The Ethiopian patients suffer from HIV/AIDS. The caregivers are poor and mostly women. They volunteer for the unpaid job.

“Are these volunteers cheap, insecure labor for a misguided and under-regulated humanitarian industry?” asks Kenneth Maes. “Or are they a vibrant example of how people—amid poverty, stigmatization, and neglect—can heroically attain emotional and spiritual fulfillment through intimately caring for others?”

In pursuit of answers, Maes has spent months in Ethiopia working with one small group of volunteers providing home-based care and treatment support for those suffering with HIV/AIDS. The volunteers are part of an effort that began roughly a decade ago on the part of pharmaceutical companies, donors, and health organizations to provide free antiretroviral drugs to millions of AIDS victims in African countries with weak health systems.

“One of the central questions I ask is how to interpret the moral status of this volunteer role within the modern, global humanitarian apparatus,” said Maes, a Center Research Fellow and OSU anthropology faculty member. His monograph on AIDS caregivers is to be published by Left Coast.

(The Continued on page 9)
Organic food could be dangerous, warned the Japanese government. Unlike conventional farmers, organic farmers use local feed and compost that could have been contaminated by the Fukushima nuclear reactor explosion.

The sudden switch from healthy choice to risky option was a blow to Japan’s organic farming subculture, but the movement was already dealing with serious changes and challenges. In 2012, Center Research Fellow and anthropology faculty member Nancy Rosenberger took a first-hand look at the situation by working with and interviewing organic farmers in northeastern and central Japan.

For nearly half a century, she said, organic farmers have resisted the country’s expansionist economic development. They have operated according to “anti-capitalistic principles of non-market exchange with member-customers, self-sufficiency for their farm household, and agriculture done within the biological cycle of life on the farm.”

But the movement is changing. Japan is now rich and well into a neoliberal era of consumer culture accompanied by government retraction, flexible corporate power, and heightened risks from many directions. Organic farmers are particularly vulnerable to such changing forces.

Since the early 1970s, the farmers have practiced intentional resistance to Japan’s process of economic growth through industrial exports, agricultural imports, and policy that supports part-time, conventional agriculture. “For the pioneers of the movement, oppositional resistance that supported the environment, health, and moral economy against the effects of high economic growth was clear-cut.”

Organic farming has gained a legitimate voice, but, as in the U.S., it also faces co-optation and increased competition. The market has expanded with international as well as domestic monoculture crops distributed by large companies, and the government has passed organic certification laws. “But most of these farmers avoid certification as expensive and below their standards, preferring to depend on trust with consumers,” said Rosenberger.

At .47 percent of agriculture, organic farming remains small-scale in Japan. The average age of organic farmers is 59 compared with 66 for conventional farmers. Rosenberger’s subjects included both male and female pioneer leaders in organic practices, younger farmers who are reshaping the movement, and younger interns.

Many were affected at some level by cesium contamination from Fukushima as well as indirectly from rumors following the government’s warning against organic products.

Rosenberger describes one family that lost customers and “struggled with whether they should stay in the area, but stayed and worked on deepening their relationships with friends and consumers from Tokyo.

(Continued on page 5)
‘Inhabiting Indianness’–space is more than a blank stage

Dakota, Mohican, and Seminole are brand names in a line of shirts and pants. Apache, Aztec, Blackfoot, Cherokee, Dakota, Huron, Mohawk, Seminole and Zuni are the names of nuclear tests carried out by the U.S. government. Mohawk, Cayuga, Seneca and Onondaga streets are in downtown Oswego, New York.

The street names have been in place since the town’s early years, which is no surprise considering the longstanding practice of giving tribal names to geographic features in North America. What is striking is that the practice has persisted throughout the culture—spreading far beyond geography—even as indigenous peoples have protested the appropriation of tribal names by others.

Such “contemporary cultural imperialism” and the Native response to it is the focus of Natchee Barnd’s book-in-progress, Inhabiting Indianness: Native Space and America.

“The book provides a host of new examples that illustrate continuing struggles over indigenous geography, and in turn, expands a growing understanding that race and space are mutually constitutive,” said Barnd, a Center Research Fellow and OSU Ethnic Studies faculty member. “In everyday life we tend to think of space simply as a blank stage upon which we act out our lives. In fact, what we encounter as space is always reflective of our cultures, identities, and politics.”

The book will be published by the Oregon State University Press in conjunction with the First Peoples: New Directions in Indigenous Studies grant, a collaborative publishing initiative between the Mellon Foundation and the university presses of Arizona, Minnesota, and North Carolina as well as OSU.

In Inhabiting Indianness, Barnd explores the “unique spatiality of Indianness” through a wide range of cultural practices. The first half of the book looks at the intersection between Whiteness, Indianness, and geography; the second half turns to a Native perspective as revealed through art, repatriation claims, and land recovery efforts.

One example of his approach concerns the Kiowa warrior Set-tainte, celebrated by non-Natives and Natives alike. The Satanta Day Ceremony in the Kansas town of Satanta is an annual non-indigenous celebration that commemorates the name of the town and bestows titles of “Chief” and “Princess” upon succeeding generations of its residents.

Set-tainte is also honored by his descendants, who hold a powwow in Oklahoma that recognizes Kiowa efforts to maintain the traditional Set-tainte name, as well as to remember and sanction Set-tainte’s anti-colonial vision for Kiowa identity and space.

“The comparison and juxtaposition of these stories serves to illustrate the ways Indianness is used in conflicting ways for the production of different kinds of racialized space,” said Barnd.

Rather than engaging contemporary Native peoples as members of indigenous, sovereign nations with legitimate claims to specific lands, Indian-themed sites and appropriative cultural practices either reduce them to mere historical and mythological figures, or abstractly incorporate them as ethnic minorities ‘equally’ belonging to every space and thus having no specific claims to any particular space.

The work of Native American writers and artists often addresses the tensions and overlaps between American and Native ways of seeing and understanding space. Barnd will look in particular at the work of Pawnee/Yakima painter Bunky Echo-Hawk, Cheyenne/Arapaho artist and scholar Edgar Heap of Bones, Ojibwe writer Louise Erdrich, and Spokane/Coeur d’Alene writer and filmmaker Sherman Alexie.

Barnd pays special attention to the use of film star John Wayne by Native artists to explore the complexity of the indigenous

(Continued on page 8)
Modernist fiction and fashion celebrated ‘the new’

A flapper reads Fitzgerald in Central Park. Her dress and her book share more than many would suppose.

What they share, says Elizabeth Sheehan, is the drive to “make it new.” The phrase was famously used by Ezra Pound to characterize the methods and aims of literary modernism, but it could just as well be applied to clothing fashion of the early 20th century.

“While Pound’s dictum is ubiquitous in studies of British and American modernism, scholars have largely overlooked the fact that it also demonstrates modernism’s intimate relationship to fashion, which shares this fundamental impulse to make it new,” said Sheehan, a Center Research Fellow and OSU English faculty member. Her book project is Modernism à la Mode: Fashioning Modern Fiction.

“Modernism is defined by what it shares with fashion—a celebration of the new and a pursuit of stylistic innovation, a rejection of tradition that also involves the adaptation of older styles, as well as an emphasis on originality combined with a dependence on imitators to popularize its styles.”

Moreover, said Sheehan, modernist authors depended upon and encouraged forms of celebrity and branding, which have long been associated with the world of fashion.

“In the case of both literature and dress, critics often have found an emphasis on stylistic innovation difficult to reconcile with social and political commitments,” she said. Early critics tended to dismiss modernist literature as merely the latest fashion, with no more lasting significance than changing styles in neckties.

Sheehan notes the work of dress historians and cultural studies scholars who maintain that “in the modernist period, fashion was widely credited with ‘making new’ both sartorial style and sexual mores, gender roles, and even racial and ethnic hierarchies.”

Short hair and rejection of corsets, for example, were often perceived as a cause of women’s purported sexual emancipation in the 1920s, while mass-produced clothing fostered social mobility and blurred racial and ethnic boundaries.

“Drawing on these historical insights, I argue that modernist writers—specifically Virginia Woolf, D.H. Lawrence, Nella Larsen, and F. Scott Fitzgerald—took up contrasting accounts of fashion as apolitical and transformative. While they explicitly rejected the idea that their own work was ‘merely’ fashionable, they also invoked, imitated, and drew upon fashion as means and model for how stylistic change might reflect and effect social change.”

In the section on Woolf, Sheehan discusses the writer’s involvement with an avant-garde dressmaking salon run by her sister, artist Vanessa Bell, during World War I as part of an artists’ collective called the Omega Workshops.

Sheehan argues that Woolf’s interaction with experimental fashion fed her understanding of how style could make visible an oppositional subculture—in this case her fellow artists and activists—in a context of compulsory British nationalism. Such ideas boost Woolf’s later understanding of how both literary and sartorial style might create community and open up possibilities for dissent.

Other sections of the book focus on D.H. Lawrence’s positioning of himself in contrast to “what he saw as Bloomsbury’s feminine and fashionable modernism,” on the fiction of Nella Larsen and the importance of dressing the “New Negro” within the larger project of redressing racial inequities during the Harlem Renaissance, and on Fitzgerald’s use of fashion, in part, to portray failure to achieve social mobility.

Modernist fiction sought to alter perceptions of everyday life through its formal innovation, and did so by exploring fashion’s capacity to invoke pleasure, desire, and fantasy, by depicting dress as a meeting point between self and society, and by conceiving fashion

(Continued on the next page)
as a material expression of the tensions and interactions between aesthetics and commerce.

“In short, discourses and images of fashion provided the terms by which modernist writers refashioned literature and its aims,” said Sheehan. Literary modernism, she argues, partakes of fashion’s contradictions. “Like fashion, modern fiction’s emphasis on style and ephemerality mark its separation from the world, but these characteristics also are understood as a way to distill, critique, and influence contemporary social and political trends. My project shows not only how modern fiction registered and reacted to historical and cultural contexts, but also how seemingly disparate writers imagined that fiction might participate in cultural and political transformation.”

Organic farming . . . (continued from page 2)

who volunteer to help them, thus creating a loose citizens’ movement typical of neoliberal society.”

In looking at such situations, Rosenberger specifically questions how farmers employ resistance and strategize to remain faithful to their ecological, social, and economic ideals, “yet simultaneously try to normalize organic farming as an alternative but practical, even entrepreneurial, occupation in a risk society that purports to respect differences in lifestyles.”

While farming practices remain fairly stable, the motivations and marketing techniques of younger farmers—raised in a globalized, consumer-oriented Japan—differ from those of their elders who were deeply involved in the movement against Japanese industrial/agricultural policy and U.S. influence.

“Facing risks of poverty and nuclear disaster, younger farmers aim to become more alternative than oppositional in their resistance, some staying as long as it is ‘enjoyable’ and others figuring out how to be neoliberal entrepreneurs of the ‘delicious’ yet remain faithful to their principles. They wish for more organic farmer-friends around them and hope that the nuclear disaster will prove to other young people that it is farmers in this lifestyle of local, organic self-sufficiency who will survive.”

What’s happening to the farmers has worldwide significance, said Rosenberger. “The economy, ecology, and society created by local, organic agriculture is vital to maintain throughout the neoliberal globe, and thus it is important to trace its path in various places, not least in the midst of a powerful country like Japan that is so dependent on others for food.”
The early miners and pioneers are gone now, but this is precisely what attracts photographer Rich Bergeman. “My photography has always been about the vanishing past,” he says. “That natural inclination to point my camera backward was a good fit in a place with such a rich history to take aim at.”

The place is Baker County, Oregon. The exhibit of black and white photographs, “East of Eden: Baker County Country,” was on display at the Center through fall term. The images and accompanying text explore the gold-mining ghost towns and other historic sites of Baker County, as well as the landscapes of one of the state’s most geologically diverse areas.

Once a favored wintering ground of the Nez Perce Indians and a rest stop on the Oregon Trail, the county is bounded by the Blue and Wallowa mountains on the west and north, and the Burnt and Snake rivers to the south and east. Although pioneers on the Oregon Trail noted its beauty and agricultural potential in their journals, they continued on to the Willamette Valley—the so-called “Eden at the End of the Trail”—leaving this corner of Oregon largely unsettled well beyond statehood.

This all changed when gold was discovered in the county in 1861. Within a year, thousands of people came flooding back from the Willamette Valley and California, and mining towns mushroomed all over the territory.

Today, only remnants of most of those 19th century towns remain. Baker County is now known more for its large cattle ranches, the Victorian architecture of historic Baker City, and the Oregon Trail Interpretive Center on Flagstaff Hill.

In 2011, Bergeman served as the first artist-in-residence for the Crossroads-Carnegie Art Center in Baker City. A native of Ohio...
and an Oregonian since 1976, the 64-year-old photographer has been chronicling the disappearing traces of Oregon’s bygone days on both sides of the Cascades for the past quarter century. He has received project grants from the Portland PhotoForum and the Oregon Arts Commission Regional Council, and has served artist residencies at the Sitka Center for Art and Ecology in Lincoln City and at Playa on Summer Lake in Lake County.


relationship to the dominant fable of settlement.

“The cowboy has long represented the creation of ‘the West,’ which also implies the denial and destruction of Native space,” he said. At the same time, the values represented by Western film heroes—self-reliance, for example—are shared by many Indians, while typical cowboy clothing has been widely adopted by them.

In the film Smoke Signals, based on an Alexie novel and directed by the writer, two young Indian men lose their bus seats to a pair of belligerent White cowboy types. The Indians respond with laconic humor and one observes that “Man, the cowboys always win... What about John Wayne. Man, he was one of the toughest cowboy of them all, enit?”

His companion replies: “You know, in all those movies, you never saw John Wayne’s teeth. Not once. I think there’s something wrong when you don’t see a guy’s teeth.”

The men then break into song about Wayne’s teeth.

Are they real?
Are they plastic?
Are they steel?
Hey-ya hey-ya hey.

“Their song comes into direct contestation with the entire arsenal of John Wayne’s film, and by extension, all Westerns,” said Barnd. “It both acknowledges and then challenges the narratives of colonization and the unquestioned discourse of Eurocentric histories that support what Michael Yellow Bird calls ‘this nation’s most passionate, embedded form of hate talk’—the trope of the cowboys and Indians.”

The work of Native artists “ultimately helps us to see that Indian-themed streets signs are cul-de-sacs—when viewed and used uncritically they unvaryingly lead us back to the dead end of neocolonialism.”

Barnd argues that “Indianness” functions differently within the dominant culture than do other subgroups and identities, including other races and nonmainstream gender categories.

“Non-White racialized and non-heterosexual spaces are always constructed as a kind of borderlands delineating the outer boundaries of a ‘central’ normative heterosexual White space, while the spaces which reference Native people dramatically break from this practice and are used only where they can directly designate normative White spaces.”

While few Native people believe that traditional land bases can ever be fully returned to the indigenous occupants, said Barnd, most individuals and tribal entities fiercely insist on the continued relationship and connection to those lands, while also seeking greater degrees of access, control, and oversight.

“As space and place are vital to indigenous identities and communities, it is clear that Native people are also inhabiting notions of Indianness, but that they are doing so—using both their tribally-based community identities and their complex social-cultural-racial-legal ‘location’—to quite different cultural and spatial consequence than the developers and residents of Indian-themed residential spaces, or those who appropriate a Eurocentric imagining of Indianness.”

Center Advisory Board 2013-14

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HIV/AIDS workers. . . (continued from page 1)

Press as part of the new series Anthropology and Global Public Health.

The volunteers live in Addis Ababa and include men and women of various ages and backgrounds “who share a profound sense of economic insecurity as well as a deeply emotional commitment to caring for stigmatized people.”

One volunteer was Alemnesh, an unmarried 26-year-old woman with a secondary school education who was unemployed and living with her parents. Alemnesh volunteered after hearing TV and radio reports about others doing the work, and said those reports inspired her with “spiritual envy.” She told Maes, “Even if you are not paid, when a fellow human gets well and walks, you say that is a result of your work. That is mental satisfaction.”

Alemnesh was a particularly good volunteer but did not complete the full 18-month stint because she was offered a well-paying job in Dubai. “I joined this volunteer work,” she said. “But if it is God’s will that I get some other opportunity, I will not hold myself back. . . You have to do something for yourself, too.”

This volunteer’s experience and approach to voluntary caregiving provides a revealing illustration of the complexity of the health workers’ situation.

“Their narratives reveal that, in relating to their ‘patients,’ volunteers enact desires to face down stigmatization and death, and to experience solidarity, mental satisfaction, and spiritual fulfillment. Yet volunteers like Alemnesh also desire to achieve economic security for themselves and their families, as well as mobility within the social hierarchy.”

In other words, said Maes, the volunteers are both moral heroes and judicious opportunists. The position of those in the humanitarian industry is not so clear-cut. The industry, he said, is “a poorly-regulated conglomerate of public-private partnerships that buy up western pharmaceuticals, technologies, and experts while spending as little money as possible on local labor.”

Through a critical examination of the desires and relationships of volunteers, and the values and interests of the global health donors and technocrats who make use of their labor, Maes hopes to highlight the moral ambiguity inherent in drawing on volunteer labor to improve well-being in Ethiopia and beyond.

“My ethnographic work shows that volunteers in Addis Ababa desire both social solidarity and economic security, and that those who draw on their labor free of charge are ambivalent about whether they are improving public health and well-being or reproducing inequality and poverty,” said Maes.

“Today, NGOs, international aid agencies, and health policymakers must decide whether or not to stop using unpaid volunteers in contexts of poverty and to start creating secure community health jobs. This has become one of the most pressing questions in global health circles.”

‘Conversations’ at the Center

Teaching and research in American history and American literature at OSU are the focus of “American Conversations,” a new series of lectures and working papers that was launched during fall term under Center sponsorship.

The project evolved from faculty conversations hosted by the Center for the newly formed American Studies working group, and is aimed at finding ways to synthesize teaching and research in these closely related fields.

“We hope to bring emerging scholarship in the Humanities to a wider campus audience,” said David Robinson, Center Director. In addition to lectures, the group is considering sponsoring activities including visiting speakers, book publication events, working-paper presentations, and collaborative teaching.

Participation is open to all liberal arts faculty. Meetings occur once a month at the Center and the current plan is to offer one talk per term.

The series will continue with presentations in winter and spring terms by history faculty members from the School of History, Philosophy, and Religion. Stacey Smith will speak on Wednesday, Jan. 15, Marisa Chappell on Wednesday, April 23.

In the works is an addition to the Center website that may include information on upcoming lectures in the series, notices of other campus events related to American Studies, future upper division courses in the field of American Studies, and a brief listing and description of ongoing faculty research projects and recent publications in American Studies.
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 sponsored through the Center. More recent examples of efforts that have received support from the Fund include OSU’s Asian Studies Program and the Center for Latin@ Studies and Engagement (Cl@se), the annual Magic Barrel reading to raise money to combat hunger, and the OSU Holocaust Memorial Program.

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.
FALL & WINTER CALENDAR

Art Exhibits: October-December, East of Eden, photographs by Rich Bergeman
January-March, Collages, by Jamie Newton

Lectures are at 4 p.m. at Autzen House

October

14 Julia Ward Howe, the Travel Book, and the Public Lectern. Gary Williams, Center Guest, Professor of English, University of Idaho.

November

4 Cheap Labor for Global Health: Perspectives from Ethiopia. Kenneth Maes, Research Fellow, Anthropology Faculty, School of Language, Culture and Society, OSU.

11 The Art of Native Space. Natchee Barnd, Research Fellow, Ethnic Studies Faculty, School of Language, Culture and Society, OSU.

18 How Modernism Matters: D.H Lawrence, Fashion, and Enchanting Objects. Elizabeth Sheehan, Research Fellow, Literature Faculty, School of Writing, Literature and Film, OSU.

February

10 Organic Farmers in Japan: Whence Resistance in the Age of Risk and Individualization? Nancy Rosenberger, Research Fellow, Anthropology Faculty, School of Languages, Culture, and Society, OSU.

17 Biography and the History of Science. Mary Jo Nye, Center Guest, Professor Emerita of History, School of History, Philosophy, and Religion, OSU.

March

3 Reclaiming Women’s History: Patricia Burke Brogan’s Eclipsed and the Ongoing Story of the Magdalene Laundries. Charlotte Headrick, Center Guest, Theatre Arts Faculty, School of Arts and Communication, OSU.

10 How the Duel of Honor Attenuated Violence and Promoted Civility in Western Europe. Robert Nye, Center Guest, Professor Emeritus of History, School of Language, Culture and Society, OSU.
The Center for the Humanities

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 scholars as well as by supporting initiatives such as the Asian Studies Program, and sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333.

David Robinson  Wendy Madar  Joy Futrell
Director  Associate Director  Office Coordinator