

ANNUAL
REPORT
2021-2022



BARNARD CENTER FOR RESEARCH ON WOMEN

STUDY-COLLABORATION-REFLECTION-ACTION

CONTENTS

Letter from the Director	2
About BCRW	4
A Quick Look at 2021-2022	5
Programming	6
Publications and Productions	37
Projects	42
Meet Our Research Assistants	50
News	53
In Memoriam	55
Staff	57
Support	59

LETTER FROM THE DIRECTOR

June 2022



Elizabeth Castlli, Director, introduces the 2020 Scholar and Feminist Conference, "Climate Crisis: Climate Justice"

As we arrive at the end of the academic year, we at BCRW take pride in what we have accomplished as the pandemic continues and the world offers no shortage of urgent invitations for critical social justice feminist thinking and action. BCRW's programs, partnerships, initiatives, and collaborations continue to engage in deep interdisciplinary and intersectional work that places equal value on scholarship, activism, and the arts as modes of knowledge production and world-making. This annual report provides a window onto the depth and breadth of that work this year.

As I prepare to step down from the Directorship of BCRW, I have the opportunity to reflect on the great privilege I have enjoyed to work with so many talented and committed colleagues, students, activists, artists, and friends over these last four years as we have built on BCRW's fifty years of feminist scholarship and activism aimed at creating a more just and equitable world in which all can thrive.

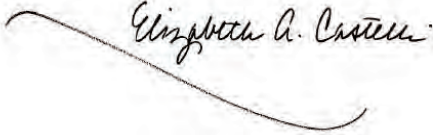
The work of BCRW will continue and flourish under the able leadership of Premilla Nadasen, Claire Tow Professor of History at Barnard, who will become Director on July 1, 2022. Professor Nadasen is an accomplished historian of feminism and social change, especially interested in the social justice organizing undertaken by poor and working-class women of color. She is the author of several books, most recently *Household Workers Unite: The Untold Story of African American Women who Built a Movement*, published by Beacon in 2015. She is currently working on a biography of Miriam Makeba, and she will be a Senior Faculty Fellow at the Society of Fellows/Heyman Center for the Humanities at Columbia in 2022-2023. She is a past president of the National Women's Studies Association, and the winner of the 2020 Ann Snitow Prize for outstanding feminist activist and intellectual work—among numerous other awards.

During the upcoming year, while Professor Nadasen conducts her research as a Heyman Fellow, Janet R. Jakobsen, Claire Tow Professor of Women's, Gender, and Sexuality Studies at Barnard (and former Director of BCRW) will serve with Professor Nadasen

as Co-Director. We are grateful for her willingness to step in as Co-Director during this transitional year, and look forward to celebrating the publication of her new book coedited with Elizabeth Bernstein, Professor of Sociology and WGSS at Barnard, *Paradoxes of Neoliberalism: Sex, Gender, and Possibilities for Justice*—itself the culmination of a BCRW-sponsored working group—in our fall programming.

Recent events, including the cataclysmic overturning of *Roe v. Wade* by the Supreme Court earlier this month, remind us all of the ongoing urgency of the social justice feminist intellectual and activist work BCRW performs and supports. It has been an honor to be part of this important organization throughout my time at Barnard and in the last several years as Director. As I return to full-time teaching and research in the Religion department at Barnard, I look forward to BCRW's next chapter with confidence in and enthusiasm for the Center's new leadership.

Finally, I would like to express my deep and abiding gratitude to all of the staff of BCRW—Miriam Neptune, Hope Dector, Avi Cummings, Pam Phillips, and Sophie Kreitzberg—as well as the many student research assistants who have worked with us over the last few years. BCRW is a collective enterprise, and it would not exist without the talents, creativity, and deep commitment of all of these people.

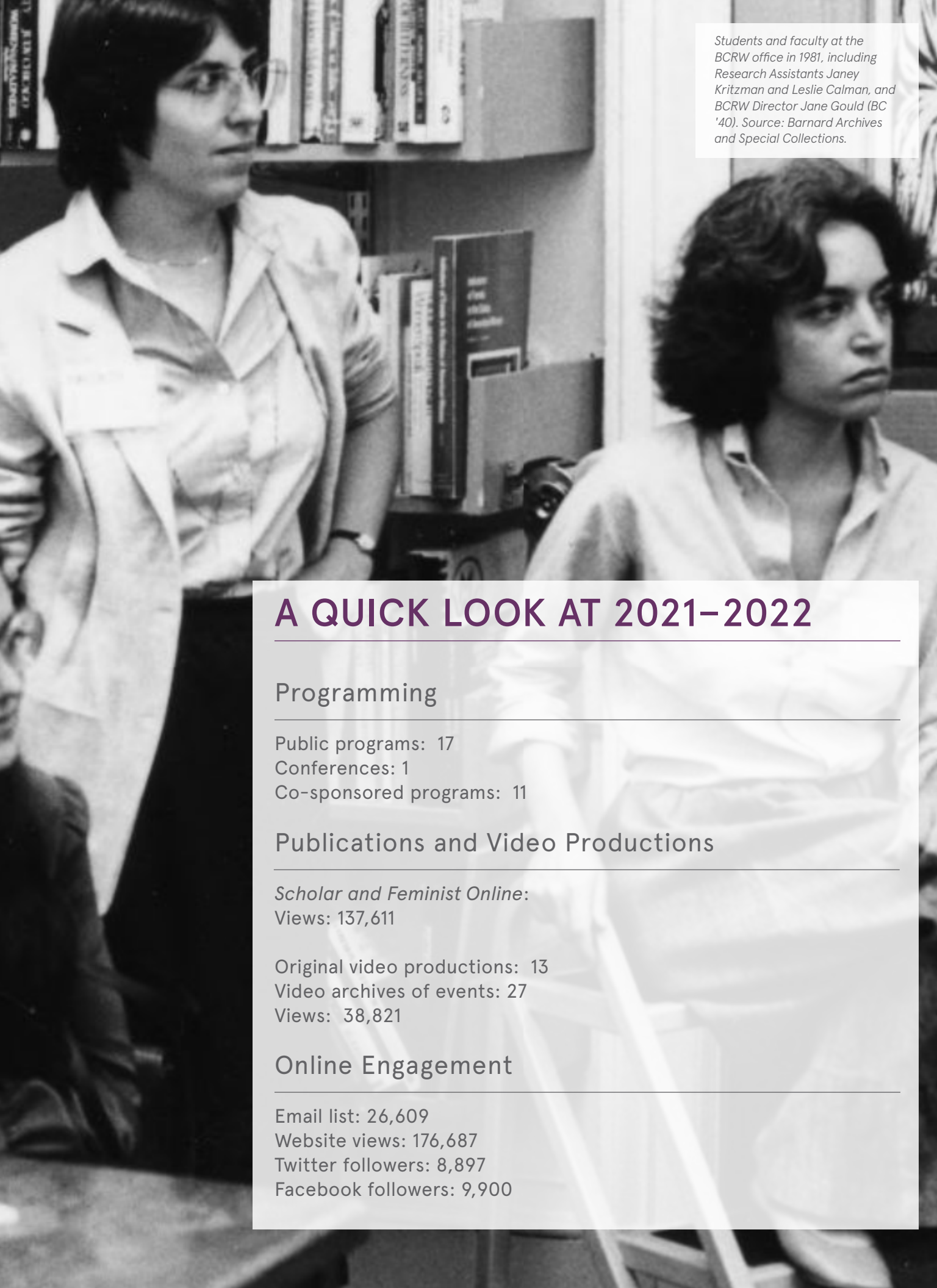
A handwritten signature in cursive script that reads "Elizabeth A. Castelli". The signature is written in black ink on a light-colored background.

Elizabeth Castelli
BCRW Director (2018-2022) and Professor of Religion



ABOUT BCRW

In 1971, Barnard students, faculty, and staff founded the Barnard Women's Center, the first of its kind in the country. BCRW's founding took place in the midst of feminist, civil rights, anti-war, and Third World Liberation movements, international student mobilizations, and the parallel creation of Black studies, ethnic studies, and women's studies programs at universities across the country. For fifty years, BCRW has built a bridge between students, scholars, activists, artists, neighbors, and our communities beyond New York through public events, publications, multimedia projects, and working groups. From our signature annual Scholar and Feminist Conference to our peer-reviewed journal *The Scholar and Feminist Online*, our unique collection of feminist social movement ephemera housed in the Barnard College Archives to the constantly expanding video archive, and the Social Justice Initiative to the new Ntozake Shange Social Justice Theater Residency, BCRW brings scholars, artists, and activists together to foment intersectional social justice feminist analyses and promote social transformation.



Students and faculty at the BCRW office in 1981, including Research Assistants Janey Kritzman and Leslie Calman, and BCRW Director Jane Gould (BC '40). Source: Barnard Archives and Special Collections.

A QUICK LOOK AT 2021–2022

Programming

Public programs: 17
Conferences: 1
Co-sponsored programs: 11

Publications and Video Productions

Scholar and Feminist Online:
Views: 137,611

Original video productions: 13
Video archives of events: 27
Views: 38,821

Online Engagement

Email list: 26,609
Website views: 176,687
Twitter followers: 8,897
Facebook followers: 9,900

Cover page from the historic
1982 Scholar and Feminist
Conference, "Toward a Politics of
Sexuality."

PROGRAM

THE SCHOLAR AND THE FEMINIST IX: TOWARDS A POLITICS OF SEXUALITY

A conference sponsored by
The Barnard College Women's Center

PROGRAMMING

BCRW programs bring faculty, students, staff, and the community together to learn from scholars and activists working on the leading edges of their fields through conferences, public lectures, book salons, literary events, film screenings, panel discussions, and workshops.

An archive of edited event recordings is available at bcrw.barnard.edu/videos and on BCRW's YouTube channel at youtube.com/BCRWvideos.

LIVING IN MADNESS

DECOLONIZATION CREATION • HEALING

THE SCHOLAR AND FEMINIST CONFERENCE

BCRW held its inaugural Scholar and Feminist conference in 1974. In the years since, the annual conference has been a site for dialogue between activists, academics, artists, and practitioners, and the stage for groundbreaking and critical feminist scholarship.

SCHOLAR + FEMINIST CONFERENCE 2022



The 47th Annual Scholar and Feminist Conference: Living in Madness: Decolonization, Creation, Healing

Previous page: Flyer from the 2022 Scholar and Feminist Conference: "Living in Madness: Decolonization, Creation, Healing."

Online
February–April 2022

This year's S&F Conference explored experiences of madness, disability, survival, and refusal through the frameworks of mad studies, disability justice, and artistic practice. Scholars, artists, activists, and practitioners interrogated structures of medicalization and institutionalization, engaging in dialogue about the entanglement of psy-disciplines with colonial and nation-building projects predicated on scientific racism, misogyny, xenophobia, transphobia, and eugenics. Together, we asked how structural violence has created maddening conditions and established the terms by which survivors are pathologized, criminalized, and alienated.

Among the questions we wanted to explore were those posed by conference panelist Camille Robcis in her intellectual history of institutional psychotherapy, *Disalienation: Politics, Philosophy, and Radical Psychiatry in Postwar France* (University of Chicago Press, 2021), specifically how movements that have attempted to decolonize and otherwise contest the practices of psychiatry can provide us with frameworks to understand our own positioning vis-à-vis "the permanence of extreme-right movements, fascisms real and 'in our heads,' still spreading and gaining force throughout the world." We took inspiration as well from our Fall 2021 event with La Marr Jurelle Bruce, whose critical discourse about madness encompasses unruliness, radical creativity, and rage in the face of systems that have used the concept of Blackness as disability to foreclose the possibilities of Black freedom. Our conference dialogues also engaged with calls for intersectional approaches to abolition and decarceralization addressing disability and madness, and the imperative to center the

experiences of indigenous people from the U.S. to Palestine resisting psychic oppression while living under occupation.



Conference graphic adapted from a May '68 poster reproduced in Camille Robcis's *Disalienation: Politics, Philosophy, and Radical Psychiatry in Postwar France* (University of Chicago Press, 2021), sourced from the Beinecke Rare Book and Manuscript Library, Yale University. It reads, "La Médecine Du Capital Ne Soigne Pas, Elle Répare Les Travailleurs" ("Bourgeois Medicine Does Not Heal, It Repairs Workers").

The impetus for this conference comes as we collectively persist while a virus has exposed structural violence and the inadequacies of profit-based systems of care, and we are also confronted with increased ecological fragility. We are now understandably asking questions about the shakiness of human experience, and how to reckon with what might be called “unlivable states of mind.” War, ecological destruction, land dispossession, occupation and policing, precarious access to shelter, and confinement in total institutions are among the conditions that are maddening, and yet upheld by powerful schemas that place value on profit, property, and hierarchy over collective wellbeing.

Through this conference, we sought to explore potential modes of healing. Like seeds we plant without knowing which will root, we pursue collectivity and creativity to keep on living.

Willful Subjects*: Decolonizing the Psychiatric Institution

Online, 3,100 views

February 23, 2022

Liat Ben-Moshe (Associate Professor of Criminology, Law and Justice, University of Illinois-Chicago), Emily Ng (Term Assistant Professor of Asian & Middle Eastern Cultures, Barnard College), Camille Robcis (Professor of French and History, Columbia University), and Lara Sheehi (Assistant Professor of Clinical Psychology, George Washington University), moderated by Ann Pellegrini (Professor of Performance Studies and Social and Cultural Analysis, NYU)



Image credit: Sara Pellegrini, DAAR (Decolonizing Architecture Art Residency), "Oush Grab: Return to Nature" (2008)

This panel explored institutional histories of psychiatry, focused on anti-institutional movements, radical institution-building, and alternate approaches to psychic life by practitioners and clinicians challenging the use of mental health systems as sites of state power, political oppression, and psychic violence. The conversation threaded together case studies from the United States, China, France, and Palestine with Liat Ben Moshe, author of *Decarcerating Disability: Deinstitutionalization and Prison Abolition* (University of Minnesota Press, 2020); Emily Ng, author of *A Time of Lost Gods: Mediumship, Madness, and the Ghost after Mao* (University of California Press, 2020); Camille Robcis, author of *Disalienation: Politics, Philosophy, and Radical Psychiatry in Postwar France* (University of Chicago Press, 2021); and Lara Sheehi, co-author with Stephen Sheehi of *Psychoanalysis Under Occupation: Practicing Resistance in Palestine* (Routledge, 2022). Speakers reflected on the power of collective imagination, willful subjectivity, and witnessing as forms of resistance.

*Title references Sara Ahmed's *Willful Subjects* (Duke University Press, 2014).

Whiteout: How Racial Capitalism Changed the Color of Heroin in America

Online, 1,300 views

March 8, 2022

Roslyn Silver '27 Science Lecture by Helena Hansen (Professor and Chair of Translational Social Science and Health Equity, Associate Director, Center for Social Medicine, UCLA David Geffen School of Medicine) followed by a conversation with Rebecca Jordan-Young (Ann Whitney Olin Professor of Women's, Gender, and Sexuality Studies, Barnard College)



Image credit: Gloria C. Swain, "Mad Room Demeanor" (2016)

Psychiatrist-anthropologist Helena Hansen was joined by Beck Jordan-Young to discuss the work in her forthcoming book, *Whiteout: How Racial Capitalism Changed the Color of Heroin in America* (University of California Press, forthcoming), co-authored with policy analyst Jules Netherland and historian David Herzberg. Dr. Hansen has used ethnography to study the introduction of new addiction pharmaceuticals. She examined the social and political implications of clinicians' efforts to establish addiction as a biomedical, rather than moral or social condition, as well as the ways that neurochemical treatments may be re-inscribing hierarchies of ethnicity and race. She completed a feature length visual documentary based on this work, *Managing the Fix*, which debuted at the annual meeting of the American Psychiatric Association in 2017. Her book *Addicted to Christ: Remaking Men in Puerto Rican Pentecostal Drug Ministries* was published by University of California Press in 2018. Hansen is also leading a national movement for training of clinical practitioners to address social determinants of health, which she and Jonathan Metzl call "Structural Competency," an amendment to the framework of "cultural competency," and which is the subject of her second book, *Structural Competency in Medicine and Mental Health: A Case-Based Approach to Treating the Social Determinants of Health*, with co-editor Jonathan Metzl, published by Springer Press in 2019. *Whiteout: How Racial Capitalism Changed the Color of Heroin in America* is her third book.

Image credit: Tessa Mars, "A Vision of Peace, Harmony, and Good Intelligence" (2020)



Hansen is the recipient of the Robert Wood Johnson Health Policy Investigator Award, Kaiser Permanente Burche Minority Leadership Award, an NIH K01 Award, a Mellon Sawyer Seminar grant, the NYU Golden Dozen Teaching Award, the American Association of Directors of Psychiatry Residency Training Model Curriculum Award, and an honorary doctorate from Mount Sinai School of Medicine in New York.

Mad Blackness*: Rage, Resistance, Refusal

Online, 2,100 views

March 22, 2022

La Marr Jurelle Bruce (Associate Professor of American Studies, University of Maryland, College Park), Kelly Baker Josephs (Professor of English, CUNY, York College, and Professor of English and Digital Humanities, CUNY Graduate Center), Théri Pickens (Professor of English, Bates College), and

J.T. Roane (Assistant Professor of African and African American Studies, School of Social Transformation, Arizona State University), moderated by Kaiama L. Glover (Ann Whitney Olin Professor of French and Africana Studies, Faculty Director of the Digital Humanities Center, Barnard College)

This panel brought together scholars delving into the myriad ways that radical Black creativity confronts quotidian anti-Black violence and its ensuing traumas. While exploring distinct life histories, geographies and bodies of literature/performance, the scholarship of La Marr Jurelle Bruce (*How to Go Mad without Losing Your Mind*, 2021), Kelly Baker Josephs (*Disturbers of the Peace: Representations of Madness in Anglophone Caribbean Literature*, 2013), Theri Pickens (*Black Madness :: Mad Blackness*, 2019), and J.T. Roane ("Spitting Back at Law and Order: Donnetta Hill's Rage in an Era of Vengeance," 2021) demystifies and responds to generations of historical and contemporary criminalization of Black rage, refusal, and self-possession with careful and complicated portraits of mad Black personhood and art-making across the Black diaspora. In conversation, they considered how to practice an ethics of defiance against a maddening logic that brands blackness as always already "crazy."

Image credit: Jess X. Snow, "A Daughter Migrates to Mother Earth" (2021)

Mad Mapping: A Guide to Creating an Emotional Safety Plan

Online, 2,700 views

April 7, 2022

Antoinette Chen-See (Member, Fireweed Collective) and Lilac Vylette Maldonado (Member, Fireweed Collective)



How do mad, disabled, and neurodivergent people center our liberation as we survive and organize? Emotional Safety Plans (Mad Maps) are documents we create that help us to navigate our emotional terrains, particularly as they relate to issues like oppression and trauma. In Fireweed Collective's Mad Mapping workshop, participants explored anti-oppressive approaches to emotional wellbeing and built strategies for coping with and transforming individual struggles, especially in the larger context of social injustice. Together, participants learned about emotional safety planning and explored what one needs to feel supported in their relationships and communities.

The Art of Madness: Catastrophe, Memory, Desire

Online, 800 views

April 12, 2022

A conversation with Mimi Khúc (poet), Bazeed (writer and performer), and Jess X. Snow (filmmaker), moderated by Vani Natarajan (poet and Librarian, Barnard College)

Three multimedia artists whose work forges pathways to healing amid trauma and grief presented recent works and reflected in dialogue about their creative processes.

Mimi Khúc is a writer, scholar, “teacher of things unwell,” and editor of the collective hybrid book art project, *Open in Emergency*, which takes a decolonizing approach to mental health by asking “what Asian American unwellness looks like and how to tend to that unwellness.” Bazeed is a multi-genre writer, editor, curator, and performer, whose recent projects include a book-length erasure poem of Daniel Defoe’s creative nonfiction account of London’s bubonic plague. Their resulting book-length erasure, *Plague Year Most Remarkable*, carves out the language of that other, older archive into an extended anaphora poem, a moirolgia in the face of capitalism’s insistence on the discursive and practical relegation of certain bodies to disposability. A Greek tradition, moirolgia is part of the ritual lament practiced by hired mourners. Writer, artist, and arts educator Jess X. Snow wrote and directed the film *Little Sky*, the story of a non-

binary drag sensation who returns to their hometown to face their estranged father, and the childhood memories that continue to haunt them.

These artists discussed their works and the questions that circulate among them with moderator, writer, and Barnard librarian Vani Natarajan, MFA Candidate in Poetry at Queens College.

Image credit: Tsoku Maela, “A Brief Reminder of Solitude” (2020)



PUBLIC PROGRAMMING



Minor Detail: The Helen Pond McIntyre '48 Salon in Honor of Adania Shibli

Online, 500 views

October 21, 2021

Reading and conversation featuring Adania Shibli with poet Layli Long Soldier and novelist Madeleine Thien

Co-sponsored by the Center for Palestine Studies, Columbia University

Adania Shibli's novel *Minor Detail* begins during the summer of 1949, one year after the war that the Palestinians mourn as the Nakba—the catastrophe that led to the displacement and exile of some 700,000 people—and the Israelis celebrate as the War of Independence. Israeli soldiers murder an encampment of Bedouin in the Negev desert, and among their victims they capture a Palestinian teenager and they rape her, kill her, and bury her in the sand.

Many years later, in the near-present day, a young woman in Ramallah tries to uncover some of the details surrounding this particular rape and murder, and becomes fascinated to the point of obsession, not only because of the nature of the crime, but because it was committed exactly twenty-five years to the day before she was born. Adania Shibli masterfully overlays these two translucent narratives of exactly the same length to evoke a present forever haunted by the past.

Minor Detail was published in Arabic in 2017 and translated into English by Elisabeth Jacquette and published by New Directions in 2020. The novel was nominated for a National Book Award for Translated Literature in 2020 and was longlisted for the International Booker Prize in 2021.

For the Helen Pond McIntyre '48 Salon, Shibli was joined in conversation by novelist Madeleine Thien and poet Layli Long Soldier.

We Keep Us Safe: Collective Care and Resilience in New York City Public Housing

Online, 550 views

October 27, 2021

Conversation with **Jayah Arnett** (Founder, My Projects Runway), **Camille Napoleon** (Lower East Side Residents Committee, Community Advisory Group for the Easter River Project, Neighborhood Advisory Board), **Saundra Coleman** (NYCHA resident and Co-Founder of the 1NYCHA podcast), and **Michael Partis** (Executive Director, Bronx Cooperative Development Initiative)

Co-sponsored by the National Public Housing Museum

Before COVID-19 descended on New York City and the world, public housing residents were already dealing with precarious living conditions that included deferred or incomplete maintenance repairs and sorely-need capital improvements, as well as a range of health and safety issues. These conditions were only exacerbated by the pandemic and the inadequate response to these communities by local, state, and federal authorities. While many residents of this city had to grapple with employment and health issues, housing insecurity, and a range of hardships, public housing residents, including the elderly, essential workers, teachers, and first responders, withstood additional challenges because of NYCHA's failure to respond with necessary resources, information and communication, and health and safety protocols. In the face of these systemic failures, some residents responded with a range of creative ideas, leadership, and care that often emerge from within communities when the system does not.

Jayah Arnett, Camille Napoleon, Saundra Coleman, and Michael Partis (moderator) came together to talk about creativity and collective care, how it can be sustained amidst ongoing challenges of public housing privatization and disinvestment, and the importance of local elections.



Building Capacity for Mutual Aid Groups: A Series

Workshops facilitated by Dean Spade (Professor, Seattle University School of Law)

Co-sponsored by Fireweed Collective and Survived and Punished-NY

In this series, Dean Spade, author of *Mutual Aid: Building Solidarity During this Crisis (and the Next)* (Verso, 2020), presented four interactive workshops designed for people working in mutual aid groups. The workshops were designed for people doing work in all-volunteer groups or in groups that have some staffing. Each workshop provided tools for addressing common obstacles and growth areas for people doing sustained work together to meet basic survival needs in their communities.

Workshop 1: No Masters, No Flakes!

October 28, 2021

Workshop 2: Decision Making

November 11, 2021

Workshop 3: Skills for Abolitionist Practice

December 9, 2021

Workshop 4: Bringing New People into the Work

January 20, 2022

How to Go Mad without Losing Your Mind

Online, 2,100 views

November 4, 2021

A conversation featuring La Marr Jurelle Bruce (Associate Professor of American Studies, University of Maryland, College Park) with Farah Jasmine Griffin (William B. Ransford Professor of English and Comparative Literature and African-American Studies and Professor of African American and African Diaspora Studies, Columbia University)



“Hold tight. The way to go mad without losing your mind is sometimes unruly.” So begins La Marr Jurelle Bruce’s urgent provocation and poignant meditation on madness in black radical art, *How to Go Mad without Losing Your Mind: Madness and Black Radical*

Creativity (Duke University Press, 2021). Bruce theorizes four overlapping meanings of madness: the lived experience of an unruly mind, the psychiatric category of serious mental illness, the emotional state also known as “rage,” and any drastic deviation from psychosocial norms. With care and verve, he explores the mad in the literature of Amiri Baraka, Gayl Jones, and Ntozake Shange; in the jazz repertoires of Buddy Bolden, Sun Ra, and Charles Mingus; in the comedic performances of Richard Pryor and Dave Chappelle; in the protest music of Nina Simone, Lauryn Hill, and Kendrick Lamar, and beyond. These artists activate madness as content, form, aesthetic, strategy, philosophy, and energy in an enduring black radical tradition. Joining this tradition, Bruce mobilizes a set of interpretive practices, affective dispositions, political principles, and existential orientations that he calls “mad methodology.” Ultimately, *How to Go Mad without Losing Your Mind* is both a study and an act of critical, ethical, radical madness.

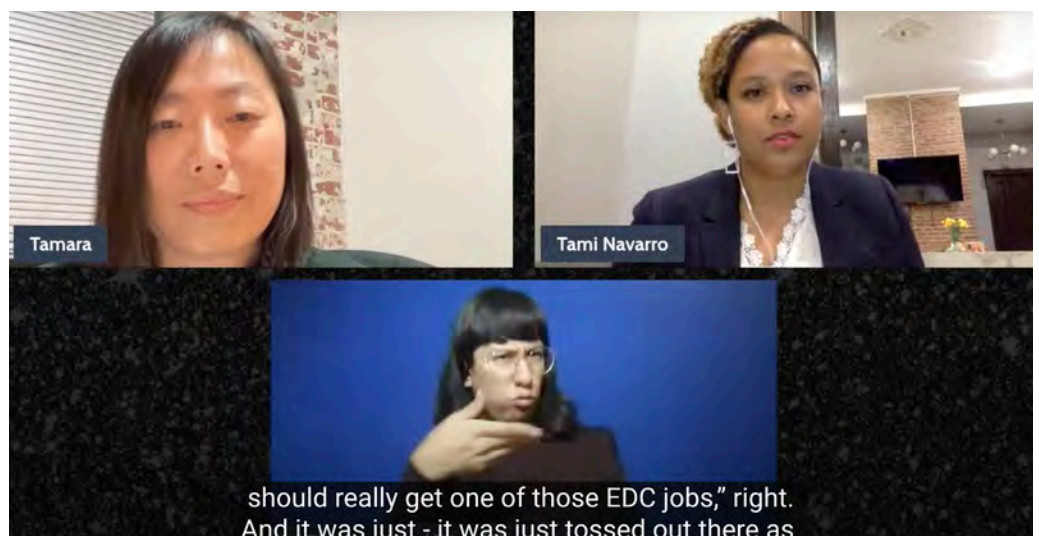
Virgin Capital: Race, Gender, and Financialization in the US Virgin Islands

Online, 630 views

December 1, 2021

Tami Navarro (Assistant Professor of Pan-African Studies, Drew University) in conversation with Tamara K. Nopper (Fellow, Data for Progress, The Center for Critical Race and Digital Studies and 2021-2022 Faculty Fellow, Data and Society)

Tami Navarro’s new book *Virgin Capital: Race, Gender, and Financialization in the US Virgin Islands* (2021) examines the



Bottom left image: Book cover image for *How to Go Mad Without Losing Your Mind* by La Marr Jurelle Bruce (2021).

Bottom right image: Tamara K. Nopper and Tami Navarro with Tricia Vazquez, ASL interpreter.

cultural impact and historical significance of the Economic Development Commission (EDC) in the United States Virgin Islands. A tax holiday program, the EDC encourages financial services companies to relocate to these American-owned islands in exchange for an exemption from 90% of income taxes, and to stimulate the economy by hiring local workers and donating to local charitable causes. As a result of this program, the largest and poorest of these islands—St. Croix—has played host to primarily US financial firms and their white managers, leading to reinvigorated anxieties around the costs of racial capitalism and a feared return to the racial and gender order that ruled the islands during slavery. Drawing on fieldwork conducted during the boom years leading up to the 2008–2009 financial crisis, *Virgin Capital* provides ethnographic insight into the continuing relations of coloniality at work in the quintessentially “modern” industry of financial services and neoliberal “development” regimes, with their grounding in hierarchies of race, gender, class, and geopolitical positioning.

Tami Navarro discussed this work with Tamara K. Nopper, scholar of race and financialization, the racial-gender wealth gap, criminalization, and Black-Asian solidarities and conflicts.

BCRW@50 Launch

Online, 400 views

January 27, 2022

Tapiwa Gambura (Barnard College '24), Eve Kausch (Barnard College '18), Alex Volgyesi (Barnard College '22), Elizabeth Castelli (Director of BCRW, Professor of Religion, Barnard College), Janet Jakobsen (Claire Tow Professor of Women’s Gender and Sexuality Studies, Barnard

College, former Director of BCRW), and Temma Kaplan (Distinguished Professor Emerita of History, Rutgers University, former Director of BCRW)



Beginning in 2019, BCRW Post Baccalaureate Fellow Eve Kausch '18 and Alex Volgyesi '22 began an archival exhibit

to reflect on BCRW's first fifty years of collaborations with community organizations and activists, cultural workers, and scholars. As they culled materials, a few key themes emerged, which in turn organized the exhibit: Abolition Feminism, Women's Art and Women's Writing, Queer and Trans Politics, Feminist Scholarship and Women's Studies, Reproductive Justice, Black Feminism, Housing Justice, the Politics and Ethics of Care, and Work and Economic Justice. Some of these topics remain at the forefront of BCRW's programming, research, and publications. Others, once vital to the Center and the feminist movement as a whole, are now memories and markers of past political moments. How did we get to where we are today? What throughlines survived, and which topics have been relegated to the archives? This archival exhibit traces this historical and genealogical inquiry.

*Image credit: Photograph
Friedrich Rakob. Negative D-DAI-
ROM-NA-RAK-37320*

In the foreground of the photo is an excavated Roman military prison, while a nineteenth-century French colonial prison stands in the background. Inmates at the French prison were the laborers who excavated the Roman site, an oddity whose story and implications Larsen and Letteney addressed in their lecture.

Current and former students, Eve Kausch '18, Alex Volgyesi '22, and Tapiwa Gambura '24, and current and former BCRW directors Elizabeth Castelli (2018-2022), Janet Jakobsen (2000-2015), and Temma Kaplan (1983-1991) discussed the making of the online archival exhibit and the making of BCRW history over the last fifty years, zeroing in on labor, reproductive justice, abolition, and Black feminisms. Tina Campt (BCRW Director 2015-2018, Owen F. Walker Professor of Humanities and Modern Culture and Media, Brown University) had been part of the planning, but unfortunately was not able to participate in the public conversation due to COVID.

Explore the BCRW@50 exhibit online at scalar.usc.edu/works/bcrw--50



The Deep History of Incarceration

Online, 1,600 views

March 29, 2022

The Natalie Boymel Kampen Memorial Lecture in Feminist Criticism and History by **Matthew Larsen** (Associate Professor in the Faculty of Theology, University of Copenhagen) and **Mark Letteney** (Mellon Postdoctoral Fellow, University of Southern California)

Co-sponsored by The Society of Fellows and Heyman Center for the Humanities, Columbia University

We live in the age of mass incarceration. The US accounts for only 4% of the global population, yet it holds a quarter of the world's prisoners. Black people and people of color are dramatically targeted among the US carceral population.

A new wave of critical prison studies has emerged in response to this problem, aimed at investigating the past and present of incarceration, and attempting to imagine a more just future in prison reform or abolition. Michel Foucault's work casts a long shadow over the field, especially in his claim that penal and reformatory incarceration is an early modern invention; that the prison was "born" only recently. Such a claim, however, is wrong and misleading.

This lecture explored the deep history of incarceration, focusing on sites and experiences of incarceration in the ancient Mediterranean world. We saw spaces of incarceration through 3D models, and read the words of people imprisoned thousands of years ago as preserved in their papyrus letters requesting food, clothing, and release from captivity. The lecture highlighted the troubling resonances between ancient and modern carceral practices, along with clear points of departure that help to denaturalize some modern prison policies that appear to many as obvious or necessary. An incomplete vision of the prison's past hinders our ability to envision a more just future.

Didier Fassin's recent, influential *Prison Worlds* begins with the assertion "Prison is a recent invention." If this common notion is false, then a new framework is needed in efforts to mobilize history in our attempt to move beyond our era of mass incarceration. This lecture sketched the outlines of the prison

in the ancient Mediterranean world, suggesting a number of ways in which modern practices of incarceration are – and are not – unique.

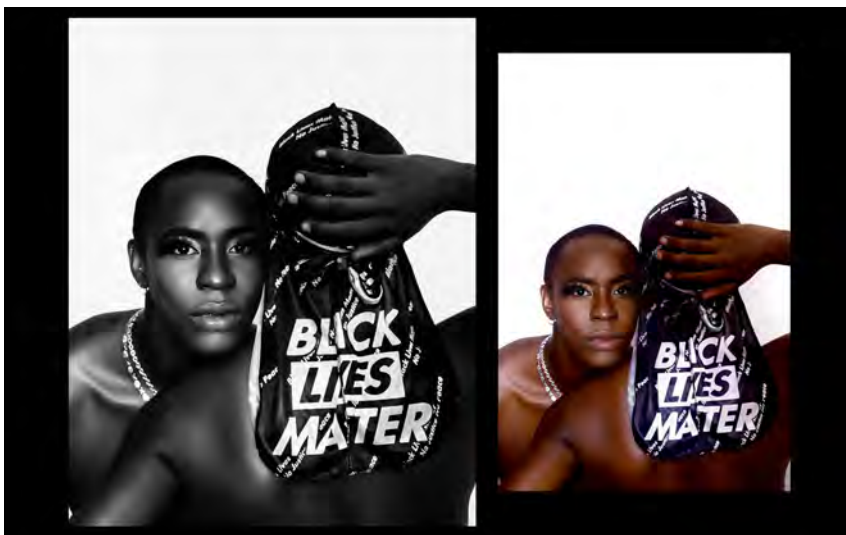
Black, Queer & Trans: Mobilizing in the Caribbean and Beyond

Online, 1,000 views

May 3, 2022

Amanda Taylor (Barnard College '22) in conversation with Kymm Foster (TransWaveJA), Emani

Image credit: Amanda Taylor BC '22, "All Black Lives Matter" (2021)



Edwards (United Trans Creatives), and Chaday Emmanuel (Connek JA)
Co-sponsored by Africana Studies, Spanish and Latin American Cultures,
and Women's, Gender, and Sexuality Studies, Barnard College

Embracing the spirit of the recent publication, *Beyond Homophobia: Centering LGBTQ experiences in the Anglophone Caribbean* (edited by Moji Anderson and Erin C. MacLeod, University of the West Indies Press, 2020), activist photographer Amanda Taylor was joined in conversation with leading LGBTQ+ mobilizers who are creating networks of visibility and support for queer and trans life in Jamaica and beyond. Speakers included Kymm Foster from TransWaveJA, working to advance the health, welfare, and well-being of the transgender community in Jamaica through gender recognition, equitable access to non-discriminatory health care, education, housing and employment; Emani Edwards from United Trans Creatives, which breaks through barriers in fashion, activism and social justice through image making and representation; and Chaday Emmanuel, who represents Connek JA, which organizes events, media, and travel experiences that bring together queer family and allies across borders.



Image Credit: Vanessa Thill,
"Save Section 9, Vigil for Public
Housing at Mitchel Houses in the
Bronx" (2021). Learn more about
the struggle at savesection9.org

Redlining, Section 9, and the Future of Public Housing

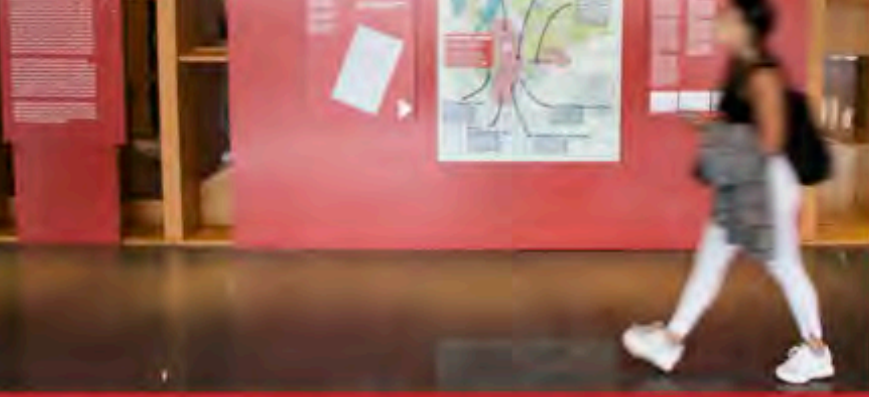
Online, 250 views

June 10, 2022

April De Simone (principal, Trahan Architects, co-founder, Designing the WE), Samelys Lopez (BC '01, NY District 15 Congressional Candidate), and Ramona Ferreyra (founder, Ojala Threads) in conversation with Vanessa Thill (BC '13, artist)
Organized by Undesign the Redline @ Barnard

April De Simone, creator of the Undesign the Redline exhibit, transdisciplinary designer and architect; Samelys Lopez (BC '01) Bronx community organizer and former congressional candidate; and Ramona Ferreyra, social entrepreneur and tenant leader discuss issues facing New York's

public housing at a moment when the future of Section 9 is seriously threatened by privatization programs such as RAD (Rental Assistance Demonstration) and the Preservation Trust. The audience will learn how residents are fighting for de-commodified housing that allows people to thrive, and how to support these important efforts.



UNDESIGN THE REDLINE

@ BARNARD Symposium Program



DAY 1, FRIDAY, NOVEMBER 19th

- 9-9:15 AM - Opening Remarks
- 9:15-10:15 AM - *Undesigning the Red Line in NYC Schools*
Moderated by Haley Lucas CC'22 and Chanel Qin BC '23, with Chandler Miranda, Faculty in Education and Urban Studies, Barnard College
Participants: Students enrolled in URBS-UN 3310 Race, Space and Urban Schools
- 10:15-10:30 AM - Break
- 10:30-11:30 AM - *Educational Policy from Redlining to the Climate/COVID Crisis*
Moderated by E. Kitzmiller, Faculty, Education, Barnard College
Participants: Students from EDUC BC 3032 Investigating the Purposes and Aims of Education Policy
- 1:00-2:00 PM - *First Person: A Show and Tell of Redlining and Gentrification zines from the Barnard Zine Library*
Moderated by Jenna Freedman, Zine Librarian, Barnard Library
Panelists: Alekhya Maram, Zine Associate BC '25; Claudia Acosta, Zine Tech; Grace Li, Zine Associate BC '23; Murphy, Zine Associate BC '22; and Nayia Delgado, Zine Associate BC '24
- 2:30-3:30 PM - *Digital Redlining*
Moderated by Saima Akhtar, Associate Professor, Computational Science Center
Panelists: Emmanuel Martinez, Investigator at The Markup, and Chris Gilliard, a Detroit-based writer, professor and speaker on digital privacy.
- 3:45-4:45 PM - *Artists in Conversation*
Moderated by Jazmin Maço, Barnard Digital Humanities Center and Vanessa Thill, BC' 13, Milstein Exhibits Designer
Panelists: Christopher López, *A History of Arson: Hoboken, NJ.*; Ayling Zulema Domínguez, *Off-Limits: A Photo Essay*; and Ariana Fave Allensworth, *Anti-Eviction Mapping Project*

DAY 2, SATURDAY, NOVEMBER 20th

- 11:00-12:30 PM - *Reparations: Remedy the Redline*
Moderated by Linda Mann, Director of the African American Redress Network, Columbia University
Panelists: Irene Jang, Research Assistant, Barnard College; Corey Shaw, Student Researcher, University of District of Columbia; Safia Southey, Graduate Researcher, Dual BA with Sciences Po and Columbia '21; Claire Choi, Program Assistant, Columbia University
- 1:00-2:00 - *Under One Roof: Conversations with Community*
Moderated by Brianna Sturkey, BC '20, New York Civil Liberties Union
Panelists: Michael Palma Mir, Executive Director of Teatro Círculo; Monica Dula, Staff Attorney at the Legal Aid Society; Victor Edwards, Manhattan Community Board 9 Member; and Karen Taylor, Founder, *While We Are Still Here: Preserving Harlem's History*
- 2:00-2:10 PM - Closing Remarks

Co-Sponsored Programs

BCRW co-sponsors programming organized by colleagues across Barnard and Columbia, as well as organizational and individual collaborators outside the university.

Sponsored by:

Barnard Library and Academic Information Services (BLAIS), Digital Humanities Center, the Center for Engaged Pedagogy, Barnard Center for Research on Women, the Barnard Columbia Urban Studies Program, and the Vagelos Computational Science Center (CSC).

“WHAT DOES PURPLE SOUND LIKE?”

October 18 - November 5, 2021

Hi-ARTS at El Barrio’s Artspace, PS 109, 215 E. 99th Street, NYC

Featuring **Rebecca Gordon, Maria Galarza, Patricia Ryan, Rita Johnson, Marie Stephen, Maria M. Perez, Zoraida Rivera, Frances Edwards, Noelia Valles, Jacqueline Wright, Jean Campbell, Isabel Espinel, and Diana Marantadis**, elders of the Lincoln Square Neighborhood Center and Amsterdam Houses

“What Does PURPLE Sound Like?” was a multi-media installation featuring dance and oral history expressing the radical joy in a place—the place of public housing in New York City—via the stories of its elder residents. “What Does PURPLE Sound Like?” offered audiences opportunities to engage with this work both in person and virtually. Programming included gallery hours, live performances, and virtual walkthroughs and discussions.

For the first iteration of this series, oral histories were collected from residents of Amsterdam Houses in collaboration with **Pamela Phillips**, Senior Program Assistant and director of BCRW’s Poverty and Housing Working Group. Stories were brought to life with music production by **Ebonie Smith**, art installations by **Shani Peters**, and quilts by **Kim F. Hall**, Lucyle Hook Professor of Africana Studies, Barnard College. “What Does Purple Sound Like” shared strategies of resilience, amplified cultural traditions, and aimed to shift public discourse and housing policy.

Created by **Sydney L. Mosley Dances (SLM Dances)**, “What Does PURPLE Sound Like?” is part of PURPLE, a multi-project universe that illuminates the power of deep sisterhood for social change through storytelling and movement. Art included music by **Ebonie Smith** and **Counterfeit Madison**, photography by **Jules Slütsky**, and quilts by **Dr. Kim F. Hall**, crafted into a visual installation designed by **Shani Peters**. Developed in partnership with **Changing the Narrative**, **Barnard Center for Research on Women**, and **Lincoln Center Education**.

SLM Dances is a New York City-based dance-theater collective that works in communities to organize for gender and racial justice through experiential dance performance. **SLMDances’** works engage audiences in the artistic process; their dances provoke a visceral reaction to the physicality on stage and incite conversation toward community action. The works reflect real-life experiences central to the collective’s identities and pull focus to the stories of women and Black folks. The movement

vocabulary fluidly integrates modern dance techniques and movement of the African Diaspora, while dancers frequently use their voice with spoken text and audible breath. Through dimensional compositions, specific, textured movement, humor, and character development choreographed works appeal to a sense of humanity.

The PURPLE Universe has been researched and developed with support from Lincoln Center Education Community Artist in Residence Program, Gibney's Solo for Solo, and generous contributions from SHS Foundation and the Harlem Stage's WaterWorks Emerging Artists program supported by the Jerome L. Greene Foundation. Additional support is provided by the Mertz-Gilmore Foundation's Black Spatial Relics Microgrant, the Barnard Center for Research on Women, Changing the Narrative, Amherst College Theater and Dance Department Guest Artist Residency, Greenwich Academy Guest Artist Residency, Black Art Futures Fund, Dance/NYC Coronavirus Dance Relief Fund, NEFA National Theater Project, Howard Gilman Foundation Mosaic Fund, and public funds from Creative Engagement, supported by the New York City Department of Cultural Affairs in partnership with City Council and administered by the Lower Manhattan Cultural Council.

Image credit: Premiere of "WHAT DOES PURPLE SOUND LIKE," at Hi-ARTS at El Barrio's Artspace, October 18, 2021. Photography by Jules Slütsky.



Making Land Work for Good

October 19, 2021

Lecture by **Molly Burhans** (Founder and Executive Director, Good Lands), moderated by **Manan Ahmed** (Department of History, Columbia University)

Organized by the Institute for Religion, Culture, and Public Life, Columbia University, co-sponsored by the Department of Religion, Barnard College

Goodlands is a social enterprise that helps organizations use and manage their properties to restore ecosystems and increase the wellbeing of their communities. Molly Burhans was joined by Manan Ahmed to discuss this integrative model, one that has been recognized by the United Nations as among the most innovative, feasible, and scalable approaches to ecosystem restoration. She shared how it uses cutting-edge technology to integrate a community's needs and ideas with a foundational understanding of their property portfolio's current and potential impacts. She also discussed how GoodLands solutions incorporate emerging research from public health, environmental sciences, and economics. To learn more, read a profile of her work in the February 1, 2021 issue of *The New Yorker*.

Undesign the Redline @ Barnard Symposium

November 19-20, 2021

Co-sponsored by Barnard Digital Humanities Center, the Barnard-Columbia Urban Studies Program, and the Center for Engaged Pedagogy, Barnard College

Undesign the Redline @ Barnard is an interactive exhibition combining history, art, and storytelling with community outreach and collaboration to reckon with systemic racism and the legacy of redlining in the neighborhoods occupied by Barnard College and Columbia University. Working with Designing the WE, a local social justice design studio, members of Barnard's neighborhood, including faculty, students, and unaffiliated community members, created a collaborative exhibition tracing the history of redlining in Morningside Heights and Harlem to its present-day consequences.

The two-day Undesign the Redline @ Barnard Symposium in November 2021 was an opportunity to explore the history

and legacies of redlining and its relation to inequities on campus, at both local and national levels, and among people and projects working toward making more inclusive, just, and equitable communities. The Undesign team also hosted tours of the Undesign the Redline exhibit, open to the public.

Program

Day One

Undesigning the Red Line in NYC Schools

Presentations moderated by **Haley Lucas** (Columbia College '22) and **Chanel Qin** (Barnard College '23), with **Chandler Miranda** (Term Assistant Professor, Education and Urban Studies, Barnard College)

This session included presentations by eight groups of students who researched and created a podcast telling the story of a school in New York City that has been affected by the legacy of redlining. In three acts, students presented the history and current story of the school using audio archives and interviews, explored the connections between where they live and where they go to school, and provided suggestions for how to “undesign the redline” in urban school districts across the country. Participating students were enrolled in “Race, Space and Urban Schools,” a Barnard College course taught in the Education department by Professor Chandler Miranda.

Educational Policy from Redlining to the Climate/COVID Crisis

Presentations moderated by **E. Kitzmiller** (Term Assistant Professor, Education, Barnard College)

Education students presented their final projects for the course “Investigating the Purposes and Aims of Education Policy: From Redlining to the Climate/Covid Crisis.” Projects examined the historical legacy of structural racism and white supremacy in particular communities, analyzed factors that contribute to educational inequality, and examined solutions and policies that could contribute to a more just and equitable society.

First Person: A Show and Tell of Redlining and Gentrification Zines from the Barnard Zine Library

Panel discussion with **Alekhya Maram** (Zine Associate, Barnard College '25); **Claudia Acosta** (Zine Tech); **Grace Li** (Zine Associate, Barnard College '24), **Mikako Murphy** (Zine Associate,

Barnard College '22), and **Nayla Delgado** (Zine Associate, Barnard College '24), moderated by **Jenna Freedman** (Zine Librarian, Barnard Library)

Zine making is an act of resistance, rejecting the power structures of mainstream publishing, self-creating a home for marginalized and minoritized makers to take up space. Zine makers told their stories with prose, poetry, collage, illustrations, juxtaposition. Student, part-time, and full-time staff from the Barnard Zine Library explored zines from the collection to share creators' first hand experiences with redlining, gentrification, and other expressions of geographic racism.

Digital Redlining

Panel discussion with **Emmanuel Martine** (Investigative Data Journalist, The Markup) and **Chris Gillard** (Professor, Northeastern University School of Law), moderated by **Saima Akhtar** (Associate Director, Vagelos Computational Science Center)

Undesign the Redline @ Barnard explored the history of structural racism and inequality, and the compounding nature of these designs from the 1938 Redlining Maps to today's policies and practices. The Digital Redlining panel convened community organizers and experts to discuss the effect of technology on these century-old tools focusing on broadband accessibility, biases in mortgage lending, and more.

Artists in Conversation

Panel discussion with **Christopher López** (photographer and teaching artist), **Ayling Zulema Domínguez** (photographer), and **Ariana Faye Allensworth**, (creator, Anti-Eviction Mapping Project), moderated by **Jazmin Maço** (Barnard Digital Humanities Center) and **Vanessa Thill** (Barnard College' 13, Milstein Exhibits Designer)

Artists presented a visual portfolio of work inspired by redlining histories, engaging photography, storytelling techniques, and social history mapping. Ariana Faye Allensworth explored spatial justice, and the politics of belonging with collaborative research projects made in community. Ayling Zulema Domínguez used the visual shorthand of redlining to create portraits of elements, places, and people in Harlem and the Bronx that were

redlined decades ago. Christopher López explored the notion of truth, and how it is discerned through visual artifacts. All three artists shared an interest in political education, care, abundance, and the healing properties of storytelling. Presentations were followed by a panel conversation on redlining, reclamation and resistance, and the broader role of artists in justice movements.

Keynote Address by Peggy Shepard (Co-founder and Executive Director of WE-ACT for Environmental Justice)

Peggy Shepard has a long history of organizing and engaging Northern Manhattan residents in community-based planning and campaigns to address environmental protection and environmental health policy locally and nationally. She has successfully combined grassroots organizing, environmental advocacy, and environmental health in community-based participatory research to become a national leader in advancing environmental policy and the perspective of environmental justice in urban communities. Her work aims to ensure that the right to a clean, healthy, and sustainable environment extends to all. She has been named co-chair of the White House Environmental Justice Advisory Council, and was the first female chair of the National Environmental Justice Advisory Council to the U.S. Environmental Protection Agency. She also serves on the Executive Committee of the National Black Environmental Justice Network and the Board of Advisors of the Columbia Mailman School of Public Health. Her work has received broad recognition: the Jane Jacobs Medal from the Rockefeller Foundation for Lifetime Achievement, the 10th Annual Heinz Award For the Environment, the William K. Reilly Award for Environmental Leadership, the Knight of the National Order of Merit from the French Republic, the Dean's Distinguished Service Award from the Columbia Mailman School of Public Health, and Honorary Doctorates from Smith College and Lawrence University.

Day Two

Reparations: Remedy the Redline

Irene Jang (Research Assistant, Barnard College), **Corey Shaw** (Student Researcher, University of the District of Columbia), **Safia Southey** (Graduate Researcher, Dual BA with Sciences Po and Columbia University '21), and **Claire Choi** (Program Assistant, Columbia University), moderated by **Linda Mann** (Director of the

African American Redress Network, Columbia University)

The African American Redress Network (AARN) engages in local-level reparation efforts using a human rights framework when analyzing the gross wrongs of enslavement, dispossession, and institutionalized anti-Black violence. Their model draws inspiration from United Nations General Assembly Resolution 60/147 and guidance by the International Commission of Jurists. AARN provides research, education, and technical assistance to grassroots organizations to advance local reparations. A majority of their efforts focus on Black land loss. This presentation highlighted two of their efforts, one in Evanston, Illinois, and the other in Brown Grove, Virginia, demonstrating how communities were intentionally racially segregated through zoning ordinances and red-lining, and how this segregation bore immediate effects on housing, schools, services, and more. The workshop concluded with present-day efforts to change these legacies via reparations and explored how communities have sought repair within the framework of International Human Rights.

Under One Roof: Conversations with Community

Michael Palma Mir (Executive Director of Teatro Círculo), **Monica Dula** (Staff Attorney at the Legal Aid Society), **Victor Edwards** (Manhattan Community Board 9 Member), and **Karen Taylor** (Founder, *While We Are Still Here: Preserving Harlem's History*), moderated by **Brianna Sturkey** (Barnard College '20, New York Civil Liberties Union)

This panel highlighted the art of storytelling, centering the lived experiences of those directly affected by redlining. The panel included long-term residents and concerned community members who want to preserve the rich history of Harlem and addressed the neighborhood's complicated relationship with Columbia University and Barnard College. Panelists explored the economic, visual, and cultural changes that have shaped Harlem over their lifetimes. They also dissected how the pandemic has affected rent stability and explored options for local communities to resist gentrification. COVID-19 has exposed how deeply flawed New York City's housing market is for low-income and minority renters, often leaving them vulnerable to displacement resulting from decades of housing discrimination, practices of redlining, and long-term government disinvestment. This panel critiqued the notion of experts, focusing instead on community-based solutions.

Guest Artist Master Classes with Chrybaby Cozie and Anita Mullins
Guest Artist Lecture by Dyane Harvey-Salaam

Spring 2022

Part of "Harlem Movement Legacies," a seminar taught by Sydnie L. Mosley in The Harlem Semester, Africana Studies, Barnard College

The semester-long seminar "Harlem Movement Legacies" explored the geography and culture of Harlem through movement. Embodying the Akan principle of sankofa, looking back to move forward, the course explored the cultural roots of movement styles, their influence within communities, and their importance to participants and viewers, while looking toward possible futures for these movement traditions. Students engaged with a mixture of concert, popular, and vernacular dance forms, exploring venues for dance practice and performance from the historic Apollo Theater to the street. The course included guest artist master classes with Chrybaby Cozie (litefeet) and Anita Mullins (soul line dancing), and a guest artist lecture by Dyane Harvey-Salaam on the life and legacy of her mentor, Eleo Pomare, sponsored by BCRW.

Thinking Through Settler Colonialism and Racial Capitalism in the Context of the Nordics

February 28 and March 2, 2022

Co-sponsored by the Department of Anthropology, Institute for Social and Economic Research and Policy, and Center for the Study on Ethnicity and Race, Columbia University; Digital Humanities Center and Africana Studies, Barnard College; and The American-Scandinavian Foundation Presented by the Society of Fellows and Heyman Center for the Humanities

A cumulative attack on critical race theory has recently emerged from within government offices in the Global North, including the Nordic countries. Some have resulted in state legislatures banning educators from teaching this area of study, namely in the United States. In Western Europe and Scandinavia, similar sentiments have emerged in parliament. Curiously, legal analysis and research at the intersection of the law, race, capital, and the state in the social sciences in the Nordics is relatively scarce, and despite clear indications of racially motivated violence, discrimination, and intolerance in the region, domestic legal regimes, the judiciary, and the parliament are frequently unable to recognize it as such.

In recent years, there has also been an upsurge in popular and scholarly debates about anti-Blackness and histories of transatlantic slavery, as well as Indigenous sovereignty, Native dispossession, the forced migration of transnational adoption, and settler colonialism in the Nordics. In popular and scholarly discourse furthermore, discussions of the terms “(im)migrants” and “Muslims”, are frequently undergirded by ideas of race and racialization, and yet studies of religious “radicalization”, anti-immigration and Islamophobia are often treated as distinct from racism. Notably, these themes are conjoined due to the imperial and colonial histories of the region. The debates provocatively, or refreshingly, presume that white supremacist sentiment and racial logics structure the institutional histories of Nordic countries today. Responding to and entangled in colonial and imperial forms of domination, the debates galvanize a set of questions shaped around settler colonialism, racial capitalism, and (im)migration regimes in the region. Like some critical race theory, they link a timely focus on the law, race, capital, and the state.

While the central symbol of the racialized ‘other’ in Europe today is the “immigrant” and Muslim “other”, racialization in Europe – of Indigenous, Black, non-white and ethnic “minority” subjects – has its origin in colonialism and racial capitalism. Scholars in this round table discussion thought through the terms of racial capitalism and settler colonialism in relation to their own work and in the context of the Nordics, exploring the racial logics of transnational and transhistorical disciplinary regimes. What are the possibilities and limitations of thinking through these terms in an attempt to understand the long durée of Native dispossession, transatlantic slavery and neo-colonial/imperialist global inequalities in the Nordic region today?

Round Table I: Indigenous Sovereignties

February 28

Welcome: **Anna Kirstine Schirrer** (Doctoral candidate in Anthropology, Columbia University)

Opening Remarks: **Monica L. Miller** (Ann Whitney Olin Professor of English and Africana Studies, Barnard College)

Roundtable: **Audra Simpson** (Professor, Department of Anthropology, Columbia University), **Maya Sialuk Jacobsen** (independent researcher), **Rauna Kuokkanen** (Professor of Arctic Indigenous

Politics, University of Lapland, and Associate Professor of Political Science and Indigenous Studies, University of Toronto), and Ellen Marie Jensen (Associate Professor, Sámi Allaskuvla, and Guest Researcher, Arctic University of Norway), with moderator Elizabeth Löwe Hunter (Doctoral candidate in African American Studies, UC Berkeley)

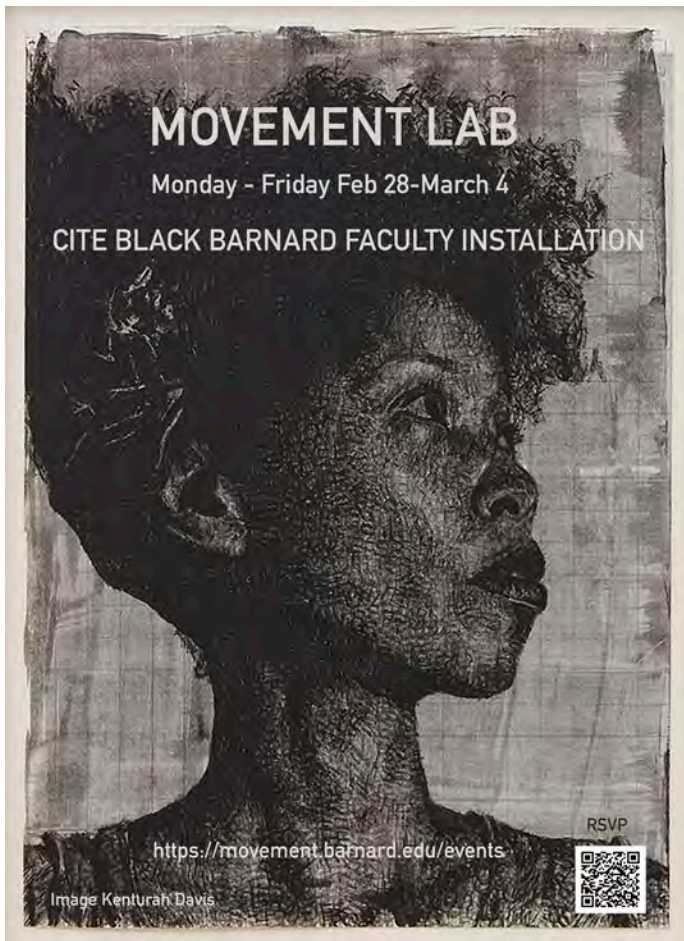
Round Table II: Racial Capitalisms and the Governance of Difference March 2

Anders Neergaard (Professor of Sociology, Linköping University), Helle Stenum (Part-time Lecturer in Communication and Arts, Roskilde University), Ylva Habel (Professor of Theology, Uppsala University), and Amani Hassani (Lecturer in Urban Ethnography, Goldsmiths), with moderator Jasmine Kelekay (Doctoral candidate in Sociology, UC Santa Barbara)

Cite Black Barnard: Spring 2022

Organized by Alexandra Watson (Lecturer in First-Year Writing, Associate Director of the Writing Program), Presented by the Center for Engaged Pedagogy and the Office of Diversity, Equity, and Inclusion, Barnard College

Image Credit: Kenturah Davis



Faculty and Staff Cite-a-Thon February 10, 2022

Kicking off the Cite Black Barnard spring programming and Black History Month, the second annual Black Barnard Cite-a-Thon engaged participants in building a resource to account for the contributions of Black Barnard faculty to scholarship, public intellectual life, and the arts.

Student Cite-a-Thon February 17, 2022

The first Cite-a-Thon specifically for students, this event continued the work of the previous cite-a-thon, recognizing the contributions Black Barnard faculty members have made to scholarship, public intellectual life, and the arts.

Cite Black Barnard Installation

March 1 – 4, 2022

The exhibit included short excerpts from scholarly or popular articles written by Black Barnard faculty; images relevant to their work; and an edited compilation of clips from lectures and performances. Providing an immersive engagement in Barnard faculty work, the exhibit connected participants to classes in which these texts are taught, as well as resources outside the classroom.

Faculty Salon

April 21, 2022

This inaugural salon featured **Monica L. Miller** (Ann Whitney Olin Professor of English and Africana Studies, Dean of Faculty Diversity and Development, Barnard College) and **Kim F. Hall** (Lucyle Hook Professor of English, and Professor of Africana Studies, Barnard College).

“WORDY: Sabra Moore” Opening Exhibition and Artist’s Talk

March 17, 2022

Organized by the Barnard Archives and Special Collections

“WORDY: Sabra Moore” was an exhibition of painted and sewn wall works and artist’s books from 1982–2018. This was Moore’s first exhibition at Barnard. A collection documenting her work as an organizer, activist, and curator in New York City is housed at the Archives. Moore lives in New Mexico and has exhibited extensively in New York City, Canada, Brazil, and New Mexico. For more information, please visit archives.barnard.edu/wordy.

Abolition on the Ground: Reporting from the Movement to #DefundthePolice

March 1, 2022

Panel discussion featuring **Angélica Cházaro** (Assistant Professor, University of Washington School of Law), **Erica Perry** (Black National Assembly and Southern Movement Committee), and **Andrea Ritchie** (Interrupting Criminalization and Community Resource Hub), moderated by **Dean Spade** (Associate Professor, Seattle University School of Law)

Co-sponsored by Seattle University and funded by the Patricia

Abolitionists have been working for centuries to oppose the growth of systems of racially targeted criminalization. The 2020 uprisings against police violence and anti-Black racism brought the conversation about abolition to the mainstream, prompting a proliferation of campaigns in cities and counties across the US to defund the police and shift public resources toward meeting basic human needs like housing, healthcare, and childcare. For almost two years, local organizers around the country have been rigorously working to transform city and county budgets, and their work has made significant changes in local, state, and national politics. In this conversation, abolitionist organizers and lawyers leading this work discussed lessons learned since June 2020, thought together about how this work fits into larger abolitionist visions for a world without cages or borders, and posed key strategic questions for moving forward.

Ukraine Solidarity Event: (Getting Beyond) Doomsday Scrolling

March 19, 2022

Discussion and performances by AnomalousCo

AnomalousCo, an international transdisciplinary theatre collective based in New York City, held an urgent benefit event in solidarity with Ukraine and its refugees. The benefit was held at The Center at West Park, a sanctuary space in New York City. The performance combined excerpts from anti-war drama, communiqués from individuals impacted by the Russian government's invasion of Ukraine, newsflashes, and live music, culminating in audience engagement through journalist-led discussion, art, and collective action in support of Ukraine and its refugees.

This artistic action aimed to raise awareness of the complex issues at play, from the horrific situation of Ukrainians in the war zone, to the violent suppression of Russian anti-war activists, to the global implications of this conflict. "Individually, we might not be able to stop the war, but we can engage as humanitarians," said Kathryn Mederos Syssoyeva, co-Artistic Director of AnomalousCo. "Theatre can hold a space for speaking out, bearing witness, and promoting collective and individual humanitarian action. Gather with us, listen, think – and engage."

AnamalousCo and their core performance team put out a worldwide call to actors, musicians, and journalists with first hand knowledge of what has been happening on the ground in the Ukraine–Russia war zones and refugee spaces. Contributions included music performed by Ukrainian Village Voices, and a piece created long-distance by actor **Zhenya Timokhin** who, at the time of the performance, had been trapped in Kharkiv since the start of the invasion. Actor **Piotr Siwek**, who traveled from Warsaw where he has been engaged daily in refugee relief, also performed. Additionally, Ukrainian journalist **Alexandra Marchenko** streamed into the panel discussion led by international experts on the conflict.

Proceeds from the event were distributed equally among participating organizations including: Global Giving working to connect donors with grassroots projects, Nova Ukraine providing humanitarian aid to Ukraine, and Ukrainian Emergency Art Fund working to provide support to independent artists and cultural NGOs in Ukraine.

Kweli: The Color of Children’s Literature Conference

Friday, March 25 – Sunday, March 27, 2022

Presented by Kweli Journal

The annual Kweli conference featured a weekend with top editors, agents, authors and illustrators in the children’s book publishing world. The conference included a leading lineup of authors and illustrators, including award-winning and New York Times bestselling authors and illustrators **Carole Boston Weatherford**, **Candice Iloh**, **Aya Khalil**, **Rajani LaRocca**, **Darcie Little Badger**, **Kekla Magoon**, **Andrea Y. Wang**, and **Brian Young**, and keynote conversations with **Cozbi A. Cabrera**, **Michaela Goade**, and **Renee Watson** and New York Times bestselling authors **Nnedi Okorafor** and **Ibi Zoboi**, **Daniel Jose Older**, and **Mariko Tamaki**. The program included four tracks: **Publishing, Community & Culture**—with panels on solidarity among creators of color, developing an authorial platform, and submissions; **Novels & Memoir**—including workshops on the crafts of character, plotting, contemporary world-building and fantasy world-building; **Picture Books & Nonfiction**—where experts will offer insights into picture books, chapter books, graphic novels and nonfiction; and **Intensives**—with in-depth sessions on craft and form for picture book authors and YA novelists. In addition

to these sessions, writers and artists had the opportunity to meet with agents and editors and receive meaningful feedback on their work.

Organizing Transformative Justice Responses to Gender-Based Violence and Campus Sexual Violence

April 26, 2022

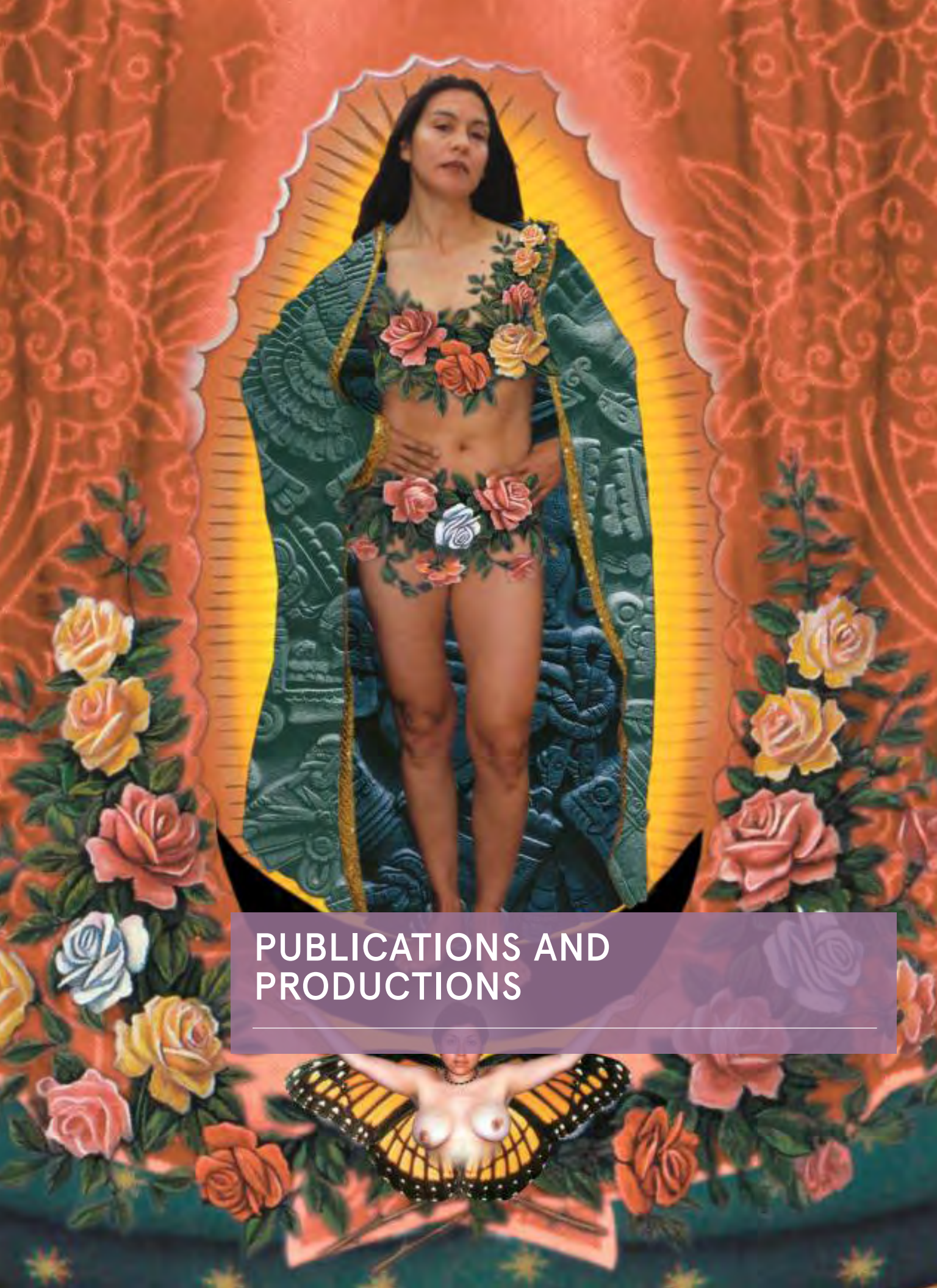
Xhercis Méndez (Founder, University TJ Project) in conversation with Dean Spade (Associate Professor, University of Seattle School of Law)
Co-sponsored by Seattle University and funded by the Patricia Wismer Professorship in Gender and Diversity at Seattle University

Image credit: Illustration by E.B. Lewis from Daddy Speaks Love by Leah Henderson (Penguin, 2022)



As university campuses struggle to meet the call to address sexual violence, significant questions about what actually causes harm and what could end this harm continue to surface among activists, students, university administrators, and support staff. Movement organizing against policing and criminalization have highlighted that prosecution of individuals is a problematic and insufficient way to address sexual violence over the long-haul, and often leaves survivors without support or resolution. Abolitionist organizers have cultivated Transformative Justice approaches to harm and violence, arguing that we must approach this work looking at root causes and collective transformation.

Xhercis Méndez spoke with Dean Spade about these issues. Méndez founded The University TJ Project, which works with faculty, staff, and administrators at institutions of higher education nationally to build local capacity to better respond to systemic harm, create adaptable accountability models, and expand the healing options available for a diverse range of survivors. Spade is a professor at Seattle University School of Law and collaborator with BCRW and Project NIA on the Building Accountable Communities video series, among other projects.



PUBLICATIONS AND PRODUCTIONS

The Scholar and Feminist Online

Masthead

Elizabeth Castelli, Editor

Miriam Neptune, Editor

Avi Cummings, Managing Editor

Kali Handelman, Copyeditor

The Scholar and Feminist Online is BCRW's signature peer-reviewed, open-access scholarly journal. *S&F Online* publishes 2-3 issues per year. The issues are thematic, guest edited, and read widely, nationally and internationally, by scholars, activists, and teachers incorporating intersectional, social justice feminist scholarship into their work.

Forthcoming Issues

Race-ing Queens

Guest edited by Mira A. Kafantaris, Sonja Drimmer, and Treva B. Lindsey

Issue 18.1, Fall 2022

To Make Visible

Guest edited by Gabri Christa and Sheril Antonio

Issue 18.2, Spring 2023

Reproductive Injustice

Edited by the Editorial Team

Issue 18.3, Summer 2023

Image credit: Ester Hernandez, La Ofrenda, from the National Chicano Screenprint Taller, 1988-1989, 1988, screenprint on paper, Smithsonian American Art Museum, Gift of the Wight Art Gallery, University of California, Los Angeles, 1991.65.3, © 1988, Self-Help Graphics & Art, Inc. Image reprinted in Ximena Gómez, "Nuestra Señora del Mal Querer: Marian Imagery and Rosalía's Ascent to Pop Urbano Royalty," in "Race-ing Queens," Guest Edited by Mira Assaf Kafantaris, Treva B. Lindsey, and Sonja Drimmer, The Scholar and Feminist Online, Issue 18.1, Fall 2022 (forthcoming).

Video Productions

Building Capacity for Mutual Aid Groups: Short Videos

Created by Dean Spade (Associate Professor, Seattle University School of Law) and Hope Dector (Creative Director, BCRW)

Burnout in Mutual Aid Groups

Group Culture around Capacity in Mutual Aid Groups

Why Should Mutual Aid Groups Use Consensus Decision-Making?

Building Trust in Groups Using Consensus Decision-Making

Mutual Aid and Internalized Cultural Messages about Work

Horizontal Group Structures in Mutual Aid Work

Basic Steps in Consensus Decision-Making

Facilitation for Consensus Decision-Making

Facilitating Conversations About Capacity in Mutual Aid Groups

How Mutual Aid Groups Can Address Charity Models or Savior Mindsets

Avoiding Hierarchy in Mutual Aid Groups Where Members Take on Different Kinds of Work

How Mutual Aid Groups Can Develop Criteria for Accepting Funding

Avoiding Hierarchy in Mutual Aid Groups with Some Paid Members

These clips were created from the Building Capacity for Mutual Aid Groups workshop series to highlight common questions and concerns from participants. In the series, which took place in Fall 2021–Spring 2022, Dean Spade, author of *Mutual Aid: Building Solidarity During this Crisis (and the Next)*, presented four interactive workshops designed for people working in mutual aid groups. Each workshop provided tools for addressing common obstacles and growth areas for people doing sustained work together to meet basic survival needs in their communities.

Group Culture around Capacity

- how do we say yes/no/maybe to each other & outside partners?
- how do we communicate when something changes and we can't do what we agreed to?
- how do we communicate when someone isn't doing what we thought they agreed to?
- how do we create a culture where we value people for being not doing?
- how do we create a culture where we are accountable for what we've said we'd do?
- how do we celebrate and experience satisfaction?
- how do we communicate when we want more support in our work? or I don't understand where this information came from

Dean Spade (he/him)

ASL Interpreter - PJ (they/them)

BASIC STEPS IN CONSENSUS DECISION MAKING

The basic idea of consensus is that we're having

Writing Home Podcast

Organized by **Kaiama L. Glover** (Ann Whitney Olin Professor of French and Africana Studies, Barnard College) and **Tami Navarro** (Assistant Professor of Pan-African Studies, Drew University) with support from **Rachel James** (Associate Director of IMATS and the Media Center at Barnard College) and **Miriam Neptune** (Senior Associate Director, BCRW)

An outgrowth of BCRW's popular *Critical Caribbean Feminisms* event series, which since 2015 has brought together established and emerging writers from the Caribbean and its diasporas, **WRITING HOME** is an ode to the Americas very literally writ large. Each episode features an exceptional contemporary cultural actor in conversation with hosts Kaiama L. Glover and Tami Navarro and aims to trace the geographies of resistance that ground our feminist practices of diaspora. The beauty, humor, and hope that animate these encounters are a welcome antidote to the heartbreak of our times.

Season Two

Prologue (2): "Welcome Back Home" with Kaiama L. Glover and Tami Navarro

It's been a year. Kaiama and Tami continue their project of community-building amongst Caribbean cultural producers whilst reflecting upon (and recovering from) the ongoing pandemics of COVID-19 and racial violence. Despite the trials and tribulations of recording via Zoom instead of a studio, the **WRITING HOME** team are proud to present you with interviews with four of today's leading Caribbean writers: **Marlon James**, **Edwidge Danticat**, **Tiphonie Yanique** and **Katia D. Ulysse**. In this prologue, hosts will offer a preview of upcoming conversations about unflinching storytelling, joy, collectivity, and what remains of home within us no matter where we go.

Episode 1: "unflinching": Marlon James

"I'm pretty unflinching but I also have to be humane." – Marlon James

Kaiama and Tami kick off the second season of **WRITING HOME** with Booker Prize-winning author **Marlon James**. Just like Marlon's unflinching novels, our hosts and their guest don't shy away from any subject, whether it be whiteness and political violence, how to read and write trauma, slavery, misconceptions about queer Jamaican life, or the Black time continuum. Marlon explains how he uses complexity to avoid



writing banal caricatures and how he empathizes with the unpalatable characters of his homeland. Because, as he points out, he's not part of the Jamaican tourist board.

Episode 2: "more joy": Edwidge Danticat

"What would goodness be like? What would more joy be like?" – Edwidge Danticat

Tami and Kaiama connect with the illustrious Haitian-African-American author **Edwidge Danticat**. In this conversation, the three grapple with how they are emotionally processing the pandemic through writing and reading literature. Edwidge speaks on whether literature survives on suffering, her newfound quest to find goodness within her work, and whether she's guilty of being a "serial killer of her characters." As Edwidge discusses the precarity of writing at home during the pandemic, she reveals how she navigates her toughest critics: her daughters.

Episode 3: "collective": Tiphonie Yanique

"We are a collection of all the stories that have been passed down to us." – Tiphonie Yanique

Award-winning writer and Virgin Islander **Tiphonie Yanique** joins Kaiama and Tami on this week's episode of WRITING HOME. Tiphonie beautifully answers (and evades) our hosts' questions about the relationship between poetic form and place, balancing beauty and pragmatism, and addressing racial inequality through participation in the publishing industry. Tiphonie hints at the themes that preoccupy her in her upcoming book *Monster in the Middle* – American colonial identity in the Caribbean, the impact of motherhood on her writing, and the nuns and mermaids she plans to somehow include in a future novel.

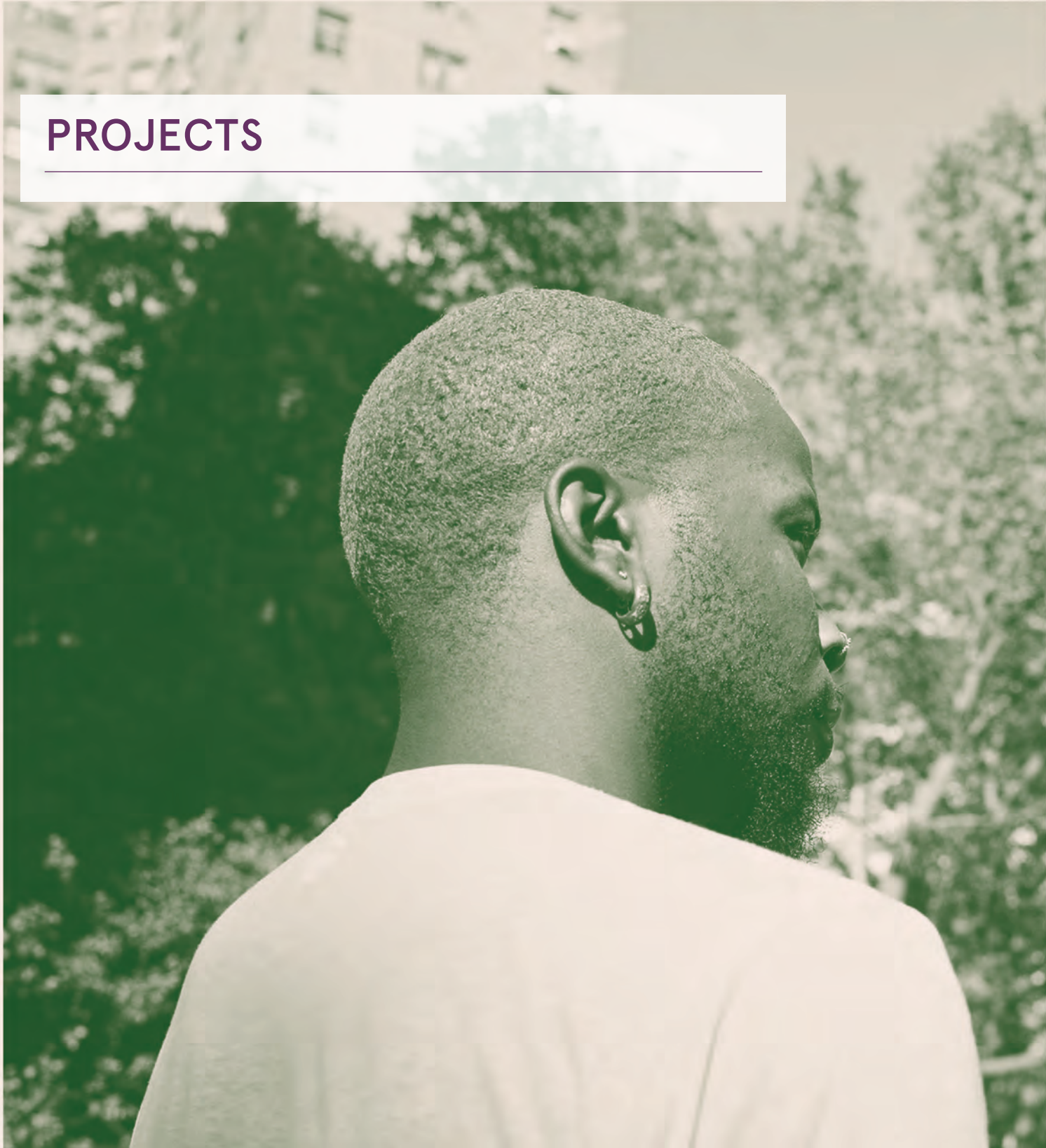
Episode 4: "what remains": Katia Ulysse

"No matter how long I've been away from home, Haiti remains inside of me." – Katia D. Ulysse

For the final episode of WRITING HOME's second season, Tami and Kaiama welcome the critically acclaimed Haitian-American fiction and children's book author **Katia D. Ulysse**. Reflecting Katia's stories, this conversation weaves together the vitality of music, the multifaceted bonds between mothers and daughters, and the changing, transnational narratives of Haiti. Katia drops some wonderful gems as she lifts up the names of the people she loves, such as how she learnt how to story-tell at her grandmother's feet and why she thinks of motherhood as "babysitting her daughter for the ancestors."

STAYING POWER

PROJECTS



NTOZAKE SHANGE SOCIAL JUSTICE THEATER RESIDENCY AWARDED TO ERIKA DICKERSON-DESPENZA



We are thrilled to welcome Erika Dickerson-Despenza as the inaugural holder of the new Ntozake Shange Social Justice Theater Residency for emerging Black women playwrights, a partnership between BCRW, The Public Theater, and the Ntozake Shange Literary Trust.

Dickerson-Despenza is a New Orleans-based Blk radical leftist poet-playwright and womanist cultural memory worker. Afrosurrealism, magical realism, narrative re/memory, kinesthetic imagination and Black queer women's interiority and erotic fugitivity are conceptual preoccupations of her work. Erika's primary thematic foci are Black land legacies, Black apocalyptic ritual and environmental racism. Her work occupies sites of intimate reckoning, situating rupture in traditionally sacred or "safe" spaces to make invisible systems of environmental oppression and cultural trauma visible and ultimately ask us to consider abolitionist political ecologies.

Her productions include *shadow/land* (The Public Theater, 2023), *cullud wattah* (The Public Theater, 2021), and *[hieroglyph]* (San Francisco Playhouse/Lorraine Hansberry Theatre, 2021). Currently, Erika is developing a 10-play Katrina Cycle, which centers climate crisis-induced and state-sanctioned water vulnerabilities and displacement rippling in and beyond New Orleans and the Midwest. These works explore the politics of disgust, shame and refusal by highlighting the rupture of government intervention at the intersection of capitalism and environmental racism and its impact on dispossessed peoples.

Dickerson-Despenza has been awarded the Susan Smith Blackburn Prize (2021), the Laurents/Hatcher Foundation Award (2020), the Thom Thomas Award (2020), the Lilly Award (2020), the Barrie and Bernice Stavis Award (2020), the Grist 50 Fixer (2020), and the Princess Grace Playwriting Award (2019). She has received residencies and fellowships including Tow Playwright-in-Residence at The Public Theater (2019-2020), U.S. Water Alliance National Arts & Culture Delegate (2019), New York Stage and Film Fellow-in-Residence (2019), New Harmony Project Writer-in-Residence (2019), Dramatists Guild Foundation Fellow (2018-2019), and The Lark Van Lier New Voices Fellow (2018). Her commissions include work for Climate Change Theatre Action, The Public Theater, Studio Theatre & Williamstown Theatre Festival. She was previously a member of Grist, Ars Nova Play Group (2019-2021) and Youngblood Collective (2018-2021).

Image credit projects cover page: Ariana Allensworth, "Staying Power" (2021)

"Staying Power" is a print and online publishing platform dedicated to amplifying a people's history of public housing. The project uses visual and archival strategies to expand and transform narratives about public housing, bridging the distance between stories that are widely told about public housing and the lived experiences of residents. Learn more about the project at stayingpower.zone.

ABOUT THE PROJECT

During her residency tenure beginning in July 2022, Dickerson-Despenza will focus on writing a new play, *sweet rot: an intimate possession*, formalizing and expanding the podcast series, *THE CLEARING* and laying the groundwork for the revival of Going to the River Festival.

THE PLAY: The August uprisings following the murder of a Blk woman at the hands of police sparks the formation of several Blk theater collectives hoping to create a more equitable American Theater industry. When representatives from each collective gather together in hopes of forming a coalition and devise an initiative to honor the late Alice Childress, competing interests & wildly divergent politics collide, further splintering an already fractured community. A comedy-drama, *sweet rot: an intimate possession* is a meditation on questions and costs of radical Blk leftist politics in the Black American Theater.

THE PODCAST: Building on the three-part discussion series Erika co-created with Dr. Soyica Diggs-Colbert for the 2020 audio production of her play, *shadow/land*, "The Clearing" will become a podcast interviewing and interrogating radical Blk women's dramatic literature.

THE PLAN: Going To The River Festival was created by Elizabeth Van Dyke in 1999 with its core aim being to champion the work of African-American Female playwrights via opportunities for staged readings in a two-week play festival. Now, 23 years later, having Van Dyke's blessing, Erika will revamp Going To The River as a Residency-Festival for women and genderqueer people of the African Diaspora that is based in New Orleans, a significant American city for the African Diaspora. She will use this time and resources from both Barnard and The Public Theater to help her organizationally plan for its return.

ABOUT THE RESIDENCY

The Ntozake Shange Social Justice Theater Residency will support an emerging Black women playwright for a two-year term. Each year, the playwright in residence will participate in a public event and a master class for Barnard students to study and experiment with political theater. The residency will also create collaborative research opportunities for students in the arts and humanities.

This residency honors Ntozake Shange (BC '70), the trailblazing Black feminist playwright and poet whose works, from her Obie-winning choreopoem *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf* (1974) to novels *Sassafrass*, *Cypress*, and *Indigo* (1982) and *Liliane* (1994), engage African diaspora, women's history and feminist politics, method and theory in the performing arts, and the potential for personal transformation. While Shange is most famous for the choreopoem that took the world by storm at its Broadway premiere in 1976, her rich oeuvre of over thirty-six published works and interdisciplinary collaborations with activists, dancers, directors, musicians, photographers, and singers have made her a rich and compelling interlocutor for generations of artistic and scholarly creators. Shange's archive is available to researchers and artists through the Barnard Archives and Special Collections. For more information visit archives.barnard.edu.

THANKS

With many thanks to our collaborators, The Public Theater and the Ntozake Shange Literary Trust, and Elizabeth Castelli (BCRW Director, Professor of Religion), Kaiama L. Glover (Ann Whitney Olin Professor of French and Africana Studies, Faculty Director of the Digital Humanities Center), and Kim F. Hall (Lucyle Hook Professor of English and Africana Studies), Barnard faculty who envisioned this partnership and worked tirelessly to realize it.

The Public Theater is a New York City arts organization founded as the Shakespeare Workshop in 1954 by Joseph Papp, with the intention of showcasing the works of up-and-coming playwrights and performers.

HOUSING AND POVERTY WORKING GROUP

In 2016, under the leadership of **Pamela Phillips**, Senior Program Assistant, BCRW formed the Housing and Poverty Working Group. This project aims to challenge dominant narratives surrounding housing experiences of low-income residents and communities of color and to interrogate discriminatory practices and policies that foster housing insecurity, homelessness, and poverty. The group uses an anti-oppressive, resident-centered framework to engage and amplify the voices of residents who have been most marginalized by the housing system, with a primary focus on public housing communities.

Through collaborative workshops and research, the project examines social and economic policies, the material living conditions that residents navigate, and their impacts on resident's mental, physical, and spiritual well-being. The group also cultivates intentional spaces for residents to reclaim their own stories, foster connections, and explore the ways that housing policy has shaped their lives and communities.

Among its accomplishments in 2021-2022, the project collaborated with **Sydney L. Mosley Dances** to produce a multimedia dance installation, "What Does Purple Sound Like?" Working group members, Pamela Phillips and artist Ariana Allensworth were also an integral part of the planning committee for the interactive exhibition and multi-day symposium "Undesign the Redline @ Barnard" on November 19-20, 2021.

TRANSNATIONAL FEMINISMS

Transnational Feminisms is an initiative that draws upon BCRW's longstanding practice of joining scholarship and activism, in this instance, connecting the work of Barnard staff, faculty, and students with feminist scholars and activists around the world. The project has developed innovative curricula and methodologies of study in an age of global learning, and generates scholar-activist projects ranging from arts to direct service resources. Founded by former BCRW Associate Director **Catherine Sameh** (Associate Professor of Gender and Sexuality Studies, University of California, Irvine) and continued by succeeding Associate Director **Tami Navarro** (Assistant Professor of Pan-African Studies, Drew University), it is now led by BCRW Senior Associate Director **Miriam Neptune**.

Current Collaborations

This year, the Transnational Feminisms Initiative has focused on a partnership with **Haitian Women for Haitian Refugees (HWHR)**, a Brooklyn-based organization that has been working for thirty years to respond to the needs of Haitian refugees and immigrants fleeing persecution. The current partnership builds on public programming collaborations between BCRW and HWHR in 2012 and 2014.

BCRW and HWHR are currently working together on two public education and community resource projects. The first is a report entitled *Rezistans: Resisting Racism Against Haitian Refugees and Immigrants*, focusing on the origins and perpetuation of anti-Black immigration policy in the US. This report was written by **Jessica Coffrin-St. Julien** and **Helen Avery Campbell**, students in the NYU Law School Immigrant Rights Clinic, with an introduction and foreword by Haitian author **Edwidge Danticat** (BC '89), and project advising from **Ninaj Raoul**, Executive Director of HWHR. This report will be published and distributed with support from BCRW.

The second project will be a short "Know Your Rights" video. The video will be bilingual, in Kreyol and English, and designed to help refugees navigate asylum or formal immigration status after crossing the U.S./Mexico border without authorization. These videos will also be informative for advocates and all seeking a deeper understanding of the U.S. immigration system.

Miriam Neptune also worked on an ongoing collaboration between **We Are All Dominican** and the **Barnard College Digital Humanities Center** to translate and digitally publish *Nos Cambio La Vida/ Our Lives Transformed* (noscamb.io), an anthology of essays by Dominicans of Haitian descent edited by black feminist activist **Ana Belique**. The publication was featured in a keynote presentation at the Global Digital Humanities Symposium on March 23, 2022.

SOCIAL JUSTICE INITIATIVE

As a feminist center located within Barnard College, BCRW has pursued various avenues to leverage its resources to activists and scholar-activist collaborations, including research, infrastructural support, and fiscal sponsorship. Individuals and organizations face incredible difficulty sustaining their work when projects fall outside of funders' interests, timelines for progress, or means of evaluation. Furthermore, many groups for reasons of limited resources or political critiques cannot or do not register as 501(c)3 non-profits, thereby becoming excluded from traditional foundation support. BCRW joins other scholar-activist centers and non-traditional funders offering remedies to this problem.

In 2005, BCRW deepened its commitment to scholar-feminist praxis through a series of collaborative partnerships with activists, activist-scholars, and community-based organizations and coalitions in New York City and beyond. These partnerships provided crucial legitimacy for campaigns in their earliest stages, such as the campaign for a Domestic Workers' Bill of Rights in New York State spearheaded by the **National Domestic Workers Alliance** and **Domestic Workers United** in 2008 and signed into law by Governor David Paterson in 2010. Other collaborating organizations have included **Survived and Punished**, **Queers for Economic Justice**, **A Better Balance: The Work and Family Legal Center**, the **Catalyst Fund**, and the **New York Women's Foundation**.

In 2014, thanks to generous support from an anonymous donor, BCRW had the honor of awarding four two-year Activist Fellowships to **Katherine Acey** and **Amber Hollibaugh**, Senior Activist Fellows, and **Tourmaline** and **Dean Spade** (BC '97), Activist Fellows. Recognizing these four activists contributions to racial justice, economic justice, and queer and trans liberation, the fellowships supported these four activists to continue their work and collaborations outside non-profit formations. Their projects included intergenerational activist salons, activist-educational videos, activist convenings, and digital and print publications.

In 2016, building on the success of this project, BCRW was able to offer residencies with multi-year support in the form of fellowship funding, fiscal sponsorship, research and material support to activists, artists, and thinkers, **La Vaughn Belle**, **Mariame Kaba**, **Cara Page**, **Tarso Luís Ramos**, and **Dean Spade**, **Tourmaline**, and **Andrea J. Ritchie**. **Cara Page**, **Andrea J. Ritchie**, and **Mariame Kaba** continued as Activists- and Researchers-in-Residence during the 2021-2022 academic year.

Among the accomplishments of these residents, **Cara Page** formed a new project called *Changing Frequencies*, a Black, Queer, feminist, abolitionist organizing project that creates cultural-memory work to disrupt the violence that emanates from the Medical Industrial Complex (MIC). It amplifies and honors communal stories for the purpose of individual and collective healing, and building futures transformed from harm.

Changing Frequencies catalyzes local-to-global collaborations with healers, health practitioners, cultural workers and movement builders to build political power towards interrupting and dismantling the Medical Industrial Complex. Together they create community-centered installations that ignite action, collective mourning, and healing. BCRW continues its partnership with Page by serving as the fiscal sponsor for *Changing Frequencies*. Learn more at carapage.co

Mariame Kaba and **Andrea J. Ritchie** formed a new project called *Interrupting Criminalization: Research in Action*. The project aims to interrupt and end the growing criminalization and incarceration of women and LGBTQ people of color for criminalized acts related to public order, poverty, child welfare, drug use, survival and self-defense. The project pays special attention to the criminalization and incarceration of survivors of violence, seeking alternatives to incarceration and a reimagined horizon of safety.

BCRW had the honor of hosting *Interrupting Criminalization* from the project's co-founding by Ritchie and Kaba during their terms as Researchers-in-Residence until the end of 2021. *Interrupting Criminalization* is now a thriving and stand-alone organization. Learn more at interruptingcriminalization.com

BCRW has also been delighted to host **Ileana Jiménez**, a leader in the field of feminist and social justice education, while she has been engaged in research on intersectional feminist theory and its application in the K-12 classroom. Jiménez also taught "Gender, Sexuality, and School" in Barnard's Education Department in Spring 2022.

We look forward to continuing to build bridges of exchange between different sites of feminist knowledge, including work from artists, activists, cultural workers, policy makers, and educators.

MEET OUR RESEARCH ASSISTANTS

Student Research Assistants are an integral part of BCRW's community, providing crucial support to its social justice programming and events. In the 2021-22 academic year, six students worked with BCRW staff and collaborators on a range of projects. These projects include processing the new collection of archives from the Coalition of Women Prisoners, working with Activist-in-Residence Cara Page on the Healing Histories Project, assisting the Housing Working Group, creating a categorization system for *The Scholar and Feminist Online*, and captioning BCRW's online video for increased accessibility.



Nilu Cooper '23: This semester I have been working on the Healing Histories Project, a timeline of the history and evolution of the medical industrial complex. More specifically, my research pertains to the Covid-19 timeline, which tracks the global emergence of the virus as well as responses and resistance to the management of the pandemic within the United States. I've worked primarily with Susan Raffo and Cara Page, co-founders of the Healing Histories Project, to investigate the ways in which white supremacy, xenophobia, misogyny, ableism, economic injustice and conditional access to care continue to shape the state's responses to Covid-19. As a History and Gender Studies major, it has been extremely meaningful to orient my research toward these systems of oppression, and pursue stories and reporting that center those who have been most impacted by the pandemic. I've gained a deeper understanding of the gaps in mainstream coverage of the virus, and the necessity of actively seeking out voices from marginalized communities in order to grasp the ongoing, disproportionate toll of this pandemic.



Eve Glazier '23: For the past two semesters, I have been working in the Barnard Archives to process the collections of the New York Coalition for Women Prisoners, an organization formed in 1994 to organize against the distinct challenges faced by women entangled in the prison industrial complex. The CWP sunsetted their organization in 2021 and has generously donated their records to the Barnard Archives and Special Collections. I have been preparing the collection for folks like community organizers, students, and researchers to come and learn from the CWP's collective history. My work with this collection has generated important questions about the ways archives can function both as a carceral space that reinforces institutions of power rooted in colonialism, anti-Blackness, and capitalism; and also potentially as a liberatory site

for dismantling the hegemony of these systems, reclaiming narrative power, and practicing new ways of relating with the past. Working on this project while taking Professor Sarah Haley's class on Abolitionist Feminism has been incredibly generative in situating the CWP within a genealogy of anti-carceral feminist organizing and grappling with the possibility (or impossibility?) of an abolitionist archive. As someone committed to abolitionist organizing, I am deeply grateful for the wisdom I've gathered from engaging with the CWP's work and the narratives of its members—I am so excited for everyone to see the collection soon!



Anne Janowski '23: My research has specifically pertained to collecting data on major historical events that have shaped the legacy of public housing and its continual disinvestment within cities such as New York. I had the opportunity to meet with Pam Phillips and learn from her Changing the Narrative Public Housing website and timeline project. I've sought to investigate the intersection between the disinvestment in public housing projects and the continual oppression of marginalized communities by the powerful, wealthy State apparatus. With my interest in housing justice as a history major and collaborator on the Undesign the Redline project, this work has been especially impactful to me, raising important questions of how we can envision a society in which quality housing is affordable and accessible and safe for all of its tenants.



Kelsey Kitzke '23: This academic year I've been focused on developing and implementing a tagging system for past issues of the Scholar & Feminist for its upcoming website. My time has been spent reviewing all S&F issues and articles published over the past twenty years, summarizing common themes and topics across issues, and researching and discussing feminist terminology. I have loved spending time with so much amazing writing, seeing how the journal has grown over the course of its twenty years, and preparing it for an even more expansive future as a home for feminist scholarship.

With my interest in editing and publishing, I've loved being involved in the production of accessible digital scholarship. As an anthropology major and creative writer, I've especially loved reading the journal's multiple issues about Zora Neale Hurston (BC '28). Going forward, I hope to be further involved in the journal's ongoing production. I'm excited to see what more is to come for S&F Online!



Miska Lewis '24: This semester, I've been working with Hope Dector and more recently Miriam Neptune to caption previous BCRW event recordings. I love video making and editing and do both constantly, so getting to work with BCRW on a similar project is wonderful. It's been extremely inspiring to watch so many incredible speakers and presentations. In particular, I have been really touched by the events that have happened in remembrance of great poets, writers, or professors, such as Quandra Prettyman and June Jordan. This also has given me a peek into their writing that I might not otherwise have gotten. In the future, I hope to do more work on video production with BCRW, and maybe even film some things myself. I am an Anthropology major with a love for storytelling, and this project and my work at BCRW more generally has been right up my alley. I'm so grateful to be part of the community and get to work with such inspiring, driven people.

NEWS

In October, Senior Program Assistant **Pamela Phillips** participated in a conversation with **Akira Drake Rodriguez**, Assistant Professor at the University of Pennsylvania's Weitzman School of Design and author of *Diverging Space for Deviants: The Politics of Atlanta's Public Housing* (University of Georgia Press 2021). This event was part of the multi-day symposium **Undesign the Redline @ Barnard**, hosted by the Barnard-Columbia Urban Studies program and co-sponsored by the Barnard Library.

Former Associate Director **Tami Navarro** (Assistant Professor of Pan-African Studies, Drew University) published her first book, *Virgin Capital: Race, Gender, and Financialization in the US Virgin Islands* (SUNY Press) in November to much critical praise.

In March, Senior Program Assistant **Pamela Phillips** began collaborating with the National Public Housing Museum (NPHM) in Chicago to coordinate a series of summer workshops for residents of New York City Housing complexes across the five boroughs. The Museum is curating objects from public housing residents to tell a unique story about their lives and experience. The residents will write the labels for their artifacts with the guidance of **Audrey Petty**, author of *High Rise Stories*. These materials will be included in an online exhibit and the inaugural exhibit *History Lessons: Everyday Objects from the History*

of Public Housing at the National Public Housing Museum, to open in November 2023. This work emerged from relationships formed through BCRW's fall 2021 event, "We Keep Us Safe: Collective Care and Resilience in New York City Public Housing."

The Venice Biennale 2022 featured "Mary of Ill Fame," a short film directed by **Tourmaline** (BCRW Artist-in-Residence) and produced by BCRW

Che Gossett, Tina Campt (BCRW Director 2015-2018), Tourmaline, and Hope Dector (BCRW Creative Director) at the Venice Biennale 2022.



Creative Director Hope Dector and Nina McIntosh. The film reimagines the historic narrative of Mary Jones, a black trans woman living in Seneca Village, an autonomous New York City community of free Black and Irish immigrants located on the land occupied today by Central Park. Splicing between images of Jones in brutal confinement and in a gracious, picturesque Seneca Village home, Tourmaline builds a fantasy space of power, freedom, and pleasure that the actual Mary Jones deserved.

In May, Senior Associate Director Miriam Neptune, Term Assistant Professor of Urban Studies Mary Rocco and Barnard Library Exhibits Coordinator Vanessa Thill were awarded the Linda A. Bell Award for Collaborative Creativity and Excellence in Teaching in recognition of their work on the project *Undesign the Redline @ Barnard*. The award is given annually to “the group whose teaching efforts most embody Barnard Provost Linda Bell’s willingness to listen, experiment, and collaborate with others as well as her commitment to achieving academic excellence and innovation.”

“Title IX: Activism On and Off the Field,” an exhibition at the New York Historical Society on view from May 13–September 4, features videos from the series *Building Accountable Communities*, produced by Creative Director Hope Dector, former Researcher-in-Residence Mariame Kaba, and former Activist-in-Residence Dean Spade.

Miriam Neptune (BCRW Senior Associate Director) at the Undesign the Redline @ Barnard exhibit in fall 2021.



IN MEMORIAM

Quandra Prettyman (1933–2021) Professor of English, Barnard College

Born and raised in Baltimore, Maryland, Quandra Prettyman was the daughter of two school teachers. A curious, adventurous child, she saw the world as her playground. After studying history at Antioch College (1950–54) and English at the University of Michigan (1955–57), Quandra made New York City her home base: she worked in publishing and began teaching while initiating a lifetime of travel abroad, with regular trips to Amsterdam. Her welcoming apartment on the Upper West Side, in which every room was a library, showed her passion for making visible the parts of life buried in archives and books. Quandra herself was living history, often sharing stories of her friendships with luminaries like Coretta Scott King and James Baldwin and teaching newcomers the history of Black Barnard. Her home was a salon where gossip, knowledge, food, and drinks were served in abundance. It was also a haven for friends and students who needed a sudden place to stay or a shoulder to lean on.

Professor Prettyman joined the Barnard College Department of English in 1970. In addition to teaching writing, she created courses new to the College (and sometimes new to the field) such as The Harlem Renaissance; Slavery: the Woman's Experience; Black and White; Minority Women Writers in the US (Native American, African American, Latina, Asian American); Literature of the Great Migration; and Early African American Literature 1760–1890.

Quandra Prettyman, 1989



Even after Professor Prettyman's official "retirement," she continued teaching, offering "Explorations in Black Literature: 1760–1890," as recently as the fall of 2019. A poet since her college days, her work appears in Arnold Adoff's *The Poetry of Black America* (1973), among other venues. She edited *Out of Our Lives: A Selection of Contemporary Black Fiction* in 1975. Her lifelong interest in cookbooks and recipes led her to publish one of the earliest academic articles on African American Foodways, "Come Eat at My Table: Lives with Recipes," published by *Southern Quarterly* in 1992. In 2019, the Barnard Department of Africana Studies

created the Quandra Prettyman Prize, given to a graduating senior, who like Quandra, embodies intellectual curiosity, generosity of spirit, constant growth, and a belief in the generative power of community.

Professor Prettyman passed away on the morning of October 21, 2021. She is survived by her daughter, Johanna Stadler, her sister, Waltyn Prettyman, her stepchildren, Sean Yau-Smith and Michelle DiPalma, and numerous honorary grandchildren.



Janet Axelrod (1951-2021)
Barnard College Class of 1973

Janet Axelrod was a leader in the student movement at Barnard and a founding member of the Women's Center, as BCRW was first known. After Barnard, she went on to become the first staff member at the Haymarket People's Fund, an activist-governed foundation established in 1974 that continues to fund small-budget social justice and social change organizations in New England. Her later work at Lotus, an early software company, emphasized progressive corporate personnel policies, anti-racism, and alignment with the anti-apartheid movement. She worked with Blackside, a Black-owned documentary production company, and served as the Business Consultant on the award-winning series, *Eyes on the Prize*, which documented the history of the US civil rights movement. Over her long career, she served on numerous non-profit boards, including that of South Africa Partners, Grassroots International, and the Cambridge Public Library, whose board she chaired for more than two decades.

Axelrod was a featured speaker at the 40th anniversary celebration of the founding of the Barnard Center for Research on Women, a conference dedicated to the theme of Activism and the Academy: Celebrating 40 Years of Feminist Scholarship and Action in 2011, and she received the Millicent Carey McIntosh Award for Feminism from Barnard in 2013.

Her remarkable career as an activist and progressive philanthropist has been beautifully articulated in obituaries in the *Boston Globe* and *Wicked Local*, as well as tributes by Grassroots International and the Cambridge Public Library Foundation. Friends, comrades, and family members remember Janet's remarkable life at the online Janet Axelrod Archive.

Axelrod passed away on December 26, 2021, at the age of 70, surrounded by family and friends.

STAFF

Elizabeth Castelli, Director

Miriam Neptune, Senior Associate Director

Hope Dector, Creative Director

Avi Cummings, Program and Communications Director

Pam Phillips, Senior Program Assistant

Sophie Kreitzberg '19, Post-Baccalaureate Fellow

Research Assistants

Nilu Cooper '23

Eve Glazier '23

Anne Janowski '23

Kelsey Kitzke '23

Kayla LeGrand '22

Miska Lewis '24

THANK YOU

Thank you to our generous co-sponsors

Center for Critical Interdisciplinary Studies, Barnard College

Consortium of Studies in Race, Migration, and Sexuality, Dartmouth
College

Department of Africana Studies, Barnard College

Department of Women, Gender, and Sexuality Studies, Barnard
College

Digital Humanities Center, Barnard College

Office of the Vice President of Diversity, Equity, and Inclusion,
Barnard College

& the many generous individuals who have supported BCRW's work.

Special thanks to our collaborator, Word Up Community Bookshop/
Librería Comunitaria. Visit their shop at wordupbooks.com.

SUPPORT BCRW

Since 1971, BCRW has brought together scholars and activists, artists, and cultural workers committed to intersectional feminist analysis and transformative social change. From the beginning, our work has been supported by generous contributions from individuals, organizations, college and university sponsors, and foundations committed to intersectional feminist social change.

To donate online, visit barnard.edu/gift.

To donate by mail, send a check payable to Barnard College, with "BCRW" in the memo, to the address below:

**Barnard Center for Research on Women
Milstein Center, 6th Floor
Barnard College
40 Claremont Avenue
New York, NY 10027**

Please contact us for additional information.

Thank you for supporting BCRW.

BCRW

BARNARD CENTER FOR
RESEARCH ON WOMEN

bcrw.barnard.edu

Milstein Center, 6th Floor
40 Claremont Avenue, New York, NY 10027

Phone: 212.854.2067
Fax: 212.854.8294

Twitter: [@bcrwtweets](https://twitter.com/bcrwtweets)
Facebook: facebook.com/BCRW.feminism
Vimeo: vimeo.com/bcrw
Youtube: youtube.com/BCRWvideos