Yoga: deep ecology or power builder?

What happens “on the mat” should transform the way we live—in other words, the practice of yoga is naturally green. So say members of one subset of the estimated 15 million yoga adherents in the United States today. The “green yoga” movement has developed over the past two decades, said Stuart Sarbacker, as certain leaders in the global yoga community pushed for formal commitment to ecological principles as an aspect of contemporary practice. Engagement can take a variety of forms, from personal choices such as diet and consumer behavior, to active involvement in politics and organizations.

(Continued on Page 8)

2012-13 Fellowships Awarded

The Center has named seven OSU faculty members as resident Research Fellows for 2012-13. OSU Fellows receive one term of support to be relieved of teaching and other responsibilities, though they are considered in residence for the full academic year. They are provided a comfortable office in Autzen House along with a computer and support services.

The call for applications for 2013-14 Fellowships will go out in the fall. The new Fellows and their projects are:

Richmond Barbour
English Faculty
School of Writing, Literature, and Film
The Loss of the ‘Trades Increase’

Julie Green
Art Faculty
School of Arts and Communication
The Last Supper

Charlotte Headrick
Theatre Arts Faculty
School of Arts and Communication
Women of Some Importance: Essays on Irish Artists Who Have Influenced Theatre, 1900 to the Present

Nancy Froehlich
Andrea Marks
Art Faculty, Graphic Design
School of Arts and Communication
Occupy: Visualizing a Grass-Roots Movement in the 21st Century

Call for Hacker research proposals

Sally Hacker died of cancer in 1988 at the peak of a varied and even flamboyant career. At the time of the OSU sociologist’s death, friends and family members established a fund to keep alive the kind of passionate work she pursued. The Center is now accepting applications from students and community members for two Sally Hacker Awards of up to $1,500 each, in support of research and writing aimed at promoting social justice, especially for women.

Though expelled from high school as a consequence of pregnancy, Hacker won a scholarship to the University of Chicago where she earned doctoral and undergraduate degrees. There followed stints as a research assistant at the University of Chicago and Harvard University; clinical instructor in psychiatry at Baylor University College of Medicine; staff sociologist at the

(Continued on Page 9)
England had Shakespeare but no Michelangelo, at least, so goes the usual view of Renaissance arts. Literary scholar Rebecca Olson offers a different perspective. While it’s true that England had no painter such as Michelangelo, she argues, there was a lively visual arts culture in the form of huge, vivid tapestries.

“The standard account is that while painting and architecture flourished in Italy during the Renaissance, the iconoclasm of the Protestant Reformation left England virtually devoid of visual representation,” said Olson, a Center Research Fellow and assistant professor of English in OSU’s School of Literature, Writing, and Film. “What the English did have, scholars have maintained, was poetry and drama.”

In fact, she said, Early Modern England was rich in opulent tapestries known as arras that were on view to men and women of all social levels. Olson’s book-in-progress, Weaving Device: The Arras in Early Modern Fiction, is the first extensive study of the representation of the tapestries in English literature. To understand the tapestries and the part they played in contemporary life, she said, it’s important to understand their representation in works by Shakespeare and other writers.

“While scholarship on tapestries is dominated by critics interested in the role they played in supporting European imperialism, my work reveals that in the literature of the period, tapestries are associated with people with little or no political power, women in particular.”

Renaissance tapestries often featured words as well as images, and therefore resist categorization as either “image” or “word.” Tapestries in literature underscore the similarities between woven images and written narrative. “Text” and “textile” both come from the Latin “texere,” meaning to weave, and narrative terms such as “plot,” “clue,” and “spinning yarns” refer explicitly to textile vocabulary.

“Interestingly, we continue to use textile words as metaphors for new technologies,” Olson said, and offered “web” and online “threads” as examples. “In the early modern period, when most households still produced their own cloth, such metaphors would have been very concrete. . . I argue that the tapestry provided a narrative model to which England’s first published writers aspired, one that was beautiful by virtue of its complexity, dimension, and non-linear structure.”

Olson’s study pays close attention to tapestries that were mentioned but not described in a literary text. “I propose that writers deliberately left arras hangings ‘blank’ so that their readers could project their own imagined surfaces—memories of tapestries they had seen in life, for example—onto the text for a more interactive and personal reading experience.”

Two important examples are the tapestry through which Hamlet stabs Polonius, and Innogen’s “tapestry of silk and silver” in Cymbeline, both of which function as far more than mere background in the dramas.

“Although we have traditionally read early modern texts as propagandistic or straightforwardly didactic, paying attention to the tapestries within the texts helps us to see the ways writers actually encouraged readers to make the texts their own.”
There’s more to Tex-Mex than meets the palate

Tex-Mex” is said to be the most popular ethnic food in this country but it is a lot more complicated than a plate of tacos, beans and rice.

“The Tex-Mex brand of Mexican food is an expression of strength, creativity, resourcefulness, and performativity,” said Norma Cárdenas.

At the same time, it is also a “vehicle for the expression of racial and class hostility. . . Food representations of Mexican-Americans have served to construct racialized images and to appropriate culture for the tourist and restaurant industry.”

A Center Research Fellow and assistant professor of ethnic studies in OSU’s School of Language, Culture, and Society, Cárdenas is drawing on ethnographic work carried out in San Antonio—home to more than 700 Mexican restaurants—to write a book, The Reconquest of Tex-Mex: Representation, Identity, and Food.

In her consideration of Tex-Mex food, which is the first full, book-length treatment of the subject, Cárdenas aims to highlight the contributions of Mexican-Americans to American culinary history and to explore contradictory attitudes toward Mexican-Americans. Her Fellowship efforts will focus on a key chapter in which she will “examine how Mexican ethnic restaurants define Tex-Mex and how they negotiate the tensions of cultural homogenization.”

San Antonio is a recognized tourist destination in large part because of Mexican-American culture. And yet, said Cárdenas, the predominant Latino/Latina population presents a problem for tourism because race and ethnicity are associated with underdevelopment and pathological behaviors. It is this slippage between the commodification of Mexican-American culture and the realities of that culture that interest her.

The term “Tex-Mex” to describe food first appeared in print in the 1960s, and was made better known by English-born Diana Kennedy, a Mexican cookbook author who derided the “detestable” culinary tradition as Americanized Mexican food.

“After several iterations of Tex-Mex as Spanish, Nouvelle Hispanic, Nuevo Latino, Fusion Latino, and then rebranding as Southwestern with an elegant and refined new American regional cooking style, Nuevo Tex-Mex is back in vogue, thus resignifying identity,” said Cárdenas. Tex-Mex food is represented as exotic, slovenly, uncivilized, servile, “natural”— a characterization that Cárdenas says extends by analogy to Mexican-American people as well.

A good example of the cultural disjunction in the history of Tex-Mex food involves the signature dish chili. Chili stands were among San Antonio’s earliest informal public restaurants. Established by people of Mexican descent in plazas in the 1830s, they were shut down by city health officials, yet in 1896, German immigrant Willie Gebhardt founded a chili powder company based in San Antonio’s predominantly Mexican-American neighborhood of Westside. His Eagle Brand Chili remains a popular seller.

Another example of “appropriated” food is the familiar fajita. Originally backyard fare, fajitas are now served in restaurants as a choice dish with an “authentic” presentation.

Thus, said Cárdenas, fajitas have become a Tex-Mex imitation of Mexican food. The “complex, nuanced, and tenuous relationship between food, race, and space” was highlighted recently by a report that suggested corn tortillas—the emblematic food of working-class Mexicans—could be responsible for high cancer rates in the Westside area. “At the intersection of race, geography, and citizenship, the report had the potential to wreak havoc on local food production and consumption.”

By focusing on Mexican and Mexican-American manufacturers in the food industry, along with menu standards, specialties, descriptions, prices, décor, and terminology, Cárdenas will argue that “Mexican restaurants blur the division between public and private spaces, serve a sense of belonging and repositories of culinary memory, and express pan-ethnicity.”

‘Fajitas have become a Tex-Mex imitation of Mexican food’
No country believes more deeply in the power of drama, and no country uses it more frequently in the cause of political purges and ideological feuds than the People’s Republic of China.

“Because of its mass appeal and propaganda value, drama was made ‘to serve politics’ as Mao Zedong called for,” said Shiao-ling Yu, a Center Research Fellow and associate professor of Chinese in OSU’s School of Language, Culture, and Society.

“Politicization of drama reached its height during the Cultural Revolution when the stage was turned into a battleground under the direction of Mao’s wife Jiang Qing.”

Modern drama, with its spoken dialogue and realistic portrayal of life, was introduced to China in the early 20th century and since then has been closely linked to the social and political conditions of the country. One of the most important writers, novelist Lao She (1899-1966), turned to theater and produced 22 plays in response to a 33-year period of cataclysmic change that included the Japanese invasion and the move from a Nationalist to a Communist government.

“Given the truism that drama reflects the society that produces it, these plays by Lao She provide a rich source for studying the relationship between politics and drama,” said Yu. Her research project, “Politics and Theater in 20th Century China: A Study of Lao She’s Dramatic Works,” will focus on plays written during the war years and after 1949, new interpretations of his work, and his influence on younger playwrights.

The Japanese invasion of China in 1937 set off an eight-year war that united the Chinese people; even the Nationalists and Communists formed a joint front to combat Japanese aggression. Lao She left his wife and children in Beijing and rushed to the wartime capital Chongqing to join the war effort.

Some plays were patriotic, others such as The Problem of Face, were satirical, poking fun at such things as the Chinese obsession with social status and prestige, corrupt officials, shallow and opportunist intellectuals, and educated women preoccupied by fashion and romance.

“Even the positive characters are not fully committed to the nationalist cause,” said Yu. “All of Lao She’s plays expose the faults within Chinese society which hamper the resistance.”

Lao She’s concern for national salvation transformed him from a writer with no interest in politics to an advocate for using literature and art to support a political cause.

“Before the war, he showed little interest in politics—he did not participate in the debate on revolutionary literature or join the League of Chinese Left Wing Writers. In fact, he was critical of revolutionary literature because of its lack of substance, lifeless characters, and political slogans.”

Persuaded that national survival was at stake, however, he changed style,
Recent highly-publicized faith healing cases have ancient roots in Western culture—to cure illness was one of the prime functions of religion going back at least five thousand years.

Though medicine and religion now mostly have parted ways, their long intersection from the earliest civilizations of Mesopotamia and Egypt to our own 21st century world reveals a great deal about Western cultural beliefs and practices. In his book-in-progress, *Medicine and Religion: A Historical Introduction*, Center Research Fellow Gary Ferngren will examine healing within the polytheistic belief systems of the ancient world and the succeeding faiths of Judaism, Christianity, and Islam.

Three thousand years ago in Greece, illness was treated by “empirics” who dealt with symptoms while lacking theoretical understanding of disease. The empirics were followed by shamanistic healers who attributed disease to demons and angry gods, and treated patients through prayer and incantations.

By the fifth century B.C., Greek medicine began to take a systematic approach to disease, naturalistic and theoretical, with a rational basis and ethical standards reflected in Hippocratic medical treatises. Even so, Greek medicine continued to include a religious component.

“A complementary relationship between these alternatives permitted Greeks to seek healing from the best available source,” said Ferngren, professor of history in OSU’s School of History, Philosophy and Religion. His most recent book, *Medicine and Health Care in Early Christianity* (Johns Hopkins UP: 2009), was supported by a previous Center Fellowship.

The current book comes at a particularly good time for an exploration of the relationship between medicine and religion, said Ferngren.

“A new interest in ‘whole-person health care’ and growing dissatisfaction with traditional medical models that many view as mechanistic and reductionist have led to new interest in examining the humane values of religious and spiritual traditions over the centuries. Recent highly publicized and controversial cases of families who have chosen faith healing over medical care have highlighted another more questionable side of some religious alternatives to conventional healing.”

While religious traditions are well known for their historic role in providing explanations of sickness and suffering as well as motivating compassionate care, in the ancient world it was almost universally held that one function of religion was to heal disease.

A primary object for Ferngren in writing *Medicine and Religion* is to broaden understanding of the history of spirituality within Western medical and healing traditions. The book will explore the historical continuity of certain leading themes and motifs found in every culture in which religion and medicine intersect, while also highlighting features specific to a particular culture.

A naturalistic and theoretical approach to medicine can be found in the approximately 70 Hippocratic medical treatises that furnish the greatest evidence for Greek rational medicine. A component of Hippocratic medicine was the creation of medical ethics that was meant to provide a professional standard for physicians. At the same time, said Ferngren, Greek healing was complemented by religious healing, especially in the cult of Asclepius, the most important of many Greek healing gods.

Following the death of Alexander in the fourth century B.C., this complementary professional and religious approach spread through the Mediterranean world and, “without conflict or competition, was adopted everywhere throughout the Roman Empire.”

Intended to be a broad survey, Ferngren’s book, which is under contract with Johns Hopkins University Press, draws on 35 years of research that produced dozens of articles, papers, book chapters, and encyclopedia entries in addition to his previous book. The work is intended for academics and general readers alike, and will aim to avoid the “privileging of Western values” that has too often distorted the understanding of both religion and science.

“In the ancient world it was almost universally held that one function of religion was to heal disease’
Two quilters speak different textile languages

Quilt: A coverlet or blanket made of two layers of fabric with a layer of cotton, wool, feathers, or down in between, all stitched firmly together, usually in a decorative crisscross design.

Though they began as utilitarian objects, quilts have long been considered an art form, and certainly a folk art form. The Spring Term exhibit at the Center will feature quilts by two artists, Clayborn Jackson Lohmann and Sidnee Snell, with very different approaches to the medium.

Lohmann’s quilts reflect his background as a painter and printmaker while also echoing the geometric quality of traditional quilt patterns. Snell’s most recent quilts tend to be pictorial, using photographs to recreate images in a style she describes as reminiscent of the paint-by-number craft of her youth.

Born in Texas, Lohmann was raised on cattle ranches in Oklahoma and Kansas, and attended school on the Osage Reservation. His BFA in printmaking is from Wichita State University. In 2010, his quilts were shown at the Schneider Museum of Art in Ashland, and the Textile Arts Center in Brooklyn, NY.

“I am not concerned about materials as such,” he said. “I am concerned about the preconception of what makes a quilt—a quilt is a construction concept, one of our oldest. A quilt is three layers joined together. They started as body armor and are still used this way.”

Given their layered construction, even athletic shoes could be regarded as quilts, said Lohmann. “Think about your home—an interior wall, an exterior wall, and most often fiberglass insulation as the ‘batting’ in between. The wall studs give structure and act as the quilting pattern. Nail it together, and voila!”

Sidnee Snell began making quilts in the late 80’s using traditional patterns and techniques. “But the colors and patterns of contemporary quilts soon seduced me,” she said. After taking a workshop from well-known quilter Nancy Crow in 1997, Snell moved even farther from traditional quilting and began creating art quilts.

Snell says inspiration “comes from everywhere—print ads in a magazine, tiles on a bathroom floor, or simply the desire to try something new. . . Making art is not the job of the cowering perfectionist. I’ve learned not only to live with, but also to love my mistakes, to see them as an opportunity for further exploration and adventures.”

The show will be at the Center from early April through June and can be seen 9 a.m. to 4 p.m. weekdays. Information: 541-737-2450.

Sacred Seating, quilt by Sidnee Snell
‘A quilt is a construction concept, one of our oldest’
Clay Lohmann

‘Making art is not the job of the cowering perfectionist’
Sidnee Snell
Green yoga. . . (continued from page 1)

A Center Research Fellow and assistant professor of philosophy in OSU’s School of History, Philosophy and Religion, Sarbacker practices yoga in addition to his scholarly work on the historical context for the development of modern yoga. His OSU course, “The Theory and Practice of Modern Yoga,” includes an active session following the lecture. He is the author of the 2005 book *Sama’dhi: The Numinous and Cessative in Indo-Tibetan Yoga*.

Not all yoga adherents follow the same physical and philosophical paths. Sarbacker’s Center research project, “The Ecology of Contemporary Yoga: Philosophy, Economics, Politics,” focuses on “green yoga” with the aim of clarifying the role of ecological thought and activism within contemporary yoga traditions. He will examine the relationships (or their absence) between the ecological concerns characteristic of contemporary traditions of yoga and those of their historical precursors within Hinduism, Buddhism, and Jainism.

“The proposed project is intended to bring greater sophistication to our understanding of the role of ecological thought and activism within contemporary yoga traditions,” said Sarbacker. The first part of the study will address the question of whether the philosophical principles of yoga—historical and contemporary—might be said to represent a type of ‘deep ecology,’ one that roots the practice of yoga in social concerns and considerations.

“This section will address the notion that there exists a ‘yoga morality’ and that yoga is fundamentally a philosophy of nonviolence and simplicity, conceptions that are at the foundation of contemporary green yoga,” said Sarbacker. There is a tension within traditions of yoga “between an ecological discourse that situates yoga within a moral framework of nonviolence and a virtuoso discourse that sees yoga as principally a means to an individual’s power over the world and community.”

The second section will examine economic assumptions, especially respecting connection between origins of yoga traditions and the economic conditions relevant to yoga practice at the time.

“Of particular interest here is the thesis that the development of yoga traditions was tied in with social and economic disruptions in early Indian civilization, and that yoga can be seen as a response to particular social and ecological conditions... Along these lines, contemporary forms of yoga are seen by some of its key proponents as an attempt to recover the ‘self’ that is alienated from its own body and the world due to the structure of modern post-industrial life and society.”

Sarbacker maintains that although there are clear differences between the cultural worlds of ancient Indian yoga and contemporary yoga, both can be viewed, at least in part, as a response to the disruption of life due to rapid social and ecological change in the wake of urbanization and globalization.

The third part of the project will look at ways in which political activism has been included in, or excluded from, the discourse of yoga in its various forms, and the emergence of ecological discourse as a key philosophical thread in contemporary yoga. It will include discussion of the role of prominent modern yoga figures in Indian nationalism, and a look at the work of some important contemporary yoga practitioners who have called for activism, especially in regard to ecological issues.

Sarbacker writes that “political engagement has been a consistent theme in Indian traditions of asceticism and yoga, often manifested through the intimate relationships between rulers, politicians, and religious specialists, and that green yoga can be viewed as a variation on this theme.”

Sanskrit is Sarbacker’s primary research language, though he also works in Pali, Tibetan, and Hindi. His research includes extensive fieldwork in India on Hindu and Buddhist traditions, as well as the study of yoga traditions in the United States.

‘Political engagement has been a consistent theme in Indian traditions of asceticism and yoga’

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Fellowships. . . (from page 1)

Kirsi Peltomaki
Art Faculty
School of Arts and Communication
The Experiential Turn: The Art Encounter in the 1970s

Gregg Walker
Speech Communication Faculty
School of Arts and Communication
Dominant Discourses of Climate Change: Power and Culture in the Search for Common Ground

Lei Xue
Art Faculty
School of Arts and Communication
Models for Writing and the Culture of Chinese Calligraphy
Texas Research Institute of Mental Science; assistant professor of sociology at Drake University; lecturer in formal organization at Tufts University; assistant professor of medical sociology and sociology of technology at Rhode Island College.

From 1977 onward, she was a professor of sociology at OSU. Much of Hacker’s work focused on technological change and its effects on gender stratification. To deepen her understanding of the topic, she took classes in engineering at MIT and architecture at Linn-Benton Community College. In 1982, in order to perform an ethnographic study of aerospace and related industries in the Los Angeles area, she worked as an executive secretary in an engineering firm.

In 1985, she spent a sabbatical year in the Basque Country of Northern Spain studying the worker-owned production cooperatives of Mondragon.

Hacker published and spoke extensively on the effects of engineering education and changing technology, particularly in the fields of telecommunications and agribusiness. She was the author of *Pleasure, Power & Technology: Some Tales of Gender, Engineering, and the Cooperative Workplace*, and the essay collection *‘Doing It the Hard Way’: Investigations of Gender and Technology*.

To apply for a Sally Hacker Award, please see the Center’s website: [http://oregonstate.edu/dept/humanities/](http://oregonstate.edu/dept/humanities/), or send your name and contact information, along with the names of two referees (students should include at least one faculty member), plus a one-page description of the project and a brief summary of your education and background to:

Sally Hacker Award
Center for the Humanities
Oregon State University
811 S.W. Jefferson Ave.
Corvallis, OR 97333-4506.

**Application deadline:**
**Friday, April 27, 2012**

‘*My pen must be a cannon and also a bayonet*’
Lao She
During Peter J. Copek’s sixteen years as the founding director of the Center, he regularly made Center money available to support cultural events on campus. In addition to conferences, music festivals, and film series, the Center supported many special and unusual lectures and programs, including visits to OSU by Gore Vidal, the San Francisco Mime Troupe, and venerable South African township jazz singer and film star Dolly Rathebe. The level of support for such events has always depended on the state of the Center’s finances from year to year. After Peter died suddenly in June, 2001, there was much discussion of how best to keep his name alive so that his impact on OSU intellectual life would not be forgotten. What resulted is the Peter J. Copek Fund, intended to provide more regular and stable support for the same kinds of cultural events that he supported through the Center. Recent examples of efforts that have received support from the Fund include OSU’s new Asian Studies Program and the new Center for Latin@ Studies and Engagement (see story on page 11), the annual Magic Barrel reading to raise money to combat hunger, the OSU Holocaust Memorial Program, and the plays My Name is Rachel Corrie, about a student killed in Gaza while working for Palestinian human rights, and The Feeble-mindedness of Women, about the struggles of the first American woman to win the Nobel Prize in physiology/medicine.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND
For information on how to contribute, please see the Center’s website and click on “Make a gift”
http://oregonstate.edu/dept/humanities/
You may also send a check, made out to the OSU Foundation, Peter J. Copek Fund, to:
Center for the Humanities
811 S.W. Jefferson Avenue
Corvallis, OR 97333-4506
Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations.
# Winter & Spring Calendar

## WINTER TERM

**Art Exhibit: January-March**

*An American Sometimes in Paris*

Photos by **Mina Carson**

Lectures are at 4 p.m.

### January

17  

19  

30  
*The Social and Biological Realities of Race.* **Jonathan Kaplan**, Center Fellow, Philosophy Faculty, School of History, Philosophy, and Religion, OSU.

### February

13  

20  
*Multi-Cultural Education and Immigrant Communities.* **Katherine Richardson Bruna**, Center Guest, Multicultural and International Curriculum Studies Faculty, Iowa State University.

27  
*The Ecology of Contemporary Yoga: Philosophy, Economics, Politics.* **Stuart Sarbacker**, Center Fellow, Philosophy Faculty, School of History, Philosophy, and Religion, OSU.

## SPRING TERM

**Art Exhibit: April-June**

*Contemporary Quilts*

Photos by **Clay Lohmann & Sidnee Snell**

### April

16  
*Visiting educators from Mexico. Details TBA.*

23  
*Tex-Mex Borderlands: Mexican Ethnic Restaurants and Identity.* **Norma Cárdenas**, Center Fellow, Ethnic Studies Faculty, School of Language, Culture, and Society, OSU.

30  
*Green Giants Are Golden Opportunists: Environmental Foreign Policy in the Americas.* **Amy Below**, Center Fellow, Political Science Faculty, School of Public Policy, OSU.

### May

7  
*Reading Textiles in Early Modern Texts.* **Rebecca Olson**, Center Fellow, English Faculty, School of Writing, Literature, and Film, OSU.

14  
*Saving Our Children from Other Women: Narratives of Rescue, Migration, and Illegitimate Motherhood.* **Patti Duncan**, Center Fellow, Women Studies Faculty, School of Language, Culture, and Society, OSU.

21  
*Politics and Theater in 20th Century China: A Study of Lao She’s Dramatic Works.* **Shiao-ling Yu**, Center Fellow, Foreign Languages and Literatures Faculty, School of Language, Culture, and Society, OSU.
The Center was established in 1984 as an outgrowth of the Humanities Development Program, which had been creating innovative interdisciplinary courses since 1977. The Center’s focus has broadened to a concern for improving the quality of humanities research as well as teaching at OSU. This is accomplished through the awarding of resident research fellowships to both OSU and visiting scholar, including the Horning Postdoctoral Fellowship in the History and Philosophy of Science, as well as by sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333-4506.