

12-2001

Women's History Celebration

Women In Curriculum and Women's Studies Program

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THE CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES COMMITTEE GRANT APPLICATION

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I. Applicant/Organization: Women in the Curriculum and Women's Studies Program

II. a. Responsible Organization Officer: Ann Schonberger

b. Title: Director

c. Campus Address (include EMail and Telephone): 101 Fernald Hall 581-1228

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):

Spring 2001 Women's History Celebration, February 21 to March 14.

This year's celebration, "Kaleidoscope: Women's History from Diverse Perspectives", is committed to encouraging the academic community to consider history from diverse perspectives. As always, we will provide an array of speakers, panels, films, and displays that will reflect the diversity of women's experiences culturally, religiously, and artistically.

Expand in fuller detail, a supporting statement with detailed, itemized budget. Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.

IV. a. Total funding required for program:	>	10,636
b. Amount committed by applicant organization:	>	1,000
c. Amount committed by/requested of (please indicate which) other funding sources:	>	800
d. Amount requested of Cultural Affairs/DLS Committee:	>	8,836

Signature of responsible organization officer/date: Ann Schonberger 11/30/01
SIGNATURE DATE

SPACE BELOW FOR COMMITTEE USE:

4,718
- 1090

\$ 4,247

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE
C/O PRESIDENT'S OFFICE
200 ALUMNI HALL



November 30, 2001

Kathleen March and Francois Amar
Department of Modern Languages and Classics
274 Little Hall

Dear Kathleen and Francois:

Enclosed you will find our proposal for next spring's Women's History Celebration to be held from February 21 through March 14. (In order to avoid fracturing the celebration with March break, this year we are starting in February. We will be featuring African American women in the first week in support of African American Heritage Month.) We are submitting this as a package, although not all of the pieces are in place, to simplify the work of your committee and to enable us to know how much additional money we need to raise from other campus units. We have some of our own money to commit to the project and have support from the Music Department, but the amount is small. In the past, much of the money for Women's History Celebration has come from other sources. A list of those campus units contributing last year is enclosed.

The theme of this year's celebration is "Kaleidoscope: Women's History from Diverse Perspectives." Inspired in part by recent events which call for us to look at others' points of view and in part by the fact that one of the committee members is from Nepal and at least two others have spent a year abroad, the planning committee is committed to encouraging the academic community to consider history from multiple perspectives. We think that we have a unique opportunity to bring different voices to the campus and to attract a large number of students and faculty who are eager for this information. To this end we are planning on bringing to campus speakers who will broaden our world view.

September 11 has focused much of the world's attention on male Muslim terrorist organizations and on the victimization of women under the Taliban. It is extremely important at this moment to give voice to Muslim women who can articulate their position in the Islamic world and can make clear the role of women in promoting human rights and women's rights within Islam. Riffat Hassan, Professor and Chair of the Religious Studies Program at the University of Louisville, has been involved in representing women and supporting women's rights within the Islamic tradition since 1974. Noting that she is "a Muslim, a theologian, and a women's rights activist," Hassan has made it clear in numerous ways that "Muslim women are no longer nameless, faceless, or voiceless; they are ready to stand up and be counted." A Pakistani by birth, she has been a spokesperson for liberal or progressive Islam at international conferences and at meetings for interreligious dialogue. Her address at the 2002 National Women's Studies Conference was forceful, informative, and engaging.

Humor provides an important additional perspective. Historian, musician, and story teller, Gerri Gribi will present "A Musical Romp Through Women's History." Gribi has toured North America for nearly 20 years sharing her understanding of women's history through traditional women's music. Observing that the well-known women's folk songs "portrayed women as victims...killing themselves because they couldn't get married or killing themselves because they did," she set out to recover songs that showed women in a more positive light. Gribi has been a frequent guest on television and radio and has been ranked among the Top Ten Artists by the national Women's Radio. Her work is both interdisciplinary and multicultural.

We are lucky to have on our committee Satyam Barakoti, a nontraditional student from Nepal. Before coming here, Satyam worked with the Janakpur Women's Development Center. The Center has offered economic opportunities and self empowerment to Maithil women by enabling them to produce their traditional wall paintings on ceramics and cloth for sale. Since 1989 the JWDC has grown from to include 63 women artists. Satyam will use her contacts with the JWDC to bring an exhibit of the paintings to the University and will give a gallery talk as part of the exhibit.

With the History Department we plan as well to bring a cutting-edge historian on women in the south. Historian Glenda Gilmore of Yale has recently published a book which "examines the unfamiliar world of middle class educated black women at a time that was one of the nadirs of black-white relations."

We hope as well to bring Cheryl Townsend Gilkes, professor of Sociology, Colby College, to present "Shirley Caesar and the Souls of Black Folk: Gospel Music as Cultural Critique." Gilkes is exploring in her current research the ways that black women in the twentieth century have used gospel music to deliver their own cultural critique and religious perspectives.

This year we are requesting \$8,836 from the Cultural Affairs/Distinguished Lecture Series Committee. This is the budget for the events we are hosting, including the keynote speaker and the closing event. We will be raising funds from other campus units although our success in that arena decreases every year as units consolidate and budgets continue to be tight. With this in mind, although we know you usually only fund half of the cost of the program, we hope you will consider funding the whole program this year.

Thank you for your consideration of our proposal which is the thoughtful work of a committee of students who range from first year to graduate standing.

Sincerely,



Dr. Ann K. Schonberger, Director
Women in the Curriculum and
Women's Studies Program

Janakpur Women's Development Center: Maithil Paintings, an Exhibition

Established in 1989 as a pilot project for economic empowerment of women, Janakpur Women's Development Center is a success story among development workers. The project started with seven village women in a rented space in 1989 and has grown to include 63 women artists, three artisan men, and an office complex with child care facilities. Over the years the women of JWDC have received training in literacy, management, planning, gender awareness, health services, and child care. The structure of the organization, as chosen by the women themselves, allows them to be members of the governing body, which makes important decisions regarding the direction the organization takes.

Artists associated with the JWDC are earning recognition as some of the finest contemporary artists in Nepal. The artists' pleasure in the development of a profession and in the new-found freedom to express themselves through painting is reflected in the stories they tell in their paintings. The paintings are rooted in traditions which Maithil women have passed down through generations. On the occasion of marriage or for festivals such as Deepawali, Maithil women paint lively designs on the mud walls of their houses, only to wash them away in preparation for another occasion or holiday. In JWDC those images are preserved in the form of paintings on paper, ceramics, and cloth. The artists now work daily at the Janakpur Women's Development Center. In the complex that has been decorated with the traditional, mud-relief designs, the artists share ideas and images with women working in other sections of the Center who produce art using ceramics, textiles, and paper mache. For women working in the JWDC, art using painting is synonymous with a new social life with friends from different villages and castes. For more information about JWDC on the worldwide web:

<http://www.asianart.com/exhibitions/jwdc/index.html>
http://www.wallah.org/art/index_en.html

Shipping and Display Costs: 600

Christa Rakich

Rakich is a world class organist who is a faculty member of Westminster Choir College and Music Director at Boston's Jesuit Urban Center. In cooperation with the music department we are bringing her to this area where she will perform a lecture/concert of women composers for the organ at St. John's Church in Bangor.

Honorarium:	1,200
<u>Total</u>	<u>1,200</u>

110

Riffat Hassan

Hassan, Chair of the Religious Studies Program, University of Louisville and student at the Louisville Presbyterian Theological Seminary, Hassan is a pioneer of feminist theology. She has been engaged in exploring and explaining women in the context of the Islamic tradition since 1974. "What I will say," she commented, "may surprise both Muslims who 'know' women's place and non-Muslims who 'know' what Islam means for women. It is this: I am a Muslim, a theologian, and a woman's rights activist."

Hassan has been extensively involved with Jews, Christians, and Muslims in interreligious dialogue with a focus on human rights in religious traditions. In February, 1999, she founded the International Network for the Rights of Female Victims of Violence in Pakistan (INRFVVP) (<http://ecumene.org/INRFVVP>), a nonprofit organization with a world-wide membership, which has played a major role in highlighting the issue of violence against girls and women in "crimes of honor."

Hassan grew up in Lahore, Pakistan where she was educated at an Anglican missionary school. She graduated with double honors in English and Philosophy from St. Mary's College, University of Durham, England, where she also received her Ph.D. in 1968. Her numerous books include On Women in Islam, Islam and Interreligious Dialogue, Human Rights in Islam, and Peace Education in Islam.

Hassan was a spokesperson for liberal Islam at the International Conference on Population and Development at Cairo in 1994 and at the 4th UN Conference on Population and Development at Beijing (1995). She has been a consultant to a number of international agencies and women's organizations on issues of human rights and women's rights. She is currently a member of the Spiritual Life Committee of the Cathedral Heritage Foundation, a member of the Advisory Board of the Center for Development and Population Activities in Washington, DC, and a member of the Board of the Religious Consultation of Population, Reproductive Health and Ethics (an international NGO).

Honorarium:	2,500	
Travel (flight from Louisville and ground transportation)		614
Lodging		75
Publicity	150	
<u>Total</u>	<u>3,339</u>	

Glenda Gilmore

Gilmore is the Peter V. and C. Vann Woodward Professor of History at Yale University. Gilmore is author of the critically acclaimed Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920 and the co-editor of Jumpin' Jim Crow: Southern Politics from Civil War to Civil Rights. Her third book, Who Were the Progressives?, will be out this coming spring.

In all her works Gilman provides a new look at race relations in the South and emphasizes the ability of blacks to respond to a persistent and institutionalized racism. Gender and Jim Crow "examines an unfamiliar world...a world of middle-class, educated black women at a time that was one of the nadirs of black-white relations in America. With the Supreme Court's affirmation of

legal segregation, Southern black men found themselves disfranchised and excluded from politics. Black women filled that vacuum, Gilmore argues, making a place for themselves as ambassadors to the white community, and as activists on behalf of blacks, and bequeathing to their descendants a heritage of resistance that culminated in the civil rights movement of the 1950s and '60s." The essays in Jim Crow "bring to life the southern men and women--some heroic and decent, others mean and sinister, most a mixture of both--who supported and challenged Jim Crow, showing that white supremacy always had to prove its power. "This volume is especially pertinent because so many historians over the last decade have de-emphasized the importance of race in the South. These essays argue that the central dance of southern history was the efforts of whites to dominate African Americans. The Library Journal deemed the book to be "cutting edge history and belongs in every academic library."

Gilmore received the CCWH/Berkshire Graduate Student Prize for the best dissertation in 1991.

Honorarium:	750
Travel (Flight from White Plains and ground transportation)	512
Lodging (one night)	75
Publicity	150
<u>Total</u>	<u>1,487</u>

Cheryl Townsend Gilkes

Gilkes is the John D. MacArthur Professor of Sociology and African-American Studies and the Director of African-American Studies Program at Colby College. She also teaches at the Harvard Divinity School.

Honorarium:	300
Travel (drive from Waterville)	40
<u>Total</u>	<u>340</u>

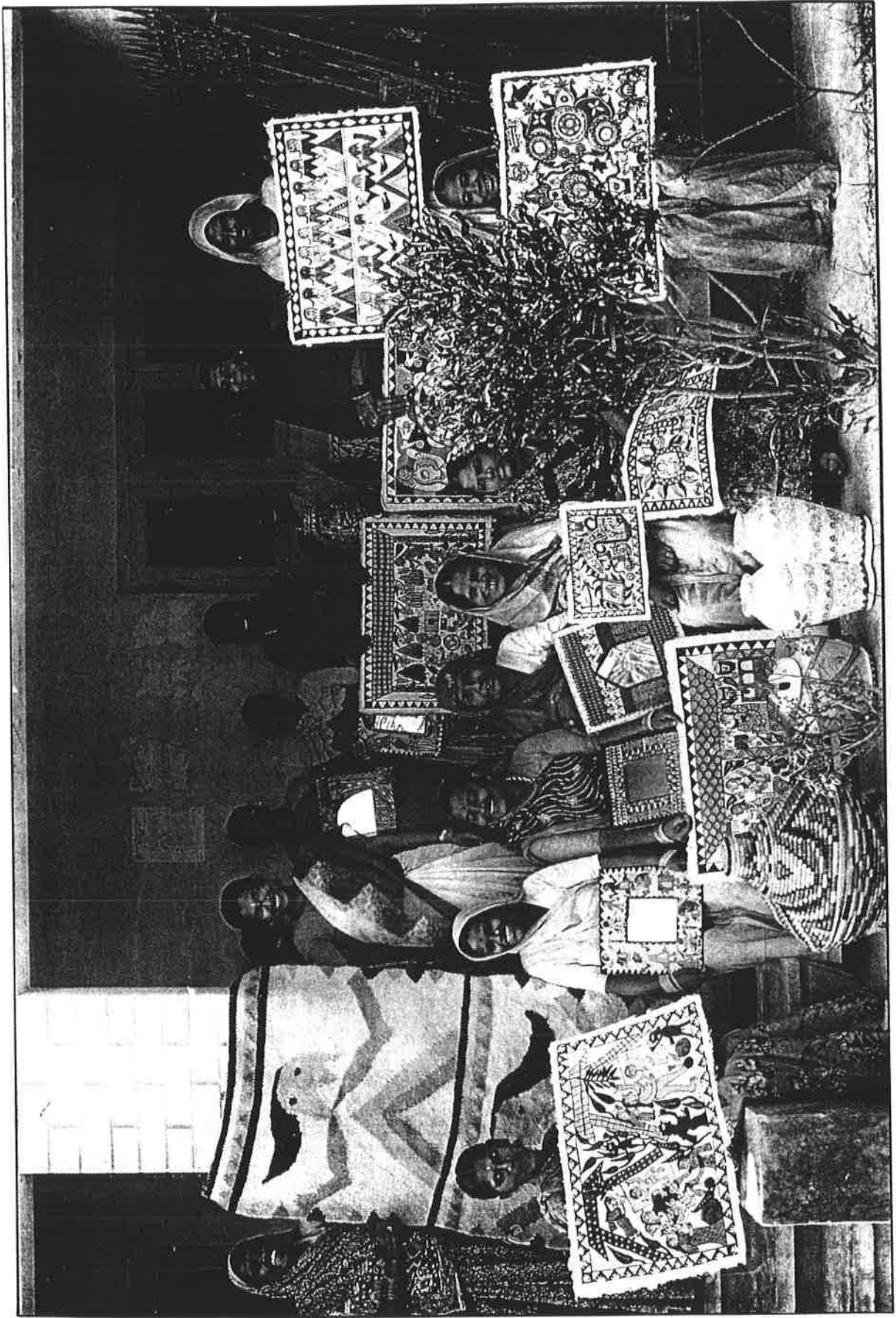
A Musical Romp Through Women's History.

Gerri Gribi has toured North America for nearly 20 years, sharing her understanding of women's history through traditional women's music. Observing that the well-known women's folk songs "portrayed women as victims...killing themselves because they couldn't get married or killing themselves because they did," she set out to recover songs that showed women in a more positive light. Delving into the resources at the Library of Congress Archive of Folk Culture and listening to people on their front porches, she discovered "songs which portray our foremothers more realistically as workers, creators, survivors and dreamers." Gribi has been a frequent guest on television and radio, and her original music has been featured in a variety of media outlets including ABC Prime Time Live. She has been ranked among the Top Ten Artists by the national Women's Radio Play and composed and performed in the award-winning documentary Poverty Shock: /Anywoman's Story. She has received the Write Women Back into History Award from

the National Women's History Project. She was graduated Magna cum laude from Thomas More College and studied voice at the Cincinnati College-Conservatory of Music. In 1998, after singing as a member of the African American Community Chorus, she returned to school and received an M.A. in Interdisciplinary Studies with an emphasis on African American Studies through Lesley University in Cambridge, Massachusetts. In addition to performing Gribi will also attend a number of classes.

Honorarium:	2,500
Travel (air fair from St. Paul and ground transportation)	870
Lodging (2 nights)	150
Publicity	150

<u>Total</u>	<u>3,670</u>



Women artists of the Janakpur Women's Development Center

JANAKPUR ART

A living tradition



The Janakpur Women's Development Center

Bay Area Yoga Center /// Internet Trainings

What I do, and why I do it.

I'm a historian by training, and I've been singing folk songs ever since I was a little girl. One day in the late 70's, I realized that all of the "women's" songs I knew (or had ever heard) told one of two stories: They were either about young women who, unable to get the man they loved to marry them, went down to the river and drowned themselves, OR they were about women who, having married the man they loved, found out he wasn't the peach they were expecting him to be, so they went down to the river and drowned themselves!

Then of course there were the murder ballads, in which somebody else killed them...

These songs portrayed our foremothers as helpless victims at best, and as co-conspirators in their misery at worst. While they are a valid part of the tradition, they need to be balanced with other images if we are truly to understand woman's role in American history.

Why care? Because folk songs are the legacy, the diaries, of everyday people, the kind of people who didn't have the leisure time or the education or the money to leave their history behind in written records; ie. the people who are generally ignored by history books.

I knew women had done more with their lives than kill themselves over men, so I set out to find songs that showed our foremothers in a more realistic light.

Songs like "When I Was a Fair Maid," in which a woman disguises herself as a man to sneak into the British navy. Or "Equinoxial and Phoebe," in which a young pioneer husband swaps roles with his wife for a day and discovers that "women's" work is more than he can handle!



In "The Crafty Maid" (which first appeared in London in 1860) a woman uses a bawdy double entendre to outwit an assailant, and steals his horse to boot. Women demand the right to vote in "Oh Dear, What Can the Matter Be," and a black slave woman protests her situation in "All the Pretty Little Horses." In the haunting Primitive Baptist hymn "Sister Thou Wast Mild and Lovely," women lament the death, but celebrate the life, of a departed friend.

At first, I simply hoped to find a few songs to round out my repertoire, but I ended up being consumed by the richness and variety of women's history! Since I believe we (men and women alike) find strength in our cultural roots, I've woven the songs and stories into a variety of presentations and concerts, and I've performed for hundreds of events at campuses and conferences (and even a few prisons and military bases) in over 20 states and provinces so far.

My greatest satisfaction comes when somebody rushes up to me afterwards and says, "I never realized women had so much HISTORY of their own!" Or even better, "I feel so proud to be a woman."

Since 1998 I've sung as a member of the African American Community Chorus, which inspired me to work on an MA in Interdisciplinary Studies through Lesley University in Cambridge, with emphasis on African American Studies. My thesis explores black women gospel composers. I'm integrating this with my other interest in cyberspace; as I progress through my degree program, I'm building a website

of [resources for black history and culture](#), and I also edit the Women's Studies Category and several music categories at [Netscape's Open Directory Project](#).

Such a great job to have...life just doesn't get better than this!

Gerri Gribi

[Back to Contents](#)

Do you hate e-mail spam as much as I do? Visit [Junkbusters](#) to learn what you can do about it.

A unique musician, historian and storyteller, Gerri Gribi has toured North America for nearly 20 years. She's performed in the venues you'd expect - theaters, coffeehouses, schools, convocations and folk festivals - and some you probably wouldn't like military bases and prisons. Accompanying her clear soprano voice with autoharp, mountain dulcimer and guitar, she brings history to life in *any* setting in a way which is lively, fun, and (gasp!) even educational.

She made her first television appearance at the age of 13, and at 15, sang as one of the youngest members of the renowned **Cincinnati May Festival Chorus**. But her first love has always been folk music, and her interest in using traditional songs as a way of teaching history began while she worked for the Education Department of the **Cincinnati Historical Society** in the 1970's.

Disturbed by the fact that all the traditional "women's" songs she knew portrayed women as victims, she set out to recover songs showing women in a more positive light. With resources ranging from the Library of Congress Archive of Folk Culture, to a porch in West Virginia, her research has unearthed songs which portray our foremothers more realistically as workers, creators, survivors and dreamers.

She is a frequent guest on TV and radio, and her music has been featured in a variety of media outlets, including **ABC Prime Time Live**. She has lent her creative hand to numerous projects, including writing and performing music for the award-winning documentary "Poverty Shock: Anywoman's Story." Her newest CD, "**The Womansong Collection**," has been widely and enthusiastically reviewed, both at home and abroad. She's been ranked among the **Top Ten Artists** by the National Women's Radio Play List.

She writes about topics in women's history and music, and has been published in academic journals such as Minerva and Feminist Collections, plus popular periodicals and newspapers. She maintains an annotated and frequently updated website of women's and folk music resources at <<http://www.dct.com/~gribi>>.

In her spare time, she enjoys singing as a member of the African American Gospel Choir of Green Bay.

DISCOGRAPHY

- The Womansong Collection (1996) Compact Disc
Twenty-five woman-positive songs, with lyrics and historical notes.
- Home for Christmas (1996) Compact Disc
- Monsters in the Closet (1982) Best of Friends (1985) It's a Dog's Life (1988) Cassettes
Traditional, contemporary and original songs for children.

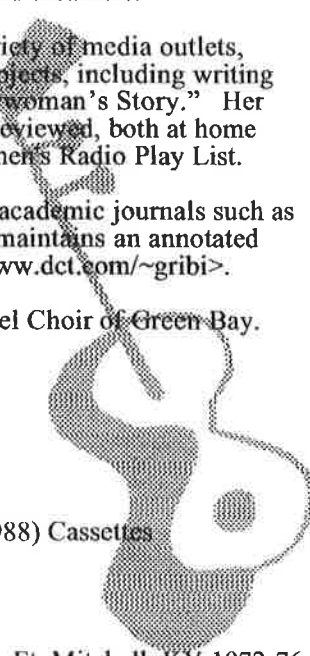


EDUCATION

- **Thomas More College**, Ft. Mitchell, KY 1972-76
B.A. Magna Cum Laude, History
Phi Alpha Theta National History Honor Society
Teaching Certification, Grades 7-12
- **Cincinnati College-Conservatory of Music**
1972 - Vocal Study

SELECTED RECOGNITIONS

- **Write Women Back Into History Award**
National Women's History Project.
- **Certificate of Appreciation**
Presented by the Wisconsin Department of Public Instruction for her "entertaining, educational school programs about strong women."
- Featured in the book **Dreamers and Doers: Women of Northeastern Wisconsin**.
A women's history project published by AAUW.



SELECTED RECOGNITIONS

- **Write Women Back Into History Award**
Presented by the National Women's History Project.
- **Certificate of Appreciation**
Presented by the Wisconsin Department of Public Instruction in recognition of her "entertaining, educational school programs about strong, self-directed women."
- Featured in the book **Dreamers and Doers: Women of Northeastern Wisconsin.**
A women's history project published by the American Association of University Women.

DISCOGRAPHY

- Womansong (1984) LP and Cassette
Thirteen woman-positive folk songs, with historical notes for classroom use.
- Prince Charming Doesn't Live Here (1991) Cassette
Sequel to Womansong, with twelve more traditional and original songs.
- The Womansong Collection (1996) Compact Disc
Compilation of work from both albums, plus new material, lyrics and historical notes.
- Monsters in the Closet (1982) Best of Friends (1985) It's a Dog's Life (1988) Cassettes
Traditional, contemporary and original songs for children.
- Home for Christmas (1996) Compact Disc

Lilyfern Lecture and Performance Series

Anytown University
1 Campus Drive
Anytown, USA 12345

FOR IMMEDIATE RELEASE

FEBRUARY 20, 2002

CONTACT: Jane Doe, Community Relations
555-1234

UNIVERSITY HOSTS AN EVENING OF WOMEN'S HISTORY AND MUSIC

On March 7, 2002, Gerri Gribi will perform "A Musical Romp Through Women's History" at 7:30 p.m. in Lilyfern Auditorium, Studio Arts Building.

A unique musician, historian and storyteller, Gerri Gribi has toured North America for nearly 20 years. She's performed in the venues you'd expect - theaters, coffeehouses, schools, convocations and folk festivals - and some you probably wouldn't, like military bases and prisons. Accompanying her clear soprano voice with autoharp, mountain dulcimer and guitar, she brings history to life in a way which is lively, fun, and (gasp!) even educational.

She made her first television appearance at the age of 13, and at 15, sang as one of the youngest members of the renowned **Cincinnati May Festival Chorus**. But her first love has always been folk music, and her interest in using traditional songs as a way of teaching history began while she worked for the Education Department of the Cincinnati Historical Society in the 1970's.

She was disturbed by the fact that most traditional "women's" songs portrayed women as victims. Says Gribi, "In all the songs I knew or had heard, women were either killing themselves because they couldn't get married, or killing themselves because they did!" So she set out to recover songs showing women in a more positive light. With resources ranging from the Library of Congress Archive of Folk Culture, to a porch in West Virginia, her research has unearthed songs which portray our foremothers more realistically as workers, creators, survivors and dreamers.

And, she's quick to point out, "Just like our forefathers, these wonderful foremothers belong to men as well. They also deserve to know more about them, and to celebrate their achievements."

She is a frequent guest on TV and radio, and her music has been featured in a variety of media outlets, including **ABC Prime Time Live**. She has lent her creative hand to numerous projects, including writing and performing music for the award-winning documentary "Poverty Shock: Anywoman's Story." Her newest CD, "**The Womansong Collection**," has been widely and enthusiastically reviewed, both at home and abroad. She's been ranked among the **Top Ten Artists** by the National Women's Radio Play List.

The concert is sponsored by the Lilyfern Lecture and Performance Series, and is free and open to the public. For more information, contact Jane Doe, Community Relations, 555-1234.

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<http://creativefolk.com>

GERRI GRIBI - RESUME

P.O. Box 8021 Green Bay, WI 54308 (920) 437-7373 Fax: 437-7389 Gerri@creativefolk.com

Since the early 1980's, Gerri Gribi has presented concerts, keynotes and workshops celebrating women's cultural heritage for schools, institutions, and conferences across North America.

She made her first television appearance at the age of 13, and at 15, sang as one of the youngest members of the renowned **Cincinnati May Festival Chorus**. But her first love has always been folk music, and her interest in using traditional songs as a means of teaching history began while she worked for the Education Department of the **Cincinnati Historical Society** from 1975 until 1978.

Disturbed by the fact that all the "women's" traditional songs she knew or heard portrayed women negatively, she set out to recover songs that showed women in a more positive light. With resources ranging from the Library of Congress Archive of Folk Culture, to a porch in West Virginia (and most recently, the Internet) her research has unearthed songs which portray our foremothers more realistically as workers, creators, survivors and dreamers.

She is a frequent guest on TV and radio, and her original music has been featured in a variety of media outlets, including **ABC Prime Time Live**. Her CD, *The Womansong Collection*, has been widely and enthusiastically reviewed, both at home and abroad. She has been ranked among the **Top Ten Artists** by the National Women's Radio Play List.

She has lent her creative hand to numerous media projects, including composing and performing music for the award-winning documentary *Poverty Shock: Anywoman's Story*.

She regularly writes about topics in women's history and music, and has been published in academic journals such as *Minerva* and *Feminist Collections Quarterly*, as well as popular periodicals and newspapers. She edits the Women's Studies Category of the **Netscape Open Directory Project**, and maintains an annotated and frequently-updated website with resources for women's folk music.

EDUCATION

- Thomas More College, Ft. Mitchell, KY 1972-76
B.A. Magna Cum Laude, History
Phi Alpha Theta National History Honor Society
Teaching Certification, Grades 7-12
- Cincinnati College-Conservatory of Music 1972
Vocal Study

PROJECT PARTICIPATION, NATIONAL ENDOWMENT FOR THE HUMANITIES

- "The Story Vine: Tales From Many Cultures" Brown County Public Library, 1992
Funded by the Wisconsin Humanities Committee
- "Celebrating Women's Achievements" UW-Stevens Point, 1991
Funded by the Wisconsin Humanities Committee
- "Women in History, Yesterday and Today" Clarke College, 1986
Funded by the Iowa Humanities Board

Women and
the Politics of
White Supremacy in
North Carolina,
1896–1920

“*Gender and Jim Crow* demands that attention be paid to the pivotal role of middle-class African American women in the making of southern politics.”

ELSA BARKLEY BROWN, University of Michigan

“A powerful and eloquent book, one that will alter our understanding of a pivotal era in the history of the American South.”

EDWARD L. AYERS, University of Virginia

“A veritable redefinition of ‘the political.’ This is a compelling rereading of southern history in the late nineteenth century.”

THOMAS C. HOLT, University of Chicago

Glenda Gilmore explores the pivotal and interconnected roles played by gender and race in North Carolina politics from the period immediately preceding the disfranchisement of black men in 1900 to the time black and white women gained the vote in 1920. *Gender and Jim Crow* argues that the ideology of white supremacy embodied in the Jim Crow laws of the turn of the century profoundly reordered society and that within this environment, black women crafted an enduring tradition of political activism.

According to Gilmore, a generation of educated African American women emerged in the 1890s to become, in effect, diplomats to the white community after the disfranchisement of their husbands, brothers, and fathers. Using the lives of African American women to tell the larger story, Gilmore chronicles black women’s political strategies, their feminism, and their efforts to forge political ties with white women. Her analysis highlights the active role played by women of both races in the political process and in the emergence of southern progressivism. In addition, Gilmore illuminates the manipulation of concepts of gender by white supremacists and how this rhetoric changed once women, black and white, gained the vote.

Glenda Elizabeth Gilmore, a seventh-generation North Carolinian, is assistant professor of history at Yale University.

GENDER & JIM CROW

Gender and Jim Crow

THE UNIVERSITY OF NORTH CAROLINA PRESS

Post Office Box 2288, Chapel Hill, NC 27515-2288

Conference 2001 Speakers

Transnational Feminisms and Global Technology

Speakers:

Kamala Kempadoo, Cindi Katz, Riffat Hassan.

Plenary: Sunday, June 17, 10:30 - 12:30 pm

Riffat Hassan

Riffat Hassan is one of the pioneers of feminist theology in the context of the Islamic tradition – an area in which she has been engaged since 1974.

She has been extensively involved in interreligious dialogue with Jews, Christians and Muslims, with a particular focus on human rights in religious traditions. In February 1999, she founded The International Network for the Rights of Female Victims of Violence in Pakistan (INRFVVP), (<http://ecumene.org/INRFVVP/>) a non-profit organization with a worldwide membership, which has played a noteworthy role in highlighting the issue of violence against girls and women, particularly with reference to "crimes of

Conference 2001 Speakers

honor."

Born in a Saiyyad Muslim family living in Lahore, Pakistan, Hassan was educated at an Anglican missionary school, before proceeding for higher studies to St. Mary's College, University of Durham, England. She graduated with double honors in English and Philosophy in 1964 and a Ph.D. in 1968.



Riffat Hassan

Her numerous writings include the poet Muhammad Iqbal, *on Women in Islam, Islam and Interreligious Dialogue, Human*

Rights in Islam, Contemporary Islam, and Peace Education in Islam. and "Are Human Rights Compatible with Islam?"

The Issue of the Rights of Women in Muslim Communities" (<http://www.consultation.org/consultation/hmnrgha.htm>)

She was a major spokesperson for liberal or progressive Islam at the International Conference on Population and Development at Cairo (1994) and the 4th U.N. Conference on Population and Development at Beijing (1995). She was the only university professor to be a speaker at a plenary session of the NGO forum at Huairou on September 4, 1995. Has been a consultant to a number of international agencies and women's organizations on matters pertaining to human rights and women's rights.

Riffat Hassan is chair of the Religious Studies Program at the University of Louisville, and attends the Louisville Presbyterian Theological Seminary.

women of color Leadership Project

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