. In 1997, eight hundred small farmers claimed their territory as a neutral civilian community and refused to cooperate with any armed group of any form (including military or police). In this way the Peace Community was established.

The community has since survived threats, massacres, and the disappearances of over 170 community members and food blockades perpetrated by various armed actors including the U.S-funded Colombian military.

Despite this violent pressure, the people of San José de Apartadó have succeeded in building a non-violent community in resistance.

In 2007, the community was awarded the Aachen Peace Prize and was nominated for the Nobel Peace Prize.

For more information contact: elozano@luc.edu

COMMUNITY LEADER SPEAKS ON THE NOBEL PRIZE-NOMINATED COMMUNITY EXPERIMENT

JESÚS Emilio Tuberquia is one of the community’s founding members as well as its current legal representative. He will speaking in a nationwide tour from March 26th until April 20th, 2011.

LECTURE
April 18th & 20th: Classroom Lecture
2:45PM. Mundelein Rm. 508
* Q/A with Tuberquia and Dr. Elizabeth Lozano and Dr. Ben Penglase. Followed by a round table discussion with activists (3:45pm-5:00pm)

April 19th: Public Lecture
6:00pm. McCormick Lounge
(Coffey Hall)
WSGS Event Calendar:

April 6 Wednesday
5 pm Dumbach 125

"Jericho Road: Central American Immigration Across Mexico"

John Sevigny, photographer and artist, focuses on social justice issues – immigration, poverty, alcoholism among others.

Co-sponsors: Office of Ministry, Migration Studies

April 19 Tuesday
6 pm Piper Hall

“Struggling for Peace in a War Zone: A Courageous Experiment in Non-violent Resistance”

Jesus Emilio Tuberquia is one of the founding members as well as a legal representative for the 800 small farmers in Colombia who have used peace to counter a 50-year civil war.

Co-sponsors: WSGS, Latin-American Studies Program, LASO

April 29 Friday
2 pm Piper 2nd Floor

WSGS End-of-Year Celebration

Join us at WSGS in celebrating our minor and major graduates! Refreshments will be provided. Join faculty, staff, and friends in awarding special certificates to our grads.

May 11 Wednesday
6 pm Piper 2nd Floor

WSGS MA Graduates Capstone & Presentations

Join us at WSGS in promoting our graduate students’ Loyola careers and graduation. Graduating MA students will make 10-minute presentations on their Loyola & WSGS experience, followed by a champagne toast, food, and beverages.

Digest Special Issues
we seek writers & artists!

Special Issues

WSGS Event Calendar
Spring 2011 pt.3

4/18 Monday
Oh My God! Oh Your God!
religion, spirituality, and atheism

5/2 Monday
Future/Career?
work, post-education, activism, you, & options

7/4 Monday
The Trans/International Issue
thinking globally, acting locally, and respecting culture(s)
“Popular Culture helped a White Southern Boy”

The following is an excerpt from the paper “Who Dealt the Whoopi, Who Felt the Whoopi, and How it Lingers: A Defense of Whoopi Goldberg as an Embodiment & Reflection of Feminist Thought” that I wrote for Dr. Bren Ortega Murphy’s “History of Feminist Thought” course.

First, in the 80’s and early 90’s, as a young person, there were very few black women in popular culture whose allowed qualities did not reinforce what Rowman and Littlefield describe as black women’s historical US roles: mammy, jezebel, and mulatta. From my white racist and sexist parents, in addition to public school history, English, and science classes, most if not all role models were white and male. Popular music, media, print, and education all reinforced white heteropatriarchy. Even children’s books and stories almost always include white boys, with girls as a special class and exception (and the same for nonwhite and queer people).

As a child, in a racially mixed neighborhood, school, and city, I did not quite understand these hegemonies discounting people based on body, color, and so on. My best friend was black, my older sister a lesbian, and even the person that served as my role model was my aunt. These important people in my life were missing in positive depictions and valued positions in dominant US culture and society. However, luckily, I had popular culture and media.

**Popular music, media, print, and education all reinforced white heteropatriarchy. Even children’s books and stories almost always include white boys, with girls as a special class and exception (and the same for nonwhite and queer people).**

Therefore, then, this void of diversity and real people as positive was slowly filled through television, music, and movies. Movies such as *Fried Green Tomatoes* and *Losing Isaiah* were large parts of my earliest reflections and emotions. Musicians such as Salt-n-Pepa, Madonna, and Queen Latifah released music arguing for fair the treatment of women, black people, and people with HIV, etc. I absorbed their music and messages in positive ways. Cartoons like *Captain Planet* and *The Simpsons* offered children ways of environmental and even satirical thinking. Programs like *Reading Rainbow* and *Sesame Street* depicted all types of people in many ways of living, and promoted education and learning. Television shows such as *Roseanne*, *Martin*, *Living Single*, and *Family Matters* defended racial and gender minorities, the poor, the disenfranchised, etc. and gave ground-breaking roles to groups often barred from being shown as fully human and able. Literature like *Night*, *The Diary of Anne Frank*, and *A Doll’s House* offered life narratives not found in many novels, as most are written by and about white men and boys.

Luckily, the omnipresence and allure of popular culture allowed this young, white, southern boy to take a different path, away from bigotry. This is where Whoopi Goldberg enters. In all of the above-mentioned types of popular culture, Whoopi has created work and expression. Throughout my life she has been a major influence in shaping much of my own feminist thought.

**Click here to CONTRIBUTE (guidelines)!** We encourage ALL readers to share with us, small or large, simple or complex.
“Does your husband ignore you? Does he not spend time with you? Have you ever looked in the mirror? Did you find the problem? Just change yourself, change the world. Use Fair & Lovely to get bright and lovely skin, to be lovable.”

This was a statement of a cosmetic product’s ad from the nineties, which claimed that by using this product women could be able to get “white” skin. This add, along with the product, was very popular at that time among women, especially among housewives. The situation has been changing. Women of Bangladesh are now engaging in employment. Therefore, advertising has also changed. Now they say, “You can achieve your goals, you can fulfill your dreams, and you can create your history, because you have Fair & Lovely.”

It is not an uncommon media representation of women. Rather, most of the dramas, talk shows, soap operas, and documentaries represent women as “sex objects,” who only have sexual identities. Media is not separated from mainstream ideology. It bears, practices, and reinforces patriarchal values. Patriarchal ideologies create the identity of women by connecting to women’s physical bodies. Since bodies are perceived as “natural” and unchangeable, any identities that are constructed through bodies are also considered as unchangeable.

The problem is not only that patriarchal media projects women depending on their gendered bodies, but it also depicts women based upon racist values. Women are required to have a “beautiful” body and this body is essentially a “white” body.

Media does the same thing. It portrays women with “essential,” stereotypical images. It does not matter whether women are projected in their traditional roles or not; women’s bodies are considered as core to these stereotypes, thus the social “becomes” the biological. Women need a beautiful body not only for their husbands, but also to establish their strong positions in their jobs. Likewise, women need a “beautiful” body to increase their confidence.

The problem is not only that patriarchal media projects women depending on their gendered bodies, but it also depicts women based upon racist values. Women are required to have a “beautiful” body and this body is essentially a “white” body. Even when women have darker skin in the time of their birth from their ethnic origins, these women are persuaded to change their skin color by utilizing cosmetics, surgery, or any other technologies. Lighter and whiter is better, so seems the beauty standard more and more worldwide.

Therefore, media falls in this patriarchal trap and fails to represent gender sensitive sagas or images of women. I am not claiming that there is no possibility for media to play a great role for women’s emancipation. Rather, by defying the stereotypes, replacing dominant narratives with a diversity of representations, media can become a companion of women in their social movements. It is true that women should also take initiatives so that media cannot portray them solely as “sex objects.” Time and people’s efforts to establish gender sensitive images of both men and women might show whether media will lead to newer ways of being or if it will simply reconfigure the existing parameters of women’s lives, harmful, racist, and sexist as they are in so many ways.

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There is a simple ease that comes along with stereotyping, isn’t there? You can look at a person and bam! By one cursory glance, you can tell if a person is intelligent, fun, friendly, rich, stupid, slutty, etc., all just by how they appear. It’s amazing! Look at that Asian girl—I bet she’s great at math and has parents who relentlessly push her towards academic success. Look at that black guy—I bet he’s involved some kind of criminal activity, and of course has kids by a myriad of baby mamas. I would be remiss not to include the black girl—I just KNOW she can sing (especially if she’s overweight), has a sassy attitude and rolls her eyes and neck like they were genetically engineered reactions to any perceived slight. And of course, the white woman—sensitive/overemotional and obsessed with staying as thin/tan as possible.

How do I know all of this? Simple: I watch TV. If case you didn’t know, you can learn everything you will ever need to know about a person by merely watching television shows or even commercials. Television wraps us all in neat, convenient packages and projects those images all over the world. I remember an Indian student in graduate school telling me about how much he loved American rap music, and then tentatively asking me if all rappers were gangsters in real life. I guess my subsequent shriek of laughter startled him into explaining himself, as he was quick to state that’s what he saw portrayed on television and assumed that’s how they all were. And honestly, I can’t blame him—when that’s the only image you have of someone, how would you know to think any different? Television spares no race or gender, and provides us all with stereotypes on which to base our views.

White men are intelligent and gainfully employed, but straight-laced and dull, while black men are funny but more than likely are always “between jobs” and not so bright.

Think about the last time you’ve seen a commercial for some type of cleaning product. Can you remember the last time you’ve seen one with a stressed out man obsessing over his carpet before his in-laws come over, or looking on exasperatedly as his children run amuck all over the house creating messes that he will undoubtedly have to clean? I can count on one hand the number of times I’ve seen any cleaning commercials with men featured, and there was always a woman present, because she of course has to participate in the cleaning—that’s her world! Let’s also think about women in beer commercials…any come

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to mind where a woman cracks open a cold one at the bar with her girlfriends while ogling scantily clad men? If you’ve seen one, let me know: I’ve yet to see that kind of situation played out. I’ve been in many bars and seen this take place (a few times drunkenly yelling at a hot guy to take his shirt off), but for some reason this never seems to make it to television or movies, some of the most accessible media types.

We find ourselves with almost supernatural powers of deduction; able to place a person in a pre-assigned slot based off of his/her appearance. It’s so important to have positive media portrayals our races, genders and sexualities, as many people will use that portrayal as a way to pre-judge us. Media teaches us that white women are overly concerned with their weight, while black women could not care less, maybe even running down the street with fried chicken in hand (I’m looking at you, Precious). White men are intelligent and gainfully employed, but straight-laced and dull, while black men are funny but more than likely are always “between jobs” and not so bright. Hispanic women are spicy and very sexual, or the household help with thick accents, and Hispanic men are either manual laborers (construction, gardening, etc) or spicy and sexual with thick accents (because there’s no such thing as a Hispanic person without an accent). Some stereotypes we see in the media are more positive than others, but are stereotypes nonetheless.

It is my hope that one day we will begin to see not only more positive portrayals on television of all of us, but more accurate. Yes, stereotyping is easy, but so often our snap judgments are painfully wrong. Why are people surprised if they meet a male feminist, a black doctor or a stay at home father? It’s remarkable to think about how much power visual images have, and how much they affect our views of other people. I hope that one day we will begin to look past the flickering images on our screens and see people as we should: as individuals that do not come in pre-packaged boxes.

Color Contacts cont. this week: “Beyond the Box”
I grew up with this quote in notebooks, scribbled on random pieces of paper, and drawn out in different colors and designs to put on my desk at home. Like many others, I was a Disney child. I watched all the movies, had the apparel, and even owned multiple sing-along tapes that I would run around my house singing. Despite my tomboy nature, I even gave in to numerous Disney Princess costumes. I listened to AM 1300, the Disney radio station, and even watched the Disney channel (well into middle school). This was the norm. I didn’t see it as wrong, excessive, or some corrupt form of socialization. But like many times in life...I grew up and realized how wrong I was.

Disney owns ESPN, ABC, multiple radio stations, movies, soundtracks, theme parks, apparel, and film companies globally. They’ve taken the world by storm since Mickey Mouse in 1932. Like other large corporations, they have immense power and influence. But unlike Walmart, Exxon Mobile, or Chevron, Disney has one power that others do not. The power of children’s imagination - which has shaped gender and social norms everywhere. Disney not only effects people’s bank accounts, but also, and more importantly, shapes how children and teens grow up and who and what they aspire to be.

Let me state the obvious. Although Disney wants to put inspiration and imagination into the thoughts of young children, these “inspiring” thoughts don’t always provide for a better world. Just look at the Disney Princesses: They are the epitome of femininity for our society. They are young (never older than 18-20 years old), beautiful, possess high status, and because of these things they’re marriageable. The conflicts are almost always over their beauty. They are saved by men, wait for men, and often do nothing except sleep, get themselves into trouble, or trade the redeeming qualities they have for a chance at a hot prince throughout the films (ahem Snow White, Sleeping Beauty, and Ariel). They are expected to be kind and obedient because they are women. Female empowerment? I don’t think so.

The conflicts are almost always over their beauty. They are saved by men, wait for men, and often do nothing except sleep, get themselves into trouble, or trade the redeeming qualities they have for a chance at a hot prince throughout the films (ahem Snow White, Sleeping Beauty, and Ariel). They are expected to be kind and obedient because they are women. Female empowerment? I don’t think so.

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Heteronormativity (please, a non heterosexual princess? yeah, right.), high status, gender and beauty norms are all the standards for Disney movies. Oh, and it took them until 2009 to produce a movie with an African-American princess in which a large part of it she spent as a frog. The six classic princesses (Snow White, Sleeping Beauty, Cinderella, Ariel, Belle, and Jasmine) all are saved by men, trade part of themselves for a man, or are verbally abused by a man. Mulan and Pocahantas, two kick ass and ethnically different “princesses,” are often not advertised with the “mainstream” girls.

I’ll probably get criticism for even daring to critique Disney. Because as many argue, “it’s part of our childhood,” or “it’s about imagination,” or even “everyone wanted to be a princess.” Yes, it was a part of many individual’s childhoods, sure it prompted me to imagine a future life with a prince, and yeah I might have once dreamed of being a princess. But does this make it okay? I think not. Maybe I can forgive and forget, movies like Snow White (circa 1937) where other women were the evil enemy and one PG kiss could solve ANYTHING - even a coma. Sure, it was a different time with different standards. But “The Little Mermaid” (circa 1989) or “Aladdin” have similar plot lines in an era where standards had changed, so forgive and forget is out of the picture.

But maybe, just maybe, Disney isn’t to blame for all the gender and social problems in the world. Sure media influence is unmeasurable. We see ads, TV shows, movies, etc literally every hour that we’re out of bed. But it is WE who choose to buy into it. Socialization is accountable for a large amount of it, but sometimes all it requires is a few moments to stop and think about what you’re watching, showing your children, or basing your standards off of. Clearly, the media is not going away anytime soon, if ever. So I think it’s time we take off the blindfolds and actually see the BS we see, hear, and perpetuate everyday. Maybe you do want to be a Disney princess. And maybe you think that after Disney rolls the “and then they lived happily ever after” line that Snow White runs off with her charming prince and is happy with four bratty kids, a royally painful lifestyle, and a spoiled husband. But maybe if you think about it, you’ll realize that imagination is not what many Disney movies produce. They tell kids, through pretty dresses, tiaras, and charming men that that image is what you should strive for. I don’t know about you, but I’ll stick with the classic fairy tales (i.e. Briar Rose & the Brothers Grimm) - where sometimes not everyone gets to live happily ever after.

Dina Goldstein’s Fallen Princesses series depicts classic princesses in modern and more realistic terms. She states, “The ‘...happily ever after’ is replaced with a realistic outcome and addresses current issues.” The picture above depicts the princess after marriage to her “prince”. Although many are tricked into thinking she was going to live happily ever after, clearly that’s not always the case. A few kids, a dog, and a lazy husband later Snow White clearly has lost her singing, smiling face and her 7 little friends.

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Rosanna Arquette’s 2002 documentary *Searching for Debra Winger* is not about where the once-famous actor from *Terms of Endearment* and *Urban Cowboy* has gone. (Actually, although Arquette says that Winger left the film industry, her biggest break between films after her first role in 1976 was a six-year period between 1995 and 2001, right before the documentary was released. Since 2001, Debra Winger has been in a film or major TV show almost every year, including 2008’s *Rachel Getting Married* and a stint on the niche TV show *In Treatment.*)

Rather, Arquette’s documentary is mostly of the talking-heads variety wherein a number of women, and a few men, chime in on the issue of aging women in the film industry, mostly on the American side where there is less leeway for signs of a sexy starlet’s decline into her middle and later years. Arquette names a few other women who have “left the industry,” all of whom have actually continued to make films, like Jane Fonda who did retire from the film industry for sixteen years before coming back to the industry with the 2005 film *Monster-in-Law.*

Fonda says, “We cut ourselves off from who we are so that we’ll fit in, fit into an industry, fit into roles that we’re asked to play, fit into relationships with men, because to be true to ourselves oftentimes it means that we lose men, we lose relationships, or we lose jobs.” Arquette seems to fear that you can’t have it all — you can have a career or a family, but not both. Diane Lane speaks about how motherhood and her career prevent her from fitting a man into her life. Whoopi Goldberg seems to think the problem is not just the film industry: “You end up supporting them, you know, emotionally, financially, mentally, and sometimes you’re lucky enough to get it back for awhile. Relationships are tough, they’re tough no matter what business you’re in.”

Arquette also interviews a number of women who seem to have found a way to make it happen for them. Robin Wright Penn, speaking about her solid relationship with husband Sean Penn, says that what makes it work for the two of them is that they “have the trust, knowing that you can fail miserably, and no matter what, you’ll still be loved. And you don’t have that in this town, in the industry.”

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Salma Hayek thinks it is only women who can balance different aspects of life. She says, “I think there is a new generation of men now. That it’s beginning to accept this differently. I think that definitely we can have it all. We can have it all. I don’t think they can. I don’t think a man could be a mother, could dedicate time to improve himself, and work like they work. But I think we can.”

“I just wish there was a way that we could kind of, you know, help it to grow, this thing about seeing women in cinema — the way that women used to be in the cinema in the ‘40s. They had so much power and so much public charisma... and it wasn’t just like one or two, it was a tribe of women.”

- Holly Hunter

Some of the women have had great role models in parents and friends, even in the other women who are interviewed. Alfre Woodard says her father was the one who told her to go do Bopha, a film about South Africa that would be “right up her alley,” even though she was worried about leaving her one-year-old behind. Her father said the baby would be fine and knowingly said, “Women have always had to make arrangements.”

Ally Sheedy is one of the few who speak to film’s direct influence on a younger generation’s concept of body image: “The problem is that women are often depicted, mostly depicted as victims, so in most scenes you will be depicted as a victim. Something will be perpetrated upon you. Usually it’s physical. Or even if you have to walk in in a tight-fitting shirt and look sexy, you know what I mean? It’s like that’s what you’re about in that scene. So that stays with you for the whole day, and it’s goes on and on and on. And then people say, ‘Why are so many 13-year-olds bulimic?’ Hello?”

It’s striking how we are familiar with many of these actresses, and in our collective consciousness there are characters, attitudes, beauties, vulnerabilities, and even some strengths that we associate with these women. This film, while not perfect, shows these different, intelligent, beautiful, hilarious, strong women with a refreshing naturalness, realistic beauty, and self-awareness that is rarely seen anywhere, especially attached to such big-name, classically beautiful women. It makes me wonder where the roles are that reflect such gorgeously human and thoughtful people, which is exactly what the film’s aim seems to be.

Rewatchability: It took about a half hour for the film to move beyond something really apparent and self-indulgent, but eventually became a decently diverse, if not self-congratulatory exploration of women in film. It’s good for a rental and a second or third look with a room full of women.

Where to Find It: Available on DVD from Netflix, Specialty Video on Broadway, and Facets Multimedia on Fullerton.
“Sex-negativity and Media”

Since the creation of newspapers, radios, televisions, and computers, media has always been used to depict the values and morals of the society it represents. Seeing as society often leans towards sex-negativity as well as a general negative view of sexuality, I see the media within our country to be damaging to the sexual freedom of all people.

Having these sexual images displayed everywhere we go, it seems as though we are turned into sexual beings that aren’t supposed to be sexually active. As soon as nudity or sexual activity is seen on television or in other media, there is some kind of riot advocating for “a return to moral purity”. At the very least, there are multiple warnings shown before the image is used or discussed. Where does this need for a “warning” come from? Why do we need to warn members of society about the “dangers” of nudity and intercourse?

I also believe that an openness about sexuality and intercourse would lead to a decrease in violence against women, both physical and sexual, not to mention other issues such as teen pregnancy and the spread of sexually-transmitted diseases.

Although there are those in society, especially parents, who claim that images with graphic content are damaging to children and their mental health, I think that hiding and lying about these topics only make them more confusing to our youth. More transparency would lead to more effective education and acceptance of alternative sexuality within our culture. I also believe that an openness about sexuality and intercourse would lead to a decrease in violence against women, both physical and sexual, not to mention other issues such as teen pregnancy and the spread of sexually transmitted diseases. When conscious and aware individuals come together and share their opinions and concerns, understanding and acceptance are often the result. However, media and social stigmas prevent these discussions as well as these images from reaching the general population.

To change and fix the flaws within our media, I will continue to challenge these so-called “moral hygiene” policies. I will advocate for discussions and conversations concerning nudity and sex within the media, in addition to more general acceptance within society. I hope that by continuing to be open and honest with my friends, peers, and audience to my writings, we can put a stop to the perpetual sex-negativity surrounding us.
Featured Artist: John Sevigny

Series 1 of 3: “Nomads”

This week we are featuring several of John Sevigny’s works:
“I sought to document Latin American immigrants, hoping to give faces to the catch-all masses lambasted by Lou Dobbs, Pat Buchanan, and others who equate immigration with crime. This collection of portraits of Central American immigrants was taken at the Belen Posada del Migrante, a shelter in the northern Mexican city of Saltillo.”

Artist background:
Click this paragraph to jump to this week’s Glimpses interview on John Sevigny.

(continued on next page)
This week we are featuring several of John Sevigny’s works:

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Artist background:
Click this paragraph to jump to this week’s Glimpses interview on John Sevigny.
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Artist background:
Click this paragraph to jump to this week’s Glimpses interview on John Sevigny.

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
This week we are featuring two pieces by local artist Jason Messinger: “Urban Sentinel” and “Landing III” evoke ideas of mass media: the telephone poles (urban sentinels) that connect us, and the lights we see upon landing in a plane that remind us of the vastness and connectedness of people and cities.

Artist background:
Jason Messinger has work in private, corporate, and public collections throughout North America, Europe, Asia, and Australia. In addition to being a full-time artist, Jason Messinger curates group shows of local artists, and writes critical reviews of art, essays, and fiction. The artist’s studio at the Cornelia Arts Building is open to the public by appointment.

Currently a show of his Ink Paintings, inspired by the Sumi-Ink traditions and the calligraphic line, is showing at the Center on Halsted, 3656 N. Halsted, Chicago, 3rd Floor Gallery, through May 17th. His tile murals can always be seen at the Illinois Artisans Shop, 2nd Floor, Thompson Center, Chicago. See the on-line gallery of the artist, links to his blogs, and other information at: http://JasonMessingerART.com

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
Returning Artist: Brooke Lanier

“Maple” and “Scarlet”

This week we are featuring two collages by Brooke Lanier:
In her pieces “Maple” and “Scarlet,” she combines the most perfect parts of classically beautiful women (such as fashion models and movie stars) and combines them until they appear freakish, providing visual commentary on Western beauty standards.

Artist background:
Emerging artist Brooke Lanier (brookelanier.com) is pursuing her MFA from the Tyler School of Art in Massachusetts and has won awards for her art from SAIC, Rochester Art Center, and Volkswagen’s “Driven” competition for Emerging Artists With Disabilities.
Mexico is a country that’s beautiful and sad at the same time. To live here for a long time, and invest your heart in the daily life in Mexico, by reading the news, is to have your heart broken every single day.

We have ideas about how people look, their appearances, and many of these ideas come from magazines and television. But then we go out in the street and we notice that the people we see don’t look anything like the people we see on television. I think one of my goal is to make pictures that stand up against the singular vision of what I call the monopolies of perception of the world, such as television.

I was walking across the Benedictine campus recently and the sun was rising blood-red to the east, while the moon was hovering low and large over the western horizon. I had this powerful sense that there I was, exactly in the middle of these two great objects that have been omnipresent for human beings since the beginning.

I go out of my way, not to save humanity, but to offer a mirror in which we can see who we really are... I hope to create small mirrors through which we can know ourselves better and take steps to improve our situation.

Two things that feed my work are evidence of violence and the beauty that survives thereafter. I try to get both in the same photograph, to go beyond documenting a place, a person or a problem and make more universal pictures that address the best and the worst of the human condition.

Artists of genius, such as Goya, or those of merely remarkable talent, do their best work outside the bounds of capital, patronage, and today’s Great Strip Bar of Artistic Veneration that is New York City, and to a lesser and lesser degree, Paris. Autonomy of creation relies on autonomy of thought and production. The idea of a painter headed out to the countryside to create his or her works may seem tired and Romantic, but there were real reasons that Paul Gauguin, a banker, went to Tahiti to paint, and Mexican novelist, photographer and genius Juan Rulfo, known to every grade school student south of the border, spent half his life wandering the Jalisco countryside with little more than a notebook, a camera and a few sandwiches.
MadAds: Busted Advertising Bustling Economy

This Week’s Focus: Pixar on Race & Gender

- Pixar is one of the highest (if not the highest) profit-making movie companies in the business, with each film bringing in an average of 600 million dollars. They affect MANY people.

- For nearly a century the largest culprit in ignoring and misrepresenting (if representing at all) women and people of color was Disney, and now it seems, Pixar is happy (in the bank) to carry on the same tradition.

- It’s our fault, too, for giving these companies buckets of money for their children’s movies that are almost entirely centered upon whiteness, heterosexuality, and masculinity.

- So, then, are we surprised when the United States Postal Service, teaming up with Pixar, releases five special 2011 stamps with all “male” (and white) characters? Aliens, dogs, rats, cars, and a machine can make the cut, but not a brown person or female.

- Here is a list of all of Pixar’s (and/or Disney-paired) released movies. What do you “see?”
  
  Toy Story  |  A Bug’s Life  |  Toy Story 2  |  Monsters, Inc.  |  Finding Nemo  |  The Incredibles  |  Cars  
  Ratatouille  |  WALL-E  |  Up  |  Toy Story 3 (original characters by Pixar, but Disney-made)

- This week’s MadAds is inspired by Dr. Bren Ortega Murphy, Loyola professor in Communication and Women’s Studies and Gender Studies. Click this paragraph to be taken to her response to the above stamps in this week’s Faculty Feed.
Email Interview with J. Curtis Main

Character at a Glance:

Age: 41
Birthplace: Miami, FL
Loyola: guest lecturer April 6, 2011
Fave scent: coffee
Fave season: autumn
Fave flower: white rose
Fave 90’s show: Law & Order
What did you have for breakfast? Granola and coffee
Morning or night person? morning
Favorite cartoon: The Roadrunner and the Coyote
Preferred inside temp: 70
Preferred outside temp: 70
Coffee: espresso, Colombia or Oaxaca
Preferred grocery store: HEB, a Texas chain with locations in Mexico
Preferred drinks (alcoholic, non): Coca-cola, Cuban rum which is contraband in the United States
Feminist? Yes
Most annoying word? “Interesting,” when applied to art. It’s a word, like so many others, that says absolutely nothing.
What can you not get enough of? art history
Your dream job? teacher
Song most likely to make you move? “Today is a Good Day,” New Model Army

(continued on next page)
CM: What’s your middle name? Do you like it?
JS: My middle name is Matthew. I think my parents opened the Bible and stuck their finger on a random name to avoid the issue of which patriarchal-minded grandfather the first grandson would be named after. I’m not crazy about my middle name but my grandfathers were named Angus and Harold. I prefer Matthew to either of those names.

CM: Tell me about yourself. Give me an introduction to you.
JS: I’m an artist who works mostly with cameras and words. What I do sometimes, but not always, reflects deals with gross injustices in the world, which are everywhere, and which are never-ending. But my main job is to tell stories with pictures. Love stories, hate stories, mysteries, comedies, and of course, stories about people with very little power and the multitude of ways they survive despite their situations. I work independently, with no grants or public money feeding what I do. And so far, I haven’t starved to death, so I feel blessed and thankful.

CM: Tell me about your childhood.
JS: I grew up in Miami in a little, wooden house steeped in art, books, and politics. The wars in Nicaragua, El Salvador and Guatemala, and other events of the day such as the assassination attempt on Ronald Reagan, and earlier, the hostage crisis in Iran, were our dinner table conversation. Like all families in the 20th Century, which someone appropriately called the Century of Madness, we were fairly dysfunctional. But there was a lot of beauty in growing up close to the ocean, and in the company of my brother and our two wonderful parents, Richard Sevigny, an artist, and Rusty Sevigny, who I think of as a natural activist, the only person I know who has a perfectly tuned moral compass. We read Dietrich Bonhoeffer, looked at photographs by Matthew Brady, and talked endlessly about the early-Christian church, a subject that obsessed my father. And of course, we ran barefoot in the streets, shot pellet guns at cans, rode our bikes and got into all the normal mischief that kids get into.

CM: What do(es) your parent(s) do? What kind of environment did you grow up around?
JS: My father passed away five or six years ago after spending the last decade of his life overseeing operations at Our Lady of Mercy cemetery in Miami. My mother works for the government of the State of Florida, which does not adequately answer the question of what she “does” or who she is. Mom is finishing her PhD and has done all kinds of things in her life, most of which have been concerned with the conditions in which others live.

CM: So... why are you (not) a feminist?
JS: I would like to say that I’m a feminist, but in gender circles, there is great debate over whether men can or should be feminists at all. I am a great cheerleader for human
dignity, and I would like to see power and dignity shared equally by men and women. Unfortunately, we know from history and current events that our entire culture has been shaped and reinforced by men in the interest of keeping power in the hands of men. That may be changing, but if it is, it’s going to take a very long time, I’m afraid.

CM: Why should others (not) be feminists?
JS: It is incredibly unfashionable to be a feminist in 2011. That alone is a good enough reason to embrace and understand feminist points of view. More importantly, it is in the interest of both men and women to make the world a just place, which at present, it is not.

CM: “you guys” or “y’all”? Why?
JS: This is about regional dialect, I think, and not semantic preference. In the South, there’s a lot of “y’all.” In the North and Midwest there’s a lot of “You guys,” which is gender specific, and probably not the best way to speak. In the end, the English language, like all languages, is limited. We don’t have a word like the Spanish word “ustedes,” which is neutral. Maybe the best choice in English is the plural form of the word “you.”

CM: What do you like about Chicago? Anything in particular you enjoy here; any rituals?
JS: I’m a city person and Chicago is one of the biggest, best cities in the United States. It’s not as insanely competitive and cramped as New York, and not as sprawling and suburban as Los Angeles, or as Miami, where I come from. I like to wander around Pilsen in the Mexican bars, take pictures of ice and snow, which remain exotic to me, and eat, Chicago being the food capital of the nation.

CM: Are you white? Do you pass as white?
JS: The US Census says that I am white but that’s a social definition, as science has proven, and not a genetic one.

CM: How has that influenced your life?
JS: That’s very difficult to say. I did not grow up, primarily, around white people and I live in a Latino country. Historically, there are social benefits that come from being a white man but to my knowledge I haven’t received many of them. But I would have to live as a person of color for a time in order to fairly answer this question.

CM: Have you been in an interracial relationship? If you have been or might be, how would your parents react?
JS: I have been in a number of relationships with a number of wonderful people from very different ethnic, national and religious backgrounds. I have been made a richer, wiser person by each of them.

Click here to see John’s photography in Words are useless.

Click here to read a collection of quotes in Quote Corner by John Sevigny.

Click here to find out more about his photography book released in 2010 in Bookmark Here.

Click here to see the flyer for John’s event, Wednesday, 4/6.
This week:
Dr. Bren Ortega Murphy
WSGS Internship Director

“USPS Pixar stamps”

The representation of girls and women in children’s literature has made tremendous strides since feminist scholars of the latter 20C took it to task for acute underrepresentation of females and heavily caricatured depictions of those that did appear. Today’s picture books and early chapter books are much more likely than their predecessors to feature female protagonists, have multiple female characters and avoid stereotypes. Yes, the bookstore chains are apt to have an abundance of pink & purple hued princess books but they also have Sheila Rae the Brave and Coraline.

But women have never been the real protagonists in any Pixar film. And nothing supports that observation more than the “tribute” to Pixar films being done by the United States Postal Service.

Animated films have not done as well. Yes, female characters are “spunkier” but they tend to play supportive roles to an overwhelmingly male presence unless it’s a movie about fairies or Barbie. This is especially true when the characters are not human [e.g. toys, monsters, non-human animals, robots]. In these instances, the females are usually clearly marked as the exception rather than the norm, upholding what Katha Pollit called “the Smurfette Principle” so named because the famous 1980s U. S. TV series featured a village of Smurfs who were all male except for one Smurfette. While each male Smurf had a different occupation or talent, Smurfette’s function was to be “the girl.”

After years of Disney animation domination, I had high hopes for Pixar and in many ways they have not disappointed. Their story lines have often included more than one female and those females are frequently multidimensional [think of the mom in The Incredibles]. But women have never been the real protagonists in any Pixar film. And nothing supports that observation more than the “tribute” to Pixar films being done by the United States Postal Service. USPS is issuing five stamps that feature what they must think are quintessential Pixar characters. Not one is female. Even the image from WALL*E, a film that had a female robot who was smart, strong, and, ultimately, devoted to the film’s namesake, depicts him caressing a plant rather than her. I repeat, not ONE is female. Talk about “woman as other”!

This pane of 20 stamps includes five different designs featuring Pixar characters: Lightning McQueen and Mater from Cars (2006); Remy the rat and Linguini from Ratatouille (2007); Buzz Lightyear and two of the green, three-eyed aliens from Toy Story (1995); Carl Fredricksen and Dug from Up (2009); and the robot WALL*E from WALL*E (2008).

Click this paragraph to be taken to this week’s MadAds section, inspired by Dr. Bren Ortega Murphy’s above response to the USPS/Pixar stamps. Also, click this paragraph to see the stamp collection!
“In this age of mixing and hybridity, popular culture, particularly the world of movies, constitutes a new frontier providing a sense of movement, of pulling away from the familiar and journeying into and beyond the world of the other.”

- bell hooks

This Week:

**M.I.A.: "XXXO"**

(click below to play!

(first tell Adobe to "allow:" that you trust the document [at the top])

Musician and artist, M.I.A, speaks to gender and relationships in her video for her single, “XXXO,” from 2010. As a rough, outspoken, bold, and unapologetic hip-hop artist, the imagery she uses in the video seems to be a satire on femininity, especially with the lyrics, “You want me be- somebody who I’m really not.” What do you see and hear?

M.I.A. is a British artist, producer, and songwriter known for her creative sounds that mix many genres of music. She is also a loud proponent of social justice and speaks to many injustices in her work.

Click here to CONTRIBUTE (guidelines) We encourage ALL readers to share with us, small or large, simple or complex.
BOOKMARK HERE.

Find your next feminist & social justice texts here. Recommendations welcome. Read on.

Year 1st Published: 2010
Current Publisher: johnsevigny.com
MSRP: $14.00
Pages: 50
Genre: Photography; Immigration; Central American

Topics:
• Immigration captured through imagery
• Contrasting anti-immigration hegemony
• Travel as an influence for “immigration”

Statement about the series:

One hundred years after Lewis W. Hine started work on his Ellis Island portraits, I sought to document Latin American immigrants, hoping to give faces to the catch-all masses lambasted by Lou Dobbs, Pat Buchanan, and others who equate immigration with crime. This collection of portraits of Central American immigrants was taken at the Belen Posada del Migrante, a shelter in the northern Mexican city of Saltillo.

A subplot of this project is the immigrants’ desire to travel for the sake of traveling. Many immigrants—particularly the males—who get to Saltillo do not continue their journey to the United States, but return to their home countries. Many seem to have found what they were looking for on the road.

Pros & Cons:

John was nice enough to share much of his photograph collection with Digest magazine. Click the text below to see some of the work included in this book for yourself.

Click here to see John’s photography in Words are useless.
Click here to read a collection of quotes in Quote Corner by John Sevigny.
Click here to see the flyer for John’s event, Wednesday, 4/6.
Click here to find out more about John in this week’s Glimpses interview.
FEMINIST FIRES: THEN & NOW

Illuminating the trailblazers of feminism's past while fanning the flames of its future

Major Works:

Inspired by:
- Women’s relationship to technology, companionate relationships to animals and technology.
- Postmodernism.
- Biology.
- Octavia Butler and other science fiction.

Is an inspiration to:
- Other cyberfeminists, some of whom have inspired her as well, like Chela Sandoval, author of “New Sciences: Cyborg Feminism.”
- Researchers at the Centre for Research into Cybernetic Culture.
- Socialist feminists.

Personal Life:
Haraway received her Ph.D. in Biology at Yale and is currently a professor at the University of California. She is famously quoted as saying she would “rather be a Cyborg than a goddess,” apparently because as a cyborg you can move to an ungendered, godlike status. Married a gay friend as a way “to do a little brother-sister incest.”

Importance to Feminism:
Haraway has taught and lectured in feminist theory and has posited cyberfeminism as a way to move beyond gender and identity politics.
2010: Rebecca Langley

Major in WSGS
Major in Political Science

Introduce yourself, then tell me about your time at Loyola: why you went, what you went for, and what you did.

My name is Rebecca Langley and I graduated from Loyola in May of 2010. When I started my college search I was on a quest to escape the micro city of Meriden, CT. I applied to schools in New York, Boston, Washington DC, and one small Jesuit school in Chicago. It was not my intention to move regions as I was grossly entwined with a man covered in tattoos, though when Loyola offered me the best financial package, I couldn’t say no. Loyola and Chicago were not on the map for many of my friends in central Connecticut. I remember when I mentioned moving to Illinois, one concerned and confused friend gripped my arm and asked, “wait, what happened to your Chicago plans?” I hate to admit that I was just as blind about the Midwest, though I soon found out that my gamble on the big city would work out in my favor.

I declared my major in political science and women’s studies before I started classes. Lucky for me, my passion for the topics never wavered, just expanded. I spent most of my freshman year hanging out with the kids in the honors program. Though I wasn’t in the program myself I was drawn to these people who would indulge me in every topic of conversation. Subsequently, I found my place and my best friends.

How were you connected to WSGS? Why? What are some of your best memories? Funny ones? Rough ones?

I was involved with the Women’s Studies and Gender Studies department from the very start of my college career. I was briefly in “Feminist Forum,” but didn’t really immerse myself in the department and its events until I started working for the program director, Betsy Hemenway, as her office assistant. I remember being in WSGS 201, Issues in Feminism, when my professor made an announcement that there was a work-study job available in the department. I jumped at the chance to apply and remember practically pleading as I convinced Betsy that I was the one for the job. The part time work was perfect. I publicized the department events and promoted the major and minor. Perks of the job? I got Piper Hall all to myself during finals week. It was the quietest and most peaceful place to study.

(continued on next page)
So after graduating, tell us what you have been up to. What was seeking work like?

After four years of college I was very ready to graduate and be free from formal institutions. As I watched my friends struggle with the decisions to move home, join the impossible rat race for employment, or work at jobs they were overqualified for, I made the choice to travel. I had saved money to travel abroad in Rome my junior year, but when I was awarded a full scholarship, the money was fortunately left untouched. I decided to use over half of it to start paying off loans and keep a chunk to travel. After graduation I stayed in Chicago for six months and worked three tedious and humbling jobs to help pay for the rest of the trip.

Since November I have been to South Korea, China, Cambodia and am in Thailand now. I leave for Laos tomorrow and still have a month in Nepal and some time in London and Rome before I return home in mid-May. When I arrive back it will have been exactly one year since graduation.

Where are you currently working? How did you get the job? Did you use your degrees, specifically WSGS, to get the job? What do you do?

I have not yet jumped into the workforce, but my ambition and passions have not faltered. I have kept a blog while traveling to post pictures and voice feminist commentary. Whether it be the sex trade in Thailand or the lack of women in China, I am constantly inspired and motivated to start future projects and continue my work on behalf of women both domestically and internationally. I have plans to redirect my focus towards women’s organizations and my WSGS degree have helped me maintain an open mind in the face of adversity and stark cultural differences.

What are the strengths are weaknesses of your education? What could have been better? What helped? How do you apply feminism in the everyday?

Overall I am very happy with my WSGS degree. More classes on international feminism, and western attempts to aid women abroad, would have been useful as I often find myself questioning the intention of some organizations I’ve encountered throughout my travels.

Feminism plays into my life while overseas and influences my every thought and action. I cannot help but think from a feminist perspective, it is who I am. The fact that I see things from this view has its pluses and minuses. For the most part, however, I feel strong, able and capable of traveling alone around the world. I owe a lot of credit to feminism and the lessons I’ve gathered through its philosophies.

Lastly, tell us what to do... your suggestions for current Loyola kids. What do you miss? What would you do the same? Differently?

Loyola can provide an instant community full of familiar faces and loving friends. After graduation this community shifts around the city, around the country and maybe even around the world. I wish someone had prepared me better for the transition after graduation. I’m not talking about tips on finding a job or an apartment, but a warning that the journey after college entails creating a new community outside of the readymade one. When entering a world where everyone is preoccupied with themselves, this search for place may feel isolating.

(continued on next page)
Alumni Association questions!

• What is the most enduring lesson you learned at Loyola?
  Faith can be found outside of organized religion.

• What is your favorite memory of Loyola?
  Any memory at the lake is a good one.

• If you could go back to school, what Loyola course would you take?
  Definitely something on Buddhism; it’d make being in Southeast Asia that much more meaningful.

• What is your favorite place on campus and why?
  I always preferred my apartment or the beach (at any time of year) to being on campus.

• What is your favorite place in Chicago and why?
  Moody’s for burgers, Red Line Tap on Wednesday night for $1 beers, the Bourgeois Pig to study without Internet distractions and the Center on Halsted to indulge in overpriced Whole Foods dinners.

• Why did you decide to go into your current field?
  Growing up I belonged to an organization called Girls Inc. The non-profit offered me a female-only space to grow, learn and find my voice. It has influenced my academic life greatly. To this day I am still affiliated with the organization.

• What is the most interesting part of your job?
  I do whatever I want everyday… or at least until the money runs out.

• What is the greatest piece of advice you’ve ever received?
  Take chances not risks.

• What (or who) inspires you?
  My great-aunt Susie who is the oldest young person I know.

• Describe your perfect day.
  A cappuccino, a boat ride somewhere scenic, hours swimming at a deserted beach, food so good it makes you want to dance and too much wine with all my best lady friends.

• If you could travel anywhere in the world, where would you go, and why?
  Nepal! And it’s next on my list. See you April 8th, Kathmandu!

• Describe yourself in three words. I am...
  Pragmatic, ambitious, straightforward.

• What gets you out of bed in the morning?
  Good coffee

• Describe yourself in three words.
  I am... pragmatic, ambitious, straightforward.

• What’s your favorite Chicago restaurant and why?
  There are way too many to choose just one. I really love Moody’s burgers and Vegan milkshakes from Earwax.

• Who would you want to be for a day and why?
  Right now I’m living my dream, I wouldn’t change places with anyone.

• Which one best describes you in college: athlete, intellectual, artist, young professional, activist, or social butterfly?
  Probably a mix between the intellectual and social butterfly… with a lot of activist intention and conversation.

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WLA: (Re)Animated

Reimagine and Relive artifacts from the vaults of the Women’s & Leadership Archives

“If being a woman is more accurately conceived as a state which fluctuates for the individual, depending on what she and/or others consider to characterize it, then there are always different densities of sexed being in operation, and the historical aspects are in play here.”

- Denise Riley, Feminist Historian

From: Mundelein College

“Woman Eyes Snake”

In this photograph:

A biology student working on her senior thesis on snakes, taken in 1960.

• What do snakes and women have in common when it comes to media and stereotyping?

• Is it surprising to see a woman holding a snake so fearlessly? Or a woman as a biologist?

The above photo is part of WLA’s special digital photo collection from Mundelein College. In 1991, Loyola University Chicago incorporated the last remaining women’s college of Illinois, Mundelein. Join us in reanimating photos like this one from the past for glimpses into what made the present and influences the future.

The Women & Leadership Archives (WLA) collects, preserves, organizes, describes, and makes available materials of enduring value to researchers studying women’s leadership activities. The WLA strives to promote knowledge and understanding of women’s many diverse and important contributions to society through active collection development, research, and the facilitation of learning about women’s history. The Women & Leadership Archives functions as a public facility in addition to serving the Loyola University Chicago community.

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And even though most folks will say they go to the movies to be entertained, if the truth be told lots of us, myself included, go to movies to learn stuff. And they do not want to hear it when I make the point that giving audiences what is real is precisely what movies do not do. They give the reimagined, reinvented, version of the real.

It has only been in the past ten years or so that I began to realize that my students learned more about race, sex, and class from movies that from all the theoretical literature I was urging them to read.

Movies not only provide a narrative for specific discourses of race, sex, and class, they provide a shared experience, a common starting point from which diverse audiences can dialogue about these charged issues.

Whether we call it ‘willing suspension of disbelief’ or just plain submission, in the darkness of the theatre most audiences choose to give themselves over, if only for a time, to the images depicted and the imaginations that have created those images.

Blackness as commodity is appropriated by mainstream media and then marketed as fictive ethnography, as in ‘this is about black life.’

I recognized that oral critical discussions of films take place everywhere in everyday life. Across, class, race, sex, and nationality, people would see a film and talk about it.

The essentialist belief that merely the presence of larger numbers of visible black filmmakers would lead to a more progressive and/or revolutionary cinematic representation of blackness has been utterly challenged by the types of films that are being made.

Particularly, I wanted to interrogate specific films that were marketed and critically acclaimed as progressive texts of race, sex, and class to see if the messages embedded in these works really were encouraging and promoting a counterhegemonic narrative challenging the conventional structures of domination that uphold and maintain white supremacist capitalist patriarchy.

Click here to CONTRIBUTE (guidelines) We encourage ALL readers to share with us, small or large, simple or complex.
About three months after Hurricane Katrina ravaged the Gulf Coast in 2005, I returned to New Orleans where I found my home uninhabitable, my car ruined, and costs that had sky rocketed. I ended up living in a hotel for the next six months of my life, and it was during this time that I shut off the television. I had stopped watching the News already; it was terrible to not only see what had happened to the neighborhoods around where I lived, but the slants and negativity were generally too much to handle on a daily basis.

When the hurricane was still approaching, I was addicted to the television: every update of the path of the hurricane, the possible hit points, the computer-generated images of what would happen when it hit. The stress was so much that, when the hurricane hit and it wasn’t as bad as everyone had expected for New Orleans, it was nearly a relief and I could finally sleep.

Then the levees broke. The water seeped in and filled the streets leaving a poverty-stricken city to slowly drown in its own ineptitude of engineering. The media covered it relentlessly, and they slanted the hardship of many people—that the media could never even come close to understanding—in either an overtly sympathetic way, or with the most venomous of criticism. After a while every person in the general public had an opinion about the residents of the once-great city.

The media had tricked everyone into believing that they could somehow understand the lives of those who had spent years absorbing the Southern Gulf Coast lifestyle. As the sympathetic stories became dull from being plastered across every front page and prime time News show, the media began to tell horror stories of “refugees” of the hurricane terrorizing the quaint lovely communities that they fled to across America. The scandals seemed never-ending, each day finding another person to lay fault upon.

When friends, family, and strangers started to talk to me about “those people” I couldn’t help but ask what formed their opinion. “The TV” was the common response. I told them all to shut it off, as they couldn’t fathom what it was like for some of those people. The media had turned even charitable organizations away from those in need after the costliest natural disasters to hit the US just because of a few sensationalized stories. The media was its own disaster.

Getting comfortable back where I used to call home was nearly impossible. The food was outrageously priced, most businesses were closed or exceptionally reduced in their availability, and everything smelled terrible. Living in a hotel made that somewhat easier. When I went to work, someone made my bed and changed my towels. Upon returning to the hotel one night and flipping through the channels another thought struck me while I felt blissfully numb to the horrendous conditions surrounding me: the News isn’t the only problem with the media.

It suddenly became difficult to turn on my television as the nights went on in the hotel. Commercials for products no one around me needed. Shows of elated families without a care in the world for those truly in trouble. It all became so clear suddenly, and I turned off my TV. Around the corner from my hotel there were used book stores, cafes, and small shops trying to survive that all had a wealth of unique and interesting things, which I started to regularly visit and support. I haven’t turned my TV back on in the five years since.

Matthew Williamson

"Turn Off Your TV"

Click here to CONTRIBUTE (guidelines)! We encourage ALL readers to share with us, small or large, simple or complex.
"The Keyboard is Mightier than the Sword"

Mia Gutsell

The way technology has exponentially exploded in the twenty years of my life has altered the way humans find information, and interact with each other. In 1990, it was considered extraordinary for a household to have a personal computer with internet access. Now, in 2011, it is practically a necessity in the technologically advanced world.

This expansion of technology has had both positive and negative effects. It has allowed people to unite in a way unlike any other time in history. With the internet, individuals can connect over specific causes that no one in their immediate community may concern themselves with as important. For example, a ten year old who loves the process of honey making could find associations online geared towards his or her interest, and join those organizations in order to discuss his or her curiosity with other knowledgeable persons. No one is limited to the hard, physical resources within their community if they have a computer with internet access someone can gain information about topics of interest via magazines, books, e-books, internet websites, newspapers, online journals, television, and blogs, to name only a few modern resources. The multitude of ways to gain information has allowed people to expand their own intelligence monumentally.

Furthermore, as any individual who has followed the news seen, the use of technology has lead to revolutionary uprisings all over the Middle East. Individuals who may have never united were able to do so because of digital free floating information. However, that is not to say technology has an entirely positive effect on the world.

One could argue that the bloodiness of the revolutions in the Libya, Egypt, and elsewhere have harmed the common people as much as the regimes.

At the same time, if any person peruses the comments on various social media websites, he or she will not find intelligent intellectual debate. In fact, it is sadly very common to find racist, homophobic, sexist, ageist and prejudiced conversations, or threads, all over cyberspace. Thus, while this new mass media has allowed people to unite under common ideals, it has also opened a doorway to the spewing of hatred. Once a phrase, image or video is online, it never truly disappears in cyberspace, even if deleted. By pressing enter without thinking, so many people have allowed their first, un-edited thoughts to be spewed across all kinds of webpages. This situation raises a simple question.

How can limits against the excesses of the mass media be put in place? Should there even be limits?

Technology is gaining strides, to the point where one day there may be a program that can delete exceptionally negative or vulgar pieces of information so that others may not be harmed by them. At the same time, such a hypothetical program could be used to limit information, and stop the next revolutionary uprising from toppling an oppressive regime. To silence one would open the door to silencing everyone.

Clearly, the keyboard is mightier than the sword in this sense. One typed phrase can make or break careers, as clichéd as it may sound. Therefore, it is important to never forget that all those who type and release information onto the Internet are dealing with a double edged sword. A sword that could as soon as harm themselves, as soon as it could harm others.
"How to Live in the Past"

Molly Meacham

"We didn't need dialogue. We had faces!"
Norma Desmond in *Sunset Boulevard*

High heels move easiest down red carpet.
Bare shoulders warm under marquee lights.
The beads wink back
on my behalf. I

was the swish and flash
of wrists (when exiting a gala).
Fingertips grazed mahogany
banisters. The other hand,
poised to right a wayward lock,
(to shield the eyes) for cameras.

The flash illuminated smiles,
captured my laugh at 23
in black and white,
a triumph of skin.

Publicity was the temple,
the altar at which I sacrificed
my ability to walk the earth.

Woman laughs, descends staircase.
She is a precious stone.

That picture stands for me—I am my 20s
even at 60.

The flashes ceased their sputtering.
I was faceless, blind. Like Peter Pan's shadow,
I have become unstitched.

My lipstick mocks red carpet,
drifts in detour lines around my mouth.

My new writer says—
The sky is dead but shines. The world
does not know the light is gone. (Well, Honey...)
When image disappears
from public eyes, you die
even though you go on.

Some learn to walk on flats
on linoleum. Their eyes creased.
Looks cast to the ground. This star

cannot. I float—reset the projector
and let my image laugh for me.
In the last few months, it has come to my attention that there has been a great deal of feminism, or feministic ideals, portrayed in mass media. From widely read glamour magazines such as Cosmopolitan and Jezebel, it is clear the 21st Century is making an attempt to place women in the spotlight of public discourse. The concern I have is whether this spotlight is generated from an “idea” of what feminism looks like versus what a contemporary feminist actually is.

A recent Cosmo article focuses on the topic of birth control and explains some of the pros and cons of widely used and available options, from hormonal methods such as the pill, to the use of an IUD and tubal ligation. What the article does not include is the option of fertility awareness, the rhythm method, or (gasp!) a male vasectomy. The article did cover the risks of tubal ligation, but did not mention that the risks and recovery time for a male vasectomy are much lower, much less invasive, and much more financially viable.

In short, it is good that so much focus is placed on women maintaining control of their own bodies and reproductive systems, but why not take the conversation further and ask why there is not more information on both the male and female reproductive systems? Or why the options for hormonal or surgical manipulation* of the male gender are not discussed at greater length?

I included Jezebel as a contemporary and feminist contrast to Cosmopolitan because Jezebel’s tagline, first and foremost, is in-your-face amazing: “Celebrity, Sex, Fashion for Women. Without Airbrushing.” The last phrase of the tagline takes ownership of the fact that yes, women do like celebrity gossip, sex, and fashion, but emphasizes that these things are preferred with the grit and natural nuances of what it actually means to be a woman, not what somebody else thinks it should mean. On further investigation of the online magazine, one will notice that the articles tend to be longer, linked to primary sources of information, well detailed in content, and include personal accounts.

Two Jezebel articles as of late have come to my attention. The first focuses on a news brief that links out to a great story in Science Daily disclosing the risks of IUD birth control and,

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significantly, the current trend of IUD insertion wherein the device is inserted incorrectly by physicians (whoa!). Jezebel’s news brief includes a very clear and detailed photograph of the small device (which arguably can be deemed liberal aggressive propaganda, but I like it), whereas Cosmopolitan shows merely a cartoon drawing of the uterus in which the metal rod is placed snug and appropriately in the cervix. I worry that a general public overview of these procedures creates a false sense of what actually occurs – or can go wrong – in the body.

The second article of importance I have come across in Jezebel as of late focuses on domestic abuse and sexual boundaries. The account is fascinating because it does not simply overview trends and statistics of sexual freedom – or lack thereof – in a domestic partnership, but goes into great detail to explain the psychological and emotional turmoil, and comfort zones, in which one becomes trapped. The author discusses the internal needs that enable domestic abuse to occur in the first place and very clearly explains that this is not something that happens over night, but rather is a slow process in which both parties become quietly engaged and progressively accustomed to the cycles of negative behavior. Cosmopolitan does often include articles and stories that warn against sexual abuse and predators, and even discusses the patterns of abuse and warning signs for women, but there is rarely a personal account, and I think that that is where feminism in mass media is lacking.

I think feminism in mass media should look a little more like the IUD: metal, stoic, a little uncomfortable, transparent, and progressive as hell.

I think Cosmopolitan is trying. I think Cosmopolitan is talking to sex experts in an attempt to present real concerns and real issues in order to translate them for the female reader. But I think they are operating with an air brush. I think the editors of major glossy magazines are attempting to answer complex sex and reproductive questions for women in a very condensed and idealistic space, in a way that assures women they don’t have to do their own research because female editors of major magazines are doing it for them. In a way, they are playing into mass hysteria and the fear of knowledge.

I think feminism in mass media should look a little more like the IUD: metal, stoic, a little uncomfortable, transparent, and progressive as hell.

*I should note: I am not a fan or proponent of reproductive manipulation as a means of birth control for any sex.
“Digital Land of Opportunity”

Gabe Cohen

I was recently reading an article from several years ago, about “public spheres,” and how people can come together in public venues and exchange ideas in order to solidify themselves as a community. Archon Fung wrote in this article about “minipublics,” in which organizations invite the public to convene, specifically for the purpose of deliberating, exchanging ideas amongst one another and between the public and organization. It was interesting, very much so, but nowhere in his article was the internet mentioned. The internet is where the public gathers most commonly and is most accessible.

It is easy for me to think of Mass Media and immediately groan as hard as I can. Advertisements that turn women into pornography. Movies that shun emotional intelligence asemasculature. Music that outright celebrates fascism. It is insulting to see advertisers try to convince us that buying a particular brand will, in one swoop, get us rich, get us sex, and provide wholeness to our beings. Let’s humor them for a moment. If their product really did do those things, our currency would devalue with the sudden appearance of excess dollars, there would be a pandemic of STDs from everyone injudiciously throwing themselves at the loins of their products’ consumers, and our quality of life would be on par with that of an opium den in the unexplainable and effortless instant gratification we’d get from their products. I mean, who are they fooling?

And cinema? Of course there have been great strides in social justice through movies. But recent evidence, including Stephanie Meyers’ James Bond for Young Women and the profanity to the original Golden Girls that was Sex and the City 2, shows us that the conflict of interest between what sells and what promotes fairness and coexistence seems to be so unheded, why should I give media corporations so much input into me?

But mass media is, of course, no longer as completely a spoon-feeding of consumerism as it once was. As younger generations are naturalized to the advent of the internet, mass media is decentralized, slipping out of the reigns of Corporate and into the blogs, vlogs, forums and podcasts of individuals. Radios, television and movies have all been one-way. We have received input, but we have no output. In the blogs and forums that we have ourselves a form of communication that is connection, not dictation. It is in the internet that we can develop our voice.

For most young people, access to the internet is as common as access to other people in person. Though there are many, regardless of age, who underestimate the internet as the access to expression and training ground for developing a voice that it is. This is understandable. Communicating online is not the same as communicating in person, in several ways. There seems to be a rash of dissociation when communicating online, wherein people find it easy to completely shed accountability for their treatment of others, since they can simply close a browser or walk away from the computer when they want to distance their treatment of others with their sense of self.

Then there are those who spew their beliefs with no intention of deliberation or reciprocity. And of course there are the trolls, people who are so dissociated and bored that they actively

(continued on next page)
“Digital Land of Opportunity” cont.  - Gabe Cohen

provoking others for entertainment. And there is the difficulty of feeling like your voice is heard amidst countless other voices. Communicating online is not without flaws by any means. For most, it is intimidating.

I used to keep a private blog. A journal, really. Every time I wanted to explore an idea without having to explain its context, or get anything off of my mind without filtering it, or any time I felt swept away in the things going on in my life and needed to express and sort out my feelings to nobody but myself, I wrote in my private blog. It was cathartic. It was freeing. My blog was the first thing I came out to, which, even with liberal and loving parents, still sucked for a teenager growing up in the most Christian suburb in America. I had no idea what it felt like to validate myself, instead of only living by trying to avoid the invalidation of others. I had no idea the power that blog helped me develop, by providing an opportunity to establish my voice.

It’s not that communicating online is more difficult, it’s just newer and less established than talking in person. Young people now more naturally learn two dialects: spoken and internet. It is a skill to identify the attitudes of online communication, as much as it is a skill to recognize the different meanings of different phrases and jargon of another geographic region. What’s more is that these are both learnable skills. And the sheer exposure of online communication won’t increase the exposure to trolls and haters than otherwise in person—this doesn’t mean we don’t pass these people on the street as often, it just means there’s much less ice to break on online public forums, and people are just much more open to voicing what is otherwise kept silent when passing on the street. I’ve encountered some really amazing people online, and I’ve encountered some pretty lousy people online. And when I think about it, I can say the same for people I meet in person.

I can’t count the number of people I’ve encountered in my personal life who have no voice. It hasn’t occurred to them to pipe up, and belt out: “This is me. This is who I am. These are my decisions and these are my perspectives. And I am the only one who determines who I am.” Without a personal voice, they are always the ones who complain about legislation and court rulings, but make up reasons to not vote. Or to not sign petitions. Or to not volunteer or participate in society in any way aside from mandatory taxes… which they also complain about, even while receiving benefits from government programs.

These message boards, blogs and forums are under-utilized in their capacity to develop voice, agency and positive self-affect. Further, they are under-utilized as a means to develop a public voice, to express public opinion and concern to organizations. Archon Fung, the author of the article on “public spheres,” misses the opportunities of moderated online forums to serve as minipublics, places for community members to come together and share concerns with community and organization leaders, places for community members to come together to identify with one another as coexisting despite difference in moral, political and economic views. While most of our government leaders are slow to understand and appreciate the internet’s potential, the internet need not be a Wild West frontier, without moderation, where the obnoxious steal away any seriousness of a forum’s agenda.

The internet is no longer the exclusive domain of recluses and jokers. Anyone with an interest in participating in their democracy or in political accountability to communities should refrain from throwing out the baby with the bathwater in overlooking the internet as a viable medium and resource just because it’s new or different. Internet message boards are the marketplace of ideas that our town hall meetings were supposed to be, before Corporate lobbyists ran away with our representatives’ ears. Many people, community members and leaders alike, just don’t seem to appreciate that potential yet.
Poppa got a brand new bag
candy apple red and covered in
copper colored quarters.
Now he jingles when he walks.
The bag matches the shoes
stolen from Dorothy’s closet.
Though it serves the bitch right,
for leaving
in the middle of the night
via tornado.
Who the f*ck gave her a night off?
“Hey, mister,
you wanna dance?”
asks Poppa,
beneath the amber glow descending
like a bright idea,
or rain
that never ebbs,
but flows eternal.
The little drummer boy rolls down the windows of his
little drummer s.u.v.,
vacant child safety seat
barely visible in the
par-ruh-pa-pum-pum of
(continued on next page)
darkness.

Something about the Mickeys and Minis
so carelessly strewn across the sedan seats,
formula bottles lying in wait
in the blue black depths of darkness
near his little drummer feet.

"I like chocolate,"
says he,
drawing on a Kool,
and smoothing the smoke and nicotine across his lips with his
fat tongue.

A dry cold wind smelling of crying children,
sour milk,
electricity bills,
the sweat of Jack Horner
(who had an urgent need for Poppa night before last,
but didn’t have any cash),
blew between Poppa’s legs,
touching the backs of his calves
and the soft places high on his inner thighs.
The cold ran its hands across Poppa’s clavicle,
bent his weathered brown gloveless fingers into the fist
so enjoyed by big daddy Old Man Winter,
while the little drummer boy
drummed,
waiting patiently for the
hot chocolate.
Knowing it would come.
WSGS EVENTS

Follow us on Twitter! @LoyolaWSGS

Make Change on Loyola Campus by Demonstrating against Sexual Assault!
300 Demonstration Volunteers Needed by April 6th  |  Wednesday, April 6 from 1 pm until 2 pm
East Quad (in front of the IC)
The Wellness Center is looking for 300 people to volunteer at an demonstration event for Sexual Assault Awareness. Participants will gather wearing matching t-shirts (t-shirts will be provided) in the East Quad to help the Loyola community picture the 300+ women who will be sexually assaulted on campus each year. If you’re interested please sign up by emailing SCAMP2@luc.edu by Friday, April 1st. Please make the subject line of your email “300 demonstration.” Any questions call Suzie at (773) 508-2676.

Round table discussion with Colombian peasant leader Jesús Emilio Tuberquia
Monday, April 18, 7:30 p.m.  |  Piper Hall
Calling concerned activists: Feminists, Environmentalists, Human Rights Advocates: Come join in a round table discussion with Colombian peasant leader Jesús Emilio Tuberquia. We will discuss the current situation of the Nobel-Prize Nominated Peace Community of San José de Apartadó, and the challenges currently faced by Colombian peasant men and women threatened by armed actors, corporations and the state. The aim of the round table will be to arrive at actions that can be taken in solidarity. Sponsored by Latin American Studies Program and the Latin American Student Organization, with the support of Women Studies/Gender Studies. For more information, please contact Dr. Elizabeth Lozano at elozano@luc.edu or 773.508.8535

“Jericho Road: Central American Immigration Across Mexico”
Wednesday, April 6 at 5 pm in Dumbach Hall
Over the course of a decade, photographer and writer John Sevigny has created projects ranging from gritty, hard-edged documentaries (Ladies’ Bar, 2007) to far more sublime explorations of the spirit, mortality and existence (El Muerto Pare el Santo, 2009). A native of Miami, Sevigny grew up steeped in a frequently contradictory combination of Afro-Cuban religion and urban chaos brought on by waves of immigration and inner city strife. In his photographic work, he clings to the hope and faith of the former without forgetting the dark memories, and the lessons, of the latter. A descendent of a family of Methodist Civil Rights activists, his work frequently addresses issues of social justice. His lecture reflects on religious parables and talks about recent anti-immigrant legislation in the States as well as the present Mexican/Central American situation. Sevigny’s book, “El Muerto Pare el Santo,” is concerned with universal questions of life and death and the thin or non-existent line that separates the two. Sponsored by WSGS and The International Studies Program

Equal Pay Day Rally
Tuesday, April 12, noon to 1 pm  |  Daley Center Plaza (Clark and Washington)
Support for working women everywhere who deserve to earn equal wages for equal work!
Hear prominent equal pay advocates:
Evelyn Murphy of The WAGE Project
Doris Moy of the Illinois Department of Labor
To RSVP: http://www.surveymonkey.com/s/SHBVRNY
For more info: Contact Barb Yong at 312-696-2034 or Byong@golanchristie.com.

Night of Fallen Stars: An Event for the Transgender Day of Remembrance
Thursday, November 18th, 6:30 p.m.  |  Center on Halsted, 3656 N. Halsted Ave.
The Day of Remembrance memorializes those who lost their lives in the past year due to their being or perceived to be transgender. Each year, members of the broad transgender community and their Significant Others, Family, Friends and Allies (SOFSA) join to remember the victims of transphobia. Following the memorial, Howard Brown’s Broadway Youth Center and others will present inspiring and uplifting music and prose in tribute to those we have lost. Come out and show your support. $5 donation at the door. For more information contact Hope Barrett at hbarrett@centeronhalsted.org.

LOCAL EVENTS

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CAMPUS EVENTS
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Documentary Screening: Gen Silent
April 8, 2011, 6 to 9 p.m. | Lewis Towers, Regents Hall, 16th Floor | Water Tower campus
An evening of film, discussion and pizza with Director Stu Maddux, Dr. Marcia Spira & Michael Dentato. Gen Silent is the new LGBT documentary from award-winning director and documentary filmmaker Stu Maddux that asks six LGBT seniors if they will hide their lives to survive in the care system. Presented by: The Institute on Aging and Intergenerational Study and Practice. Students FREE with Current ID, $10 for General Admission - Non Students, and $15 for General Admission & CEUs. RSVP with Dr. Spira at mspira@luc.edu

"The Dynamic Earth—Genesis of Earthquakes and Tsunamis" by David Slavsky
Wednesday April 6th, 12:00 - 1:00 p.m. | Crown Centre, Room 530
Brown bag luncheon presented by: Loyola Responds - Japan Teaching Series

Gaza Monologues
Thursday, April 7, 6:30 p.m. | Mundelein Auditorium
"Gaza Monologues" is a performance, made up of a series of short monologues, that tell the stories of the children of Gaza. The children tell of their loss of childhood innocence because of the destruction of their homes, families, and lives in Gaza, Palestine. Sponsored by Students for Justice in Palestine

Rwanda 17 Years After Genocide: The More Things Change . . .
Thursday April 7th, 7:00 p.m. | Klarchek Information Commons, 4th Floor
The African Speakers Series presents Dr. Brian Endless, Assistant Professor of Political Science, Loyola University Chicago and Senior Advisor to the Hotel Rwanda Rusesabagina Foundation
Sponsored by the College of Arts and Sciences, Black World Studies, Invisible Conflicts, and the Department of Political Science.

"Japanese Cultural Response to Crisis" by Dr. Janet Fair-Christianson
Friday April 8th, 1:00-2:00 p.m. | Crown Center, room 530
Brown bag luncheon presented by: Loyola Responds - Japan Teaching Series

"Nuclear Reactors and the Recent Nuclear Accident in Japan" by Dr. Raymond Nackoney
Friday April 8th, 4:00-5:00 p.m. | Quinlan Life Science, 312
After Class/Work Chat presented by: Loyola Responds - Japan Teaching Series

Take a Deep Breath - Weekly Mindfulness Meditation
Mondays 4:30-5:30 p.m.
Learn how to meditate and incorporate it into your daily life! Sessions are ongoing, newcomers are always welcome. See why this group has been running since 2002!
Contact Dianna at 508-2544 for more information or join us any Monday at the Wellness Center.

Dating Violence Information and Support Group
Wednesdays 3-4 pm in Crown Center 108 | Start Date: Jan. 26
If you’ve experienced violence in a dating or intimate relationship, or if you know someone who has, you’re not alone. Come to Loyola’s Dating Violence support group led by the YWCA Evanston-North Shore for support, information, to connect with others who have experienced violence, others who are affected by the violence a friend or family member has experienced, or to help a friend who does not want to go alone. You’ll find a supportive and caring environment. For more information, contact Susan Campbell at 773-508-2676 or scamp2@luc.edu.
Spring 2011 Schedule

February 15th- Tuesday- 1:15 to 2:15pm
Christopher Ramsey

March 23rd- Wednesday- Noon to 1pm
Who Said Mary has to be a Virgin? The Social Construction of Mary’s Virginity?
Amanda Furiasse

April 27th- Wednesday- Noon to 1pm
Sisters in the South: Roman Catholic Nuns in African American Communities, 1935-1970
Megan Stout

All lectures are held in Piper Hall, Room 201
For more information, please e-mail Beth at eloch@luc.edu
Outreach/Prevention Specialist Intern for Response, Jewish and Child Family Services

To apply, please send cover letter and resume to Ann-Marie Mark at ann-mariemark@jcfs.org or call 224-625-2906 with any questions.

Summary of intern duties: provides on-going educational programs/services to schools and community organizations by planning and facilitating one time educational programs on a variety of teen topics including comprehensive sex education, healthy relationships and teen dating violence, bullying, LGBTQ awareness and more. Plans and implements various long-term leadership groups for youth. Establishes working relationships with youth and key youth professionals. Refers teens to appropriate services as necessary.

Specifications: Looking for a Masters-level student in Public Health, Woman and Gender Studies or other related field to do a 20 hour a week internship. Must be comfortable speaking in large groups and must be comfortable teaching comprehensive sex education, including discussions on methods of protection and contraceptives. Group experience preferred. The ability to travel independently within the Chicago metropolitan area and periodic travel outside the State of Illinois is required.

Physical Demands/Work Environment: The Outreach/Prevention Specialist is regularly required to speak and hear, is frequently required to stand, walk, use hands and fingers, handle, or feel, and reach with hands and arms. The intern is occasionally required to sit, climb or balance; stoop, kneel, crouch, taste and smell, lift and/or move up to 50 pounds. Required vision abilities include: close vision, distance vision, peripheral vision, depth perception, and ability to adjust focus. The ability to maintain written records and provide regular statistical information is required. The ability to travel within the Chicago metropolitan area and periodic travel outside the State of Illinois is required.

State Historical Society of Iowa 2011/2012 Research Grants

Deadline for Applications: Applications must be postmarked by April 15

The State Historical Society of Iowa (SHSI) announces a grant program for the 2011/2012 academic year. SHSI will award up to ten stipends of $1,000 each to support original research and interpretive writing related to the history of Iowa or the Midwest. Preference will be given to applicants proposing to pursue previously neglected topics or new approaches to or interpretations of previously treated topics. SHSI invites applicants from a variety of backgrounds, including academic and public historians, graduate students, and independent researchers and writers. Applications will be judged on the basis of their potential for producing work appropriate for publication in The Annals of Iowa. Grant recipients will be expected to produce an annotated manuscript targeted for The Annals of Iowa, SHSI’s scholarly journal. Applications for the 2011/2012 awards must be postmarked by April 15, 2011. Download application guidelines from our Web site http://www.iowahistory.org/publications/the-annals-of-iowa/research-grants-for-authors.html
Assistant Director, Women’s Resource Center
Northern Illinois University, DeKalb
Deadline for Applications: Preference given to applications received by April 1, 2011; however, applications will be accepted until the position is filled.

We are seeking a dynamic candidate for the position of Assistant Director of Women’s Resource Center to continue the development of the Women’s Resource Center’s operation toward national leadership. The Assistant Director is the support administrator of the Women’s Resource Center and is responsible for assisting in the direction of the total on-campus center operation which consists of fiscal operations, personnel management, programs and services, and recruitment and retention. The Assistant Director also: provides a welcoming and supportive environment for all women of the university and those women of the community and region who seek university services; works with the campus community to support the recruitment and retention of women students, faculty, and staff; serves as a resource person to campus and community groups concerning the interests of women; cooperates and participates in the creation of programs that enhance an inclusive campus community; engages in outreach activities that involve faculty, staff and students; develops and promotes program initiatives that enhance the undergraduate and graduate experiences of women students; partners and collaborates with other campus departments and units; cooperates and participates in other university efforts representing women; and leads the department in meeting the division’s mission, vision and core values. Salary: Commensurate with education and experience. Requirements: Master’s degree and at least two years of professional experience in higher education, providing programs and services that address women and/or gender issues or comparable positions; demonstrable skills in leadership; excellent oral and written communication; and a commitment to diversity and inclusion. Preference given to individuals with experience in Student Affairs. This position is designated as security sensitive.

In compliance with the Illinois Campus Security Act, before an offer of employment is made, the university will conduct a pre-employment background investigation, which includes a criminal background check. A letter of application, résumé/vita, and names, addresses, e-mail addresses, and phone numbers of three references must be submitted to: Assistant Director, Women’s Resource Center Search Committee, Attn: Shirley Mashare, Office Support Specialist Diversity and Equity, Campus Life Building – Room 230, Northern Illinois University, DeKalb, Illinois 60115. Electronic applications must be submitted in Word format. Preference will be given to complete applications received by April 1, 2011; however, applications will be accepted until the position is filled. Contact Name: Shirley Mashare. Phone: (815) 753-1513 | E-mail: smashare@niu.edu. Fax: (815) 753-1589

Gender and Women's Studies Adjunct Faculty
2011-2012 University of Illinois at Chicago
Deadline for Applications: April 13th

UIUC Gender and Women’s Studies is hiring adjunct faculty to teach our introductory course, Gender in Everyday Life (GWS 101) and our History and Theories of Feminism (GWS 292) in fall 2011 and spring 2012. To apply, please submit the following: 1) Standard letter of application, 2) Official graduate transcript, 3) One (1) page curriculum vitae that highlights previous teaching experience, 4) Two letters of recommendation, of which at least one should be from a reference familiar with your teaching experience, 5) List five texts you would use to teach GWS 101, our introductory course on gender in the United States or GWS 292, History and Theories of Feminism, 6) Discuss an assignment you would give to this class. Application instructions: You may submit your application via email or hardcopy. If you submit your application via email, please do not send files saved in Word 2007 (a file with this extension: .docx). In addition, put your name on all pages of your application and indicate the position you are applying for in the subject line. GWS 101 or GWS 292. We will accept recommendations letters via email, but they must be signed. Recommenders can scan the letter and send it in a .pdf format if necessary. Course descriptions for GWS 101 and GWS 292 can be found on our website: gws.uic.edu

Please submit all application materials to:
University of Illinois at Chicago, Nadia Sulayman Assistant Director of Gender and Women’s Studies
1208 University Hall (MC 360) 601 S. Morgan St. Chicago, IL 60607-7137 uicgws@gmail.com (312) 996-2441

History of American Women and Science or Technology, tenure track, assistant professor
Mississippi State University
http://www.h-net.org/jobs/job_display.php?id=42309

Assistant Professor for a joint position in Gender and Law
The American University in Cairo
http://www.h-net.org/jobs/job_display.php?id=42343

Visiting professor, 20th century women's history
Tulane University
http://www.h-net.org/jobs/job_display.php?id=42329

Two Year Post Doc in Poverty, Justice, and Human Capabilities
Rice University
http://www.h-net.org/jobs/job_display.php?id=42226
CALLS FOR PAPERS

Stay tuned for new postings in future Digests!*  
* If you have calls for papers for conferences or publications, contact kberg@luc.edu

LEARNING

Organization for the Study of Communication, Language, & Gender Annual Conference
Theme: "Performing Gender"  Call for volunteers  |  Opportunity for Practicum credit

We are currently interested in Loyola undergraduate and graduate students signing up as volunteers for the upcoming October conference, taking place at the Orrington Hotel in Evanston and in Piper Hall at Loyola University Chicago. Students may also sign up for practicum credit for either Communication or Women’s Studies and Gender Studies, in which a learning project will be formed with Dr. Bren Ortega Murphy, WSGS Internship Director and Director of this year’s conference. Please contact Dr. Murphy for further information and details at bmurphy@luc.edu.

CONFERENCES

The Art of Public Memory – An International, Interdisciplinary conference
April 7-10, 2011  |  University of North Carolina at Greensboro

The Art of Public Memory is an international, interdisciplinary conference exploring intersections of the arts, memory, and history. The conference brings together scholars, activists, educators, and artists in an exchange of academic papers, panels, workshops, and performances.

The conference is inspired by the performance of Bill T. Jones’s Serenade/ The Proposition, at UNCG on Friday, April 8. A contemporary dance about the legacy of Abraham Lincoln and a rumination on the nature of history, Jones’s dance suggests examination of other works involving Lincoln such as the current off Broadway play Abraham Lincoln’s Big Gay Dance Party Review and Suzan-Lori Park’s 1994 The America Play, and portraits of Lincoln by composers such as Charles Ives and Roy Harris. Jones’s work also calls for a broader examination of the arts, memory, and history that might be drawn from many areas of the arts, humanities, and sciences. The conference celebrates the new School of Music, Theatre and Dance at the University of North Carolina, Greensboro and foregrounds interdisciplinary scholarship at UNCG.

https://sites.google.com/a/uncg.edu/the-art-of-public-memory-conference/
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
  Hernandez, 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
  department, 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
  community, 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