

VOLUME 4, ISSUE 2, SPRING 2012

inside



The Lebron-Wiggins-Pran Cultural Center, the Dean of Students Office, and the Office for Diversity and Multicultural Education present Inside newsmagazine



LEBRÓN-WIGGINS-PRAN CULTURAL CENTER'S MISSION

To serve better and retain students of color and international students, the Lebrón-Wiggins-Pran Cultural Center provides a range of programs and resources to support and promote the success of students of color and international students at Hampshire College.

Additionally, the center provides programs and resources to the larger campus community for engagement in issues related to race, culture, and under-representation, with the underlying goal to effect social change.

We enhance our longstanding commitment to community and social change by:

- providing and advocating for services, programs, and resources that assist international students and students of color for a successful transition to, matriculation at, and graduation from Hampshire College
- offering services, programs, and resources that foster academic success among international students and students of color
- ensuring a space for multicultural community building, individual expression, and the exchange of ideas
- fostering leadership skills for multicultural competence for students of color, international students, and multicultural student groups
- continually examining the fluidity of race, culture, and identity; specifically examining how race and culture intersect with other social identities and their impact on one's view of self and of the world
- serving as a campus partner in promoting multicultural competence through community engagement on topics related to race, culture, and under-representation.

Front cover top left: **Yaniris M. Fernandez** (*Associate Dean of Faculty*)

Top right: **Judith Flores Carmona** (*Mellon Postdoctoral Fellow in Critical Literacies and Pedagogy*)

Bottom left: **Diana Fernandez** (*Chief of Staff*)

Bottom right: **Madelaine Marquez** (*Coordinator of Education Studies and Staff Faculty Associate*)

FROM THE DIRECTOR'S DESK

Melissa Scheid Frantz,
Director of MISS (Multicultural & International Student Services)



Just a couple of hours ago I was surprised and delighted to see alum Julian Padilla (F04) walking up the stairs of the Cultural Center. A couple of weeks ago I was blessed to receive two separate visits from alumni: Cihan Tekay (F04) and J.D. Stokely Jackson (F07). Julian, Cihan and Stokely were all amazing, active leaders in the SOURCE community; and Cihan and Stokely both were student workers at the Cultural Center. Each cemented their impact on the Hampshire community, on the Cultural Center, and on my heart. We reminisced the good ole times, we caught up on the highlights of our professional and personal lives, we took photos for the Cultural Center Facebook page, and then exchanged tight hugs. They each told me how they are still deeply connected to so many Hampshire alumni, many whom were active participants in the SOURCE community as students.

Julian, Cihan, and Stokely's visits, albeit sadly brief but cherished, reminded me of the extensive history of student engagement with campus activism and the importance of it to stay alive from generation to generation. Their visits also underscored the incredible phenomenon where a former faculty house, now called the Cultural Center, can create an indescribable sense of belonging and community that starts at Hampshire and continues beyond. When I walk through the Cultural Center where my office sits, I can feel the layers of student strife, exhaustion, love, support, and effort of years past in the air. I can hear a faint echo of laughter, crying, and celebrating all at once. Photos, newspaper clippings, and videos exude only limited emotions of those moments in history; but at the same time are immensely important for institutionalizing narratives. Seeing their smiles, hearing their sense of pride in Hampshire and the Cultural Center, and listening to their sincere questions about the current students and SOURCE community all in person is a gift that I hold tight to my heart. I hope that current students and the campus at large can understand the weight in the value of honoring Hampshire's history of student activism, regardless if they are able to speak to alumni firsthand. As Hampshire community members, we each hold a responsibility to remember, reflect, and respond.

Visit the Cultural Center's "History/Publications" webpage to be reminded -- www.hampshire.edu/culturalcenter/16229.htm



2008 Action Awareness Week meeting with SOURCE students and administration (Cihan is in the back row, Julian in front).



SOURCE Community & Allies during 2008 Action Awareness Week (Stokely is in the middle.)

LETTERS FROM THE EDITORS

FAREWELL, for now.

The theme of the spring '12 issue is Wise Latinas. We asked students and staff to profile a Wise Latina on campus, and how her role – as a Wise Latina – is crucial to fostering a healthier collegial environment. We also include a powerful poem by Sofija K about the complexities around other people's perception of her racial identity. And a beautiful essay about Bedford-Stuyvesant written by Rachel Haas. This issue also features an interview with Associate Dean of Faculty Yaniris M. Fernandez, and introduces the Hampshire Community to the Cultural Center's new art mural.

This issue marks the end of my position as co-editor of Inside Newsmagazine. I have been so fortunate to be its first editor, but moreover fortunate that Melissa Scheid Frantz and the Cultural Center staff have entrusted me for so long to spearhead the publication of this magazine. A special thank you to Luis J. Vargas, the co-editor of Inside, as he has been magnificent in his ability to write compelling articles, and in soliciting compelling opinion pieces from students, staff, and faculty.

Lastly, I would like to thank everyone who has shared their experiences, and bare their souls in the pieces that they contribute. Your voices are important. And through your writing, my life has been enriched. I have become a better student, an active feminist, and a more socially and politically conscious person.

Kind regards,
Steven-Emmanuel Martinez
Co-Editor

MISSION & DISCLAIMER:

The mission of the Inside Newsmagazine is to ignite dialogue throughout the Hampshire community in relation to the issues that reflect students of color and international students, as well as larger issues that impact the Hampshire Community. It is important to recognize however, that although this publication is funded by the Cultural Center, it is not a SOURCE publication. Inside Newsmagazine welcomes the voices and perspectives of students on campus regardless of their ethnicity or race. Every article, story, or commentary published in this magazine is at the sole discretion of its writer; Inside Newsmagazine serves as the medium to facilitate those voices.

This Inside is thrilled to present the creative works and collective imaginings that, as Anastasia suggests, unites our individual experiences and aspirations to achieve a more purposeful future. This issue recognizes the year-long projects of some of our SOURCE members, as well as the work and experiences of the faculty and mentors that continue to shape our work.

We in the Cultural Center ask that before the semester is over, we all take a moment to reflect. Each time we look back at those memorable and not so memorable moments of the semester, we should always acknowledge that the work each student, staff person, and faculty member does here, and beyond, is worth praising.

With pleasure, the Cultural Center staff presents another Inside Newsmagazine that continues to bear witness to the work, experiences, and aspirations of some of the keenest members of the Hampshire community.

Luis J. Vargas
Co-Editor

EDITORS

Steven-Emmanuel Martinez
Luis J. Vargas

DESIGNER

Jiemin Liao



This Issue is in Memory of Jessica King-Young, Anas Maloul, and Tyler Rowland

THE CULTURAL CENTER'S *New Art Mural*

If you haven't seen it already, you should check out the new addition to the Cultural Center walls! In the fall, a small group of students from the SOURCE community, came together to discuss ideas for a new mural that would fill up some of the white blank spaces on the walls. After bouncing ideas around we decided on a mural that would tie the history of the CC and the SOURCE community with the present, and the future. We wanted to acknowledge that despite the struggles of this space and the students it serves, we are a family.

Like most plans, our plan changed along the way, but came out to be better than what most of us envisioned. I think it is important to note that none of us had ever done a mural and most had little painting experience, but we made it work. It was amazing to see the collaborators show up without much prompting and to watch individual ideas add up to a beautiful, inspiring, storytelling community mural. Along the process, we learned, shared, and created CC/SOURCE history.

Now let me tell you what the mural is about, in case you missed the unveiling. The sequence of pieces begins at the top of the stairs, with the overflowing jar of pebbles. These pebbles represent the story about former President Ralph Hexter and the SOURCE community. Students used pebbles to represent racist acts on campus, but the mural pebbles represent the moving on from these struggles, and essentially the community, unity, and hope that continues to evolve. For this reason, some of the pebbles have motivating and inspiring words written on them in various languages, whereas the others remain blank to maintain the past meaning of the pebbles. The blowing dandelions are for making a wish showing the aspirations that stem from our history. This image leads into the starry night piece to continue the theme of wishes and the shooting star connects our wishes for a more actively celebrated culture of diversity on campus. The Pangaea symbol of unity highlights where we stand in the present. The Pangaea symbol is surrounded by a quote from Marian Wright Edelman that reads: “We must not, in trying to think about how we can make a big difference, ignore the small daily difference we can make which, over time, add up to big differences that we often cannot foresee.” Our new mural is a look back into the differences made in and because of this space. It’s a look into how we as individuals and as a community can move our future forward.

Anastasia Ramirez



APRIL 16, 2012

DEAR JOHN HUPPENTHAL, ARIZONA SUPERINTENDENT OF PUBLIC INSTRUCTION,

My name is O.C. Gorman and I'm an "American," I'm a U.S. citizen and I'm an Arizonan. Like you, I am a Sun Devil, Arizona State University class of 2005. Like you, despite having grown up in overwhelming poverty, I graduated from high school and college. We both have very strong views of what education should be, and what and how our youth should learn. But here is where the similarities end.

I am a proud member of the **Diné** (Navajo) tribe and grew up on the Navajo Reservation in northern Arizona. As an educated woman of color, I struggle with accepting this "American" identity that's been forced upon me and into my head by public schools for the entirety of my educational experience, without consideration of the complex and devastating history of Indigenous people and the United States government. Please understand that due to the GAPING HOLE in their education I, without choice, have been made responsible for teaching the Indigenous perspective of U.S. history to the people I interact with, the people I live with, and the people I work with. Without choice, I have been the specimen for others to study and prod. Without choice, I have been THE example of what it is to be an Indigenous person.

I have NEVER been able to take for granted that the history of people of color, Indigenous or otherwise, is common knowledge or fundamental to primary and secondary education.



THIS IS A PROBLEM. And that is why today I chose to write this letter to you in opposition to your now infamous "Ethnic Studies Ban," HB 2281, now ARS §§ 15-111 and 15-112.

These days when I think of my home state, my homelands, I think of you and the PROBLEM that you are perpetuating; the PROBLEM that you have worked tirelessly to promote. I've been bombarded with your face, your name, and your voice since I first heard of the ban in January of this year, and now you will be bombarded with mine.

First, let's make sure we are on the same page. The history of these lands (now referred to as North, Central, and South America) and the people of these lands began prior to First Contact and their now infamous "discovery" by glorified European tourists. These histories and peoples continue. We are enduring, and we are all struggling to survive colonization. We are still here.

Your ban of ethnic studies attempts to sanitize the complex history of genocide, censorship, and depredation that has left people of color in the "Americas," to this day, traumatized in every regard, marginalized, under-represented and oppressed. To your chagrin, this history cannot be erased. This history cannot be hidden. This history is something I wear EVERYDAY; I wear it in my brown skin, my brown eyes and my black hair.

You have said that education should not be racialized, but you must realize that by systemically banning the narrative of racism and damaging effects of imperialism you are de facto racializing the education of these young minds. You continue the narrative of oppression. You have outlawed our history, heritage, culture and ancestry. You have denied these young people their whole selves. You have denied white Americans the opportunity for a genuine and holistic education. They too end up with a GAPING HOLE and are at risk of filling this hole with fear of "the other" with the risk of manifesting in un/intentional racist acts. Students of color and white students alike will suffer academically, emotionally, intellectually, culturally, and socially for their ignorance. You are robbing all Arizona students their right to education and their indivisible right to the truth.

I know you're scared of the word "revolution"—I've watched your interviews online several times. You're scared of violence and of losing control, you're scared that we, the indigenous people of Arizona and the Americas, are going to hurt you, steal from you, that we'll identify with scary historical figures, and etcetera. Now when I see your face, I see a huge red stamp of **FEAR** over it.

I feel for you, I really do. Your fear is real, not because it's valid, but because fear is real. I know, because I am afraid too. I am afraid that you will never acknowledge your privilege and your role in the narrative of oppression and that you will continue to cope with this fear by stealing and smothering. There's a prescription for your fear and that is education. I write this letter today not only as an Indigenous person, but as an educator. Having worked in higher education since my graduation from ASU, I can say that without a doubt the most effective educators are people who recognize the limits of their comprehension and continue to seek knowledge. I urge you to read the books that were banned (because, yes, books taken out of schools are in effect prohibited). I urge you to reach out to students of color to hear their stories, to hear their truths. I urge you to question your history and knowledge. Your fear will be your burden for as long as you refuse to see, hear, know and include us.

In the meantime, I am here and I will keep you in my prayers. I will pray that one day in the near future you understand how dangerous and harmful your attitude and actions are. I pray that one day you are brave enough to face your fears head on, and take it upon yourself to learn the truths that these students are banned from learning. I pray that one day you understand the damage and destruction you leave in the wake of your self-righteousness. I pray that one day you do not fear us,

but love us as we struggle to love you for all the pain you've caused. I pray that one day you can privately and publicly reconcile your racism and xenophobia and you can learn how to be a white ally to students of color. I pray that you make right all the wrong you've done. I pray that one day your constituents see you for what you are and forgive you for the path you've lead them down. I pray that you will be able to carry the burden and shame of your cowardice as you learn the wrong you've committed. I hope you come to terms with your privilege as a white man (with a poor upbringing or not) that you are the one that gets to say what is American and who is American but we cannot.

I know that I must help my prayers along, so I've left a message and my phone number with your assistant. I would love to speak with you, not at you. Furthermore, today I made a recurring donation to Saveethnicstudies.org and I have begun reading Paulo Freire's great work Pedagogy of the Oppressed.

It's easy to disregard the lived experiences of people whom you do not know, so I hope that one of these days you call me back.

In solidarity with Tucson Unified School District's Mexican American Studies program,
O.C. Gorman
Amherst, Massachusetts

O.C. Gorman is the Assistant Director of Multicultural and International Student Services housed in the Lebrón-Wiggins-Pran Cultural Center at Hampshire College. For more information on ARS 15-111-112 please visit SaveEthnicStudies.org. If you would like to contact John Huppenthal find his contact information here: <http://www.azed.gov/about-ade/contact/>.

GEO

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f: 413.559.6173	Info Session
geo@hampshire.edu	Thursdays @ 4pm
geo.hampshire.edu	Merrill Living Room

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SPLIT

by Sofija K



You question me every time I speak
Asking where my accents from
Now knowing which box to place me in
she looks like them
But talks like them
Where do we put her? I don't think it's that easy
you see,
through my ancestry
I come from both the
warmest and coldest places
where ones specific food is made from
potatoes and another from platanos
So I stand in the equator
jumping from one place to another
as a lost straggler
Trying to find my own place
I reside in one of the most diverse
places in the world
But look closely and you'll see
the division between neighborhoods
one block you find yourself in a tricky situation
but turn the corner and now you can see another day of light
Now you can breath because your identity
isn't questioned
one day one day one day
you wont question me
wont question my identity
I've struggled with myself
Am I not white enough?
Am I not Latina enough?
Am I not human enough?
You tell me
Because I'm going to continue speaking the way I do
just to confuse you
because no matter how hard you box me in
for your own understanding
of the world
I'll continue balancing on the equator
fulfilling my knowledge with my
split experience.

VIVIENDO ENTRE LA HERIDA ABIERTA



-- A DIV III INSTALLATION BY LETICIA

"Female rasquachismo defies the cultural identity imposed by Anglo Americans and defies the restrictive gender identity imposed by the Chicano Culture. In the work of Xicana artists, techniques of subversion play with traditional imagery and cultural material, and together they characterize domesticana."
-- Amalia Mesa-Bains

I've created this space to honor and recognize the historias mujeristas of la frontera/the borderlands. A space of friction and contradiction, pero with a rich culture weaved together by myths, (her)stories and legends. Muchisimas gracias to cada muxer in Tejas and California who has inspired this installation - especialmente las que hemos olvidado por la guerra estratégica entre la frontera// especially those who we have forgotten during the strategic war between the U.S/Mexico Border.

Siempre en lucha con todo mi corazón, *Leticia Contreras*



WISE LATINA: MADELAINE MARQUEZ

Coordinator of Education Studies and Staff Faculty Associate

I met Maddie Marquez over 10 years ago. Since the moment that I met Maddie she has always made me feel welcomed at Hampshire College. Maddie made sure I was prepared to start my first year at Hampshire by staying in touch with me the summer before I started Hampshire. I come from a hard working immigrant family and although my family scarified a lot for me to get an education they were not familiar with the higher education system in the United States. Maddie understood that as a first generation college student I needed support around navigating the higher education system specially my first year.



As the Director of the James Baldwin Scholarship Program, Maddie has been a great mentor to me. Although, Maddie was not my official advisor, she was crucial to my success at Hampshire. During my James Baldwin Scholar year, Maddie connected me with individuals and offices that can provide me with great resources during my undergraduate studies. I remember stopping by Maddie's office and no matter how busy she was, she always found the time to check in with me and made sure I was doing well. Maddie is one of those people that when she asks you – How are you? She really means it. Our meetings were always helpful and challenging. Maddie always supported me while at the same time she challenged me to gain new perspectives. At the end of our meetings I would always have a to-do list, of things to read, people to connect with.

While I was at Hampshire I studied Latin@/Latin American Studies and Education. Maddie was a great resource in terms of guiding my Divisional studies. Anyone that knows Maddie knows that she is the kind of person who is really well connected in the community and she loves connecting people. One of the things that I admire about Maddie is her commitment to her students. Maddie works tirelessly to make sure her students are successful and are exposed to an unlimited number of opportunities.

Her commitment to her work, and the dedication she shows to her students has made her one of the Wisest Latinas I know.

Karina Fernandez
Educational Outreach Coordinator

The core of Diana's role on campus is to build relationship between the president's office and the campus community. As chief of staff at Hampshire College, Diana is involved with many, many different events and aspects of campus. Diana regularly interacts with dignitaries, such as the Dali Lama, and with regular folks such as myself. From my perspective, Diana is one of the most connected people on campus...she KNOWS what is going on! She has terrific relationships with faculty, staff and students that have been built through Diana's amazing manner of reaching out to others. She is a terrific listener and supporter!

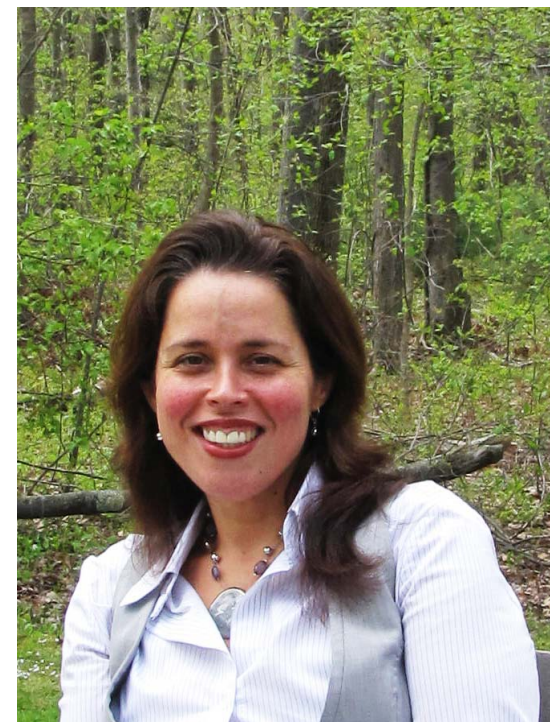
I have many stories that I can share about Diana's influence on campus but I will focus on this past October and the snowstorm that caused Hampshire to evacuate all on campus students since this event gives a nice illustration of the depth of Diana's devotion to Hampshire and the overall student experience.

The day after the October blizzard, Diana, as a member of the emergency response team, was on campus early and eager to assist in any way. Diana's duties were many but I would like to focus on her eagerness to buy toiletries for our students who were

WISE LATINA: DIANA FERNANDEZ

Chief of Staff

moved to Mount Holyoke. Diana bought many different products that would be appropriate for all of students housed in the field house. Shampoo bottles for all types of hair were made available because Diana thinks of all aspects of the student experience.



Another task that resulted from the snowstorm was our desire to provide students with gift cards to replenish food that was discarded of during the evacuation. Diana went store to store and purchased thousands of dollars of cards; so many, that she often had to answer the probing questions of store management inquiring why she would need that many cards! When Diana tells the stories, she is comical! I will say nothing stopped Diana from buying these cards for our students who were returning to campus.

Overall, Diana is a woman who cares deeply. Every interaction she has with another matters to her. I have valued working with her through some very difficult circumstances on campus, circumstances that played out very well because of the partnership between the president's office and the dean of students' office. Hampshire College is a better place because Diana Fernandez and how much she cares for all community members. Thank you Diana!!

Dawn Ellinwood
Dean of Students



WISE LATINA: JUDITH FLORES CARMONA

Mellon Postdoctoral Fellow in Critical Literacies and Pedagogy

Judith Carmona has been a very influential person in the Hampshire Community. She has taught classes that change your perceptions of the role of personal testimonio and storytelling in academia as a strong tool to strengthen and support statistical data. Judith also highlights the importance of education in the home and education through community, things that students and educators often forget or look over. In addition to teaching classes that highlight Latin@ identity, she has taken time to serve on many Division II and III committees as chair and member, adding her scholarship and personal experience to guide her students. Judith has taken a special interest in not only the Hampshire Community but the surrounding Latin@ community. She helped found the group, "People of Color Telling Testimonios", a student group that allows students to use testimonio to express their experiences throughout their educational trajectory and their lives. Judith has been a great asset, not only academically but personally. As a Latina professor who has gone through education at predominately white institutions, she provides support to student of color population. Many of the younger students at Hampshire have expressed interest in taking her course only to be disappointed to hear

that she will no longer be here at Hampshire. Judith has influenced my education greatly, opening my eyes to aspects I would have not thought of otherwise. She has helped shape my Division III into what it is today, encouraging me to think outside the box and really use personal stories to balance out statistical data. Judith is an essential part of the Hampshire College community not only for the students of color but for the student body as a whole. Through her Latin@ identity classes she shares the multicultural perspective of the largest growing minority group in the nation, making it easy to understand and always answering questions that students have. She encourages individual work, allowing students to work on what they want, how they want, and offering support along the way.

Judith will be missed next semester. She's a Wise Latina that inspired a generation of Latin@ students to use their own wisdom in service of their community.

Geovanny Manrique Interiano
Student



WISE LATINA: YANIRIS M. FERNANDEZ

Her role as Associate Dean of Faculty makes Yaniris M. Fernandez one of the highest-ranking Latinas in the Hampshire administration. In this interview, she talks about her role in the process of selecting new faculty, her decision to pursue higher education, and the Wise Latinas who have inspired her to be the Wise Latina she is today.

Interviewed by Steven Martinez

SM: How would you define a Wise Latina?

YF: You have to have leadership, but leadership not in the traditional sense. You can be a leader in your family. You can be a matriarch in your own family and be making wise decisions. So when I say leadership I don't mean it in the traditional sense, I mean it in a non-traditional sense. A Wise Latina can be a leader in a family, community, at an institution, at your workplace. You have to be assertive, strong, and you have to be confident. I'm thinking about my mother, who happens to have a 4th grade education. She was the leader of our family and had very strong values. You have to have core values, and while she wasn't educated, she knew that what my sister and I needed, in order to be successful in this world, was an education. She always used the example that "if you want to do the work that I'm doing then you don't have to go to school, but if you don't want to be working in a factory then you have to get an education."

SM: Can you name some Wise Latinas who have inspired you?

YF: My mom definitely. I think that the struggles that my mom, my grandmother, my aunts, and my mother-in-law have gone through during their life have shaped me into the person that I am today. They were really hard workers. They were farm workers and came to NY and became factory workers. They had very strong values and those are the things that I'm trying to instill in my children.

SM: Why did you decide to get into higher education?

YF: Higher education is something that my parents always pushed. My mother thought that getting a high school education was probably the highest we could ever do. We went to a college preparatory high school and college was always in the conversations. I had neighbors of mine who had gone to college, and who were always pushing my sister and I to continue our education. Continuing education, but also not staying in the city, but going away to experience it all. And, of course, back then you needed to have a college education to move forward. Now, it's more so and sometimes college is not enough.

SM: How do you and your sister Diana Fernandez (President's Chief of Staff) balance the personal and professional?

YF: I can tell you that most of the time that when we're here, we're discussing professional stuff. There are days, sometimes a few weeks, can go by without me seeing her. And we're down the hall from each other. The way we balance that out is, that there are people who don't know that we're related, because we try to keep it professional.

SM: How did you and your sister end up here at Hampshire College?

YF: I was here first. I started working at the President's Office in 1995. In 1998 I moved to the Dean of Faculty office. In September 1999 my sister wanted to move into the area, so she interviewed at the President's Office for my previous position. She started working the day after my first-born was born. And instead of saying, "Welcome to your new job," everyone was saying, "How's your nephew? How's your sister doing?" (Laughing)

SM: Do you think that we need to continue to move forward and organize a more actively anti-racist campus?

YF: I think the students always have the right to organize on an issue. If the students feel very strongly about it they're going to be committed to whatever they're protesting or bringing forward to the administration. There are always two sides to the story and while a group may be passionate about the issue; they may not get all the facts straight. I'm not saying that we shouldn't continue to protest, but what I wish someone would do is be really organized and get the perspective of those who are not particularly a proponent of your argument. I think that that would make the protest more substantiated.

SM: Next fall we're facing a huge deficit of faculty of color.

YF: How do you know we're facing a deficit?

SM: Judith Carmona is leaving, McKinley Milton is leaving, Carlos McBride is leaving, Chris Tinson is going on sabbatical, Will Ryan who has a huge cohort of students of color in his classroom, is going on sabbatical.

YF: What you have to look at is, who are the people that are leaving? How many of those people are regular faculty? And how many people were hired to fill in for people who were on sabbatical this year? So those are the types of questions that one needs to ask.

SM: But don't you think it's valid for students to be upset about the amount of faculty of color leaving next semester?

YF: I can understand wanting to have faculty that are like you at an institution, or who you can identify with. But, again, with the checking of the facts, there are faculty that are hired on a one year term to fill in for faculty on sabbatical. I think what the students need to do is be active on new regular searches that will be taking place next year and advocate for a diverse pool as possible.

SM: Is there any incoming faculty of color? You know, I won't be here next semester, but it really is troubling...

YF: It depends on how you look at faculty of color. How are you defining faculty of color?

SM: Anyone who doesn't identify as Caucasian or white Hispanic.

YF: We have five new hires in regular positions this year. Out of the five, I know three are faculty of color.

SM: That's actually pretty good.

YF: That's why I'm asking how do you define faculty of color, because there's domestic of color and international. Two of these positions are domestic, and one is international. These are regular positions.

SM: Are the visiting professors not applying for regular positions?

YF: They could, but they have to go through the process.

SM: Is the recruiting process confidential?

YF: All searches have an affirmative action plan. We try to advertise in places that we know we'll get a diverse pool of candidates. Madelaine Marquez (Hampshire College's Affirmative Action Officer) is brought into the process before it begins and after the finalists have come to campus, and when the committee wants to make a decision they always ask her for approval of the hire.

SM: How do you fit into the process?

YF: I meet with the candidates. I talk to them about benefits and salary. I usually talk to the school deans and let them know what my feelings are with respect to each candidate. I don't necessarily talk about what their academic interests are. That's usually handled by the search committee. I give them an opportunity to ask questions. It gives them an opportunity to get to know the institution better.

SM: Do you think that any of our college presidents have really pushed for a more diverse campus?

YF: I think Gregory Prince, absolutely. He started the James Baldwin program in 1992. He was really pro-diverse student body, and diverse faculty. Aaron Berman pushed for a more diverse campus as well. He had several opportunity hires during his tenure as Dean of Faculty.

SM: Do you see yourself here until your retirement?

YF: I don't know. I would like to say yes, but the position that I'm in now, if I want to continue growing, I don't think I can do it at Hampshire. I think I've reached my limit as to where I can go. Unless, an opportunity comes up.... The natural next step up is Dean of Faculty, but the faculty here at Hampshire prefers to have a Dean of Faculty who has been a faculty member. I've taught (at other colleges and universities), but haven't

done so since I started a family. I don't want to sacrifice a full-time job, and teach while raising a young family, I think one of them would suffer.

SM: What have you taught?

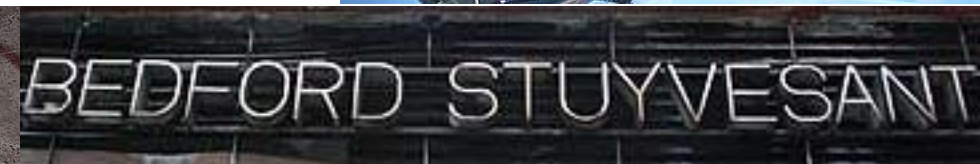
YF: I've taught beginning math courses at Greenfield Community College, I've taught at the University of Puerto Rico, and I've taught math and diversity courses at UMass. I held an administration position while I taught at UMass, but I didn't have children at the time. I haven't taught since 1999.

SM: If you were to pitch Hampshire, what would be your case for the college?

YF: It's a space where you can really be creative about your education. If you're a student that wants to combine areas that are in general are traditionally not combined, you can do so at Hampshire. You don't have those barriers that you have in traditional institutions. I think the faculty are committed to students, and the staff are committed to students. If you want to have an education that really goes outside the box, I think Hampshire is the place to do it.

BEDSTUY: FREE OF CHARGE

by Rachel Haas



Sitting while the ladies walk and congeal into pre-determined clusters of talk. Banter back-and-forth with an old tinge of jazz and wrapped in rap, a modern imbalance of nostalgia and real time. A perch like the pigeons, which allows for the violation of some common understanding, urging one not to stare nor inquire- seated and defiant in a shameless guise- but only a white girl from the Boston sub-urban sector in Bed Stuy, Brooklyn. Immobile in an alien world, ass imprinted with a seven-minute cigarette break on the grated escape.

Two stories up the white cinder-block building, aged with something akin to the beach-chair crew- an elderly collective of eight regulars, the dark, male senior participants who rest daily in their beach recliners playing with vices, hounds as they name themselves, parked at the base of the building on Throop. Wrinkled, beer stained and darker with age, made simply more beautiful by virtue of interest- both building and man, some edifying paradigm

of the urban design. A rot-iron pedestal, rusting and probably ineffective at this point, a structure with intent to save lives, or used to drop your trash into the miniscule and already cracked trash-cans below- some gravity promoted basketball variation. It is the escape from a stuffy apartment when Matt is cooking chicken as though he were on television, or Josh is writing and needs peace, or when the guest needs a cigarette to reflect. It is an excuse to mask the Brooklyn o-zone and mistake it for fresh air, and it is an excuse to stare at the habitat so foreign to a suburban visitor- or a child whose ignorance's are immediately displayed and marked on her forehead, intensified with every expression of inquiry.



civil liberties & public policy

Civil Liberties and Public Policy

Building the Movement for Reproductive Freedom

CLPP Student Group

Activists from the Five Colleges and broader community meet weekly to develop organizing skills for reproductive and social justice. Group members facilitate Reproductive Justice trainings for the community, and are the driving force behind our annual activist conference, *From Abortion Rights to Social Justice: Building the Movement for Reproductive Freedom*. Come join us!



2011 RRASC interns were recognized at a celebration dinner in the fall.



Marianna Luna 10F (2011 RRASC intern at Third Wave Foundation) and student group committee co-chair Sara Berk 09F spoke at the 2012 conference.

Reproductive Rights Activist Service Corps (RRASC)

Our paid summer internship program places students from western Massachusetts colleges with reproductive rights and social justice organizations throughout the U.S. Applications due February 2013.

Find out about all our programs at

<http://clpp.hampshire.edu>

**

Seated on the C-line en route to the apartment from Manhattan with a backpack and a sleeping bag in tow, a visitor waits apprehensively for the Kingston-Throop stop, never quite sure whether if she took the right train. Eyes wander, but this is not the Boston she grew up with, it is New York and eye contact is more of a violation than a passive interaction and the unspoken rule says, "back the fuck off," and aggressively returns glares. It is not an assumption, or a grand exaggeration of the truth from the perspective of a foreigner, or the Bostonian- this is the reality, because she will keep doing it unintentionally until someone barks. Saved by the bell and the stop is announced, the train moves to a halt and everyone waiting files off.

The nighttime is unsolved, it is intensified and loud- fast paced and hazy with cars moving too fast and dominated by the male element.

Street level and things are weird. It is ten o'clock p.m. and there are taxis that look like cop cars wait on corners where groups of people gather and exchange hands, cigarettes or looks. The visitor stops to light a cigarette and makes a phone call to her destination, they tell her to not walk on the left side of Throop on the way down to the apartment. Saturday Night Fever blasts the bass from 'souped' up tin-can cars and fuzz alarms scream, careening around corners to attend to something. As she walks, condoms are dropped on the sidewalk to make a bread crumb trail to any door on the block and voices from dark stoops ask for a butt, or a light, or some warm coinage from the pockets of a poor college student- impoverished compared to what, and she feels the slap on her own hand. It was never Kansas, but where ever we are is not Manhattan, it is not Boston, or Needham, or a cozy campus in Western Massachusetts.

A block away from the mock-marble apartment building, a corner store advertises basic junk food, cigarettes, and eggs. The foreigner goes inside and puts her dinner on the counter. The cashier laughs while he is ringing up a buck fifty, "You just move here, girl?" Laughter from both parties- but, no, just visiting friends. Laughter from his side, because she is serious, "Yeah, I thought so. Sweetness, you should run on home-" Handing over the bag of chips, the door, the night and the absence of the overly grimy florescent lighting of the shop swallowed the 'Sweetness' into the streets of an unknown walk. A nighttime world of a neighborhood tainted by movie scenes of gang boys with their cuts and colors and painted street-crawlers. Whether or not this is a reality, the apartment sounded ideal, and she heeded the clerk's advice as best she could- Boston was a far way away.

Five-fifty Throop Street is not much of a 'hood' by cliché definition, but for the visitor's hosts, this was a far cry from the Jewish haven of the Greater Boston suburbs. A place rich in mural graffiti art, a Biggie memorial down the way, and a series of cracked out neighbors. It is a place for rich observation for those who hail from out of town, but it is a realm in which one does not poke their oblivious and curious heads into other peoples' business. Staring is not caring, and it should be assumed that the bark not worse than the bite, the assumption should always be equivalence and curiosity will kill the cat who looses his head.

But there is a place where the view is removed enough to go unnoticed, a respite amidst the chaotic world inside a cramped, low-rent apartment and the sidewalk life. The fire escape, only a window lift and curtain shift away. Cold and rusted and intimate, black and blue to such a point that it blends into the nighttime, the smoky air. The fire escape, where seven minutes of burning time allows for the perpetuation of some romantic and grungy view of the city, the neighborhood, our lives- allowing such a screen for the display of the literal ebbs and flows of the human behavior. The nighttime is unsolved, it is intensified and loud- fast paced and hazy with cars moving too fast and dominated by the male element. We hear stories that ward of gentrification and paint an awful picture, however filled with life the moment may really be; but in the opposing twelve hours- in the daylight, so familiar and charming, women collect with their children after church on the Sunday morning stoop steps, dog walkers and shop keepers welcome the business day or some glaring city sun. The sound is different, the light, the time and the voice are different and from the looming catwalk of ethereal power, or maybe more humbly a sanctuary for the foreigner, the lonely, the view of the real-life 'show' is the most beautiful performance in New York. Free of charge. Protected from the previously established and unalterable notions we have- she had- safe from the shit and the ash and the hazardous bikes on the sidewalks, there is a trip to be had in being the voyeur. An unadulterated joy in peeking in everything, anonymously- the escape is the perpetuation of all urban attributes, and it ignites something in the self-alienated foreigner. It ignites something in the feel of the borough, the neighborhood, the community and there is emotion, and there is sight beyond that which we keep to ourselves on the subway.

**

The same clerk walks back to his apartment while the visitor smokes with one of her hosts a couple of stories up. By chance, while several cars pass and other pedestrians knock shoulders, he looks up and looks until he recognizes her face. He laughs, nods and proceeds, shaking his head while he walks, well aware of the fact that the three of them had shared a rare moment of the mutual violation of an intimate look in. One, a man in meditation following a day of hard work, on his feet and ringing up useless and seemingly essential trinkets of processed crap. The other, a long separated pair of friends, reconnecting in their private space, hanging above the most public of streets- but eyes met, the moment was enjoyed and the example was set. This was the perch of a passive observer, for the creative mind too interested in everyone else's.

In the morning, the one-night veteran meets the clerk at the corner store to buy pancake mix and a carton of eggs. He chuckles and calls her champ as she recounts watching the across the street neighbor from the fire escape putting a cat in a trash can, which he promptly brought back into his apartment building. He says he's seen it before and raps an eloquent anecdote about him and his baby daughter during their nightly moments of fresh air, together, on their fire escape. Him, holding her, cherishing her and simultaneously watching a series of cop cars running after a fleeing buddy, or watching subtle narcotic exchanges from the limbs of a concrete tree, or singing her to sleep while the homeless jazz-rat plays his saxophone on the streets below when he thinks no one else is listening. Nothing but a jovial look and tears in his eyes, the clerk sends her off, back to her perch, telling her to enjoy the idea of being above violation or fear, suspended above the crime or the nightly vexations and temptations. "Run on home, girl, Boston misses you."



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She was confused for a while, and thus could only make little bits of progress at a time. That is, it was more so that she felt that taking a certain direction was progress, while when she did this other things came crashing down around her...and then it would be very still and silent again, as if death was ominously close, as if these sudden disasters in her life suggested death was about to occur. However, she would feel that some form of wisdom would come upon her, and although wisdom was just a set of knowledges and words, that is, simply something that could clarify her world, she always felt that behind it somewhere there was a tinge of love, as if someone who cared for her but who she had forgotten was now coming alive in the form of wise words and ideas. And although she always had wisdom and guile in mind, sometimes she would be more aware of that warm love, and she would feel it pierce through her general direction and reveal how deeper down she was in fact thriving with energy, beyond wisdom, so much so that she wasn't even ready for love when one got right down to it, that the love of forgotten ones simply revealed what it couldn't grasp. Yet, even when her depth was revealed in this way, she tried very hard to show her gratitude, even when life had been reduced to its bones, but even so, what she gave back seemed superficial, for it was always influenced by her own energetic flow, the will always came first. It was like a child's attempt at reflecting love, for it was more concerned with the act, and how it would appear, than what it contained.

Suddenly there would be moments of very great and violent upheaval. Although at the surface level of things she would still appear intact, she would slowly be disintegrating and perhaps being too hurried and frantic, as if aware of what was approaching, although knowing that no matter how much she anticipated it and tried to know about it, the experience of it would still be completely baffling. She would feel the harshness of this new reality, which completely engulfed and overwhelmed her. Yet, at these harsh moments, she felt that death receded away and rather her life permeated everything, and also become more than life, as it could be, in just its materiality and not in her actions or anything, that is, just in her presence as alive, soothing and relaxing...what was a period of great

HER ENERGY

by Saugat Bhattarai



rather like an adventure, as she immediately encountered something far more painful: the return of normalcy, and what swept away her feet and celebrated her life for what it was, that is the silent, never ending celebration of life while living and breathing itself, the celebration in normalcy. A period of stalling and steadiness, a lack of progress, but a victory for dancing, and a period of effervescence.

After these intense, cold and interesting periods, she would look around and suddenly realize that she had a lot of friends. Like her, these were also fragile and foolhardy, and easily persuaded because they were eager. As much as they were eager to be with her, and to dance when she felt like singing, some would leave her and go elsewhere, for her, they seemed to be content with being only memories in her head. It was as if they provided photographs of themselves with her and then they went away. She didn't feel any hard feelings towards them, but she couldn't help but thinking whether her own energy, her drive and vitality towards life hadn't left them behind. She felt how self-knowledge was a deep, deep hole, it was never ending... and no matter how close she felt towards her friends they weren't more than those things

that moved when she moved, that laughed as she laughed, like her reflection. How she was a deep, dark hole, always only a possibility of knowledge but something she dared not explore for too long, but once in a while, while her friends were distracted in dancing, she would only check herself, only for a brief moment, but even then everything else would fall away and suddenly she would be a changed woman... And like this highly influential hole were those big events in her life where she would leave a whole set of friends behind... in her mind and in hope they were still dancing by her energy and love, now more slowly and growing tired, growing old themselves... but after that abandoning each new friend she made ached her more.

But whereas previously she had one aim and one dream, and all her energy and her mysterious drive seemed to be towards that, later she realized that her dreams and aims themselves were multiplying and that in having all these different interests she

could make diverse friends and experiences in her life a diverse set of events. She would be focused somewhere else when suddenly a dream she had long forgotten would pull her back, or she would suddenly lose a little bit of value somewhere and surprisingly the ache would last quite long. And as these interests were multiplying, there was also a fear growing in her that she wouldn't be able to manage all this, that she would suddenly explode and be a mess. This was now always a possibility, but all the time her energy continued, somehow the unpredictability never got frightening, never really too extreme... as if somehow she had never really been a child, even though now, more so ever than before, she was starting to feel that perhaps she was not in control...

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founded 1986

What is PopDev?

Hi, *Inside* readers! My name is Courtney Hooks, F'07 and I'm the 2011-2012 PopDev Alumni Fellow. I'm here to answer the question, "What is PopDev?"

The Population & Development Program (PopDev) works at the intersection of reproductive freedom, environmental justice and peace.

For 25 years, we've collaborated to build spaces where movements come together. We create activist tools, publications, and educational resources for organizers, students, policymakers, and journalists.

In collaboration with partners from the Global North and Global South, we challenge the divisive belief that 'overpopulation' causes environmental degradation, hunger, conflict, and migration; and center the political conversation on social, economic, gender, and racial inequalities at the root of social problems. In so doing, we help pave the way for new solidarities and transformational politics and policies.

What do we do?

Political Writing Internship:

We help students from Hampshire and the Five College community who participate in our internship program develop their research and political writing skills. Interns have access to training opportunities, in-depth writing guidance and personal mentorship, and author articles for our blog.

Classes:

Recent PopDev classes include:

1. Environmental Justice on Native American Land,
2. Interrogating Fear: Bioterrors, the Environment, and the Construction of Threats and
3. Framing Climate Change: Race, Gender, Inequality, and the Future of the Environment



Events:

- Last year we organized the national premiere of *A Woman's Womb*, a documentary about the coerced and forced sterilization of over 300,000 Quechua women and men, carried out by the Peruvian government under the sanction of USAID (a U.S. government operated international aid agency). We brought the filmmaker, Mathilda Damoiseil to Hampshire campus and facilitated a community discussion, as part of our *Celebrating Indigenous Resistance to Conquest* film series.

- In collaboration with DIG Indigenous Students Group, we organize the annual fall film series challenging people to re-think the Columbus narrative and the colonized lands that we live on.
- In February we organized the *Sovereignty and Survival: Indigenous Perspectives on Federal Law and Policy* panel at the Rebellious Lawyering conference at Yale Law School and took a group of Hampshire and Mt. Holyoke students to attend.
- In March, we hosted Nia Robinson, Environmental Justice activist in her two- week residency as a Five College Social Justice Policy Practitioner. Nia facilitated workshops and teach-ins, including at the ASK for Social Justice Conference, and participated in panels about human rights, race, and the environment throughout the Pioneer Valley. Read more about Nia on our blog!
- In early April, we collaborated with the Cultural Center, Dakin House, Childhood Youth and Learning (CYL), and multiple student groups to host a screening of *Precious Knowledge*, feature performances by the new student group, *People of Color Telling Testimonios*, and a engage in a panel discussion about: recent efforts to stamp out Ethnic Studies programs in Arizona, youth of color activism and resistance, and the value of education that reflects and responds to the needs and histories of students of color.

Climate Justice Convening:

This past October, we collaborated with ally organizations in reproductive, environmental, and economic justice to build a historic space for movement convergence. Activists, researchers, and policy-makers came together from widely vary fields to share knowledge, experience, and resources; and to strategize around what is needed to build a broad and widespread justice-based movement in the United States in response to climate change. One convening participant commented that, "Spaces like this make it possible to go back and fight another day."

Annual Activist Conference:

In collaboration with our companion program, Civil Liberties and Public Policy (CLPP) we organize and host the *From Abortion Rights to Social Justice: Building the Movement for Reproductive Freedom* conference. PopDev shepherds 19 sessions at the conference ranging in scope from the rights of people living with HIV to the use of eugenics and population control, to immigrant rights, the foster care system, and youth food justice. *The Caucus for People of African Descent* and the *Indigenous Organizing Caucus* were held in the Cultural Center for the past two years thanks to the generous support of CC staff and students.

Publications:

The DifferenTakes Issue Paper Series is designed to bring alternative feminist analysis to the media, policymakers, advocacy organizations and activists. Recent publications include, *Missing the Target: Stigma, Criminalization, and Sex Selection Abortion Bans*; *Ten Reasons Why Militarism is Bad for Queer People*; and *Reproductive Agents: The Right-Wing Vilification of Immigrant Women's Fertility*, written by Susana Sánchez, 'F09.

Population in Perspective is a high school-level curriculum resource that challenges students to think critically about national and international population, development, and environment issues. It is also appropriate for many college level courses.

How can I get involved?

- Join the 2012-2013 Political Writing Internship cohort. Students of all backgrounds, research interests, and writing levels welcome and encouraged to apply. No prior political writing experience is necessary.
- Attend an upcoming event, or stop by our office and check out the articles and activist tools we publish. Maybe some will be useful for a paper you're working on!
- 'Like' us on Facebook, follow our blog: popdev.wordpress.com, or check out our website: popdev.hampshire.edu
- Have an event or community action idea? Part of a student or community group? Want to us to collaborate, sponsor or support your event? Reach out if you think what you do or want to do is connected!

To connect with us, contact: Katie McKay Bryson, PopDev Acting Director at popdev@hampshire.edu or Courtney Hooks at chooks@hampshire.edu, or call: 413-559-5506, or stop by our office in G-17, FPH.



Black History Month (BHM), also referred to as National African American History Month, recognizes the achievements of persons identifying under the African diaspora. BHM began as a “Negro History Week” in the mid-1920s when Carter G. Woodson and the Association for the Study of Negro Life and History established the second week of February as “Negro History Week.” The annual week-long celebration was created in hopes of reminding Americans of the significant contributions made by African Americans throughout American history. Decades later, “Negro History Week” evolved into Black History Month and is celebrated in the United States, United Kingdom and Canada.

In honor of this year’s Black History Month, Umoja hosted a film series and gallery in the Cultural Center in efforts to celebrate and acknowledge the accomplishments of people of African descent. Umoja is a Hampshire College SOURCE group that serves and operated by students of African descent. Abiding by our mission statement, the purpose of these exhibits were to 1) Celebrate the contributions of people identifying under the Black diaspora, while encouraging future contributions from future generations; 2) Display various aspects of Black History through an informative and creative presentation; 3) Discuss the contributions Black History on a global scale, instead of only focusing on the contributions made by Blacks within the United States of America; and 4) Remind viewers Black history should be acknowledged as a component of history and not as a separate entity.

The film series displayed stereotypes associated with African Americans in American culture, while also bringing attention to the uncivil treatment African Americans faced in the fight to gain equal rights as American citizens. This was completed with the intention of presenting our audience with issues historically and presently associated with the African American community.

The event was very successful and we hope to continue this ongoing tradition of celebrating the lives of African Americans.

Jessica Doanes

COMMUNITY ADVOCACY UNION

Nelson Hernandez

For several semesters, the Department of Community Advocacy - with a lot of help from several of its student staff - has been working towards the creation of a group that would bring together the five centers (i.e., Center for Feminisms, Cultural Center, Queer Community Alliance Center, Spiritual Life Center, and the Wellness Center). The purpose of such a group would be to organize student voice and student action from each respective center into a body with more structure and accountability. Whenever an act of oppression is committed on this campus, there is usually a response from a group of dedicated students - often the ones targeted by these acts. Those of us who have been involved in making these responses know that it is a lousy job. There is the unfair feeling that “we are the ones in charge of making this campus safe for ourselves.” In many of these meetings, I have heard students say, “I’m a Div III, I can’t keep coming to these meetings; I need to get back to work.”

This semester, the Community Advocacy Union (C.A.U.) was finally formed, with two student representatives from each of the five centers. It is in its first stages, though, and the group itself is still figuring out what it wants to be, who it needs to consult and how to implement initiatives on campus. The task is to develop programs and respond appropriately to acts of oppression and discrimination on campus. So far, the C.A.U. has cemented itself within several of the college’s governance structures: 1) It shall be responsible for selecting or appointing student representatives to the college’s Diversity Committee and its subcommittees. This ensures that there will be accountable, two-way communication between the administration and the student body regarding matters of diversity on campus. 2) C.A.U. representative(s) will replace a previous position, the SOURCE Representative, on the new

student governance body. Although we are still discussing the exact number of representatives, this/these positions will ensure further communication and support from the new student governance body once it is established in fall 2012.

Ari Burton and I, Nelson Hernandez, are representing the Cultural Center, to the C.A.U. These students were asked to serve on this group because they have both been active in the SOURCE Community, as well as on Community Council. The C.A.U. meeting is every week, on Wednesday from 12pm-1:30pm. You are welcome to email Ari (asb09@hampshire.edu) or me at (neh10@hampshire) for meeting locations and a copy of the agenda! If you believe that the C.A.U. should be addressing a concern, let us know; we might already be looking into it!



ARTIST STATEMENT

A Is For Atom (1953)
 About Fallout (1963): U.S. Department of Defense, Office of Civil Defense
 Beads
 Beaded Chains
 Brass Fish Hook Silver Plated
 Ephemera
 Epoxy
 Etnatao: Kavachi A Submarine Volcano
 Eugen Sandow (1894): Father of the Modern Bodybuilding
 Foil Tape
 Found Posters in Guangzhou
 Giant Koosh Ball in Liquid Nitrogen!
 Glue
 Guangzhou Asian Games Opening Ceremony (2010)
 Human Pixels
 Ink
 Metal Earring Findings
 Metal Head Pins
 Neon Pink Vinyl
 Orbs
 Red Matte Tulle
 Silver Glass Seed Beads
 Stay Safe, Stay Strong: The Facts About Nuclear Weapons (1960)
 Stone
 Transparency
 Xuan Paper

Having migrated from a rural village to a few other cities (e.g. Guangzhou) in the Cantonese area, and grown up in such a deterritorialized space and witnessed explosions of urbanization, I have been responding to my environments through art making. I am interested in cityscape's dynamic and ephemeral lives along with their dark and transformative characteristics, instead of simply treating them as geometrical or architectural forms. While exploring expressions of different urban landscapes that range from post urbanization villages-in-a-city (urban villages), like those in Guangzhou, that have since disappeared such as Kowloon Walled City in Hong Kong (and its virtual expansion in Second Life), to post-industrial ghost towns like the Hashima Island in Japan – I wonder how these densely populated spaces could grow within themselves

yet vanish in one night, and how that affects human activity. These questions lead me to explore the tension/coexistence between growth and decay, ruins and future, explosion and implosion, reality and hyperreality.

The specificity of materials is essential to this project to the extent that I regard this work as not just about cityscape, but as a series of self-portraits. Additionally, this project involves an improvisation by making a wall print two days before the show and destroying it when the show ends. As an intention to bring urban street art into the gallery, I made different layers of ink drawings on rice paper attached to the wall and let the ink leak into the wall before I peeled them off. What you see is the leftover marks, in other words, the ruins.



INVESTIGATING THE URBAN THROUGH VISUAL STORYTELLING



Mitziko Sawada Resource Library Expanded



In January 2012, the Cultural Center received a generous offer from former professor Mitziko Sawada - to donate books from her personal library to the Cultural Center's multicultural resource library. 100+ books on Asian/Asian American studies, 100+ books on Black studies, and 10+ books on immigration were packed with care and then shelved in the library that was named after Professor Sawada back in 2003.

Mitziko Sawada shared her wisdom and passion for history and multiculturalism for 13 years at Hampshire. She was hired in the fall of 1987 as visiting assistant professor of history; in the fall of 1991 she was promoted to visiting associate professor of history through June 2000; and from fall 1994-1995 she became dean of multicultural affairs. Her courses in U.S. history addressed politics, culture, and ideology, drawing on issues of race, gender, and immigration, including the history of Asian Americans. She also offered courses on comparative historical understandings of nineteenth- and twentieth-century U.S./Japan/East Asia. In spring 2000, Mitziko Sawada retired from teaching at Hampshire. She was very involved with the activities of the Cultural Center and SOURCE, and had considerable impact on the lives of many students. The resource library is housed on the first floor of the Lebrón-Wiggins-Pran Cultural Center and offers the Hampshire community a multitude of books, magazines, articles, and videos focused on multiculturalism and social justice. Additionally, there is a collection of video and print archives related to SOURCE and the Cultural Center. Many of the 800 books and 40 videos in the library have been donated by Hampshire College alumni, faculty, staff, students, and guest speakers. Other books were purchased either by the Cultural Center or SOURCE groups. For the complete library catalog, go to our website: <http://www.hampshire.edu/culturalcenter/18604.htm>.



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