Imagine a New World. With so many challenges ahead of us, how can we coordinate a radical response for renewal across social divides? The pursuit of justice sparks creative endeavors that combine visual art, myth, music, storytelling, science, technology, and other means for inspiring and bringing about change. How can we forge a more livable world? This is a critical question during trying times.
EDITOR’S NOTE

Channeling Anthropological Imagination for a More Livable Future

One of the goals of anthropology is to improve understanding across the fascinating diversity and richness of human experience. The endeavor to document and describe what it means to be human in the broadest sense can be daunting, after all, how can the complexities of our convoluted worlds be justly described and understood? How can the lives of the interesting people we work with be responsibly represented? How can different worlds simultaneously make sense from the perspectives of others as well as our own? In what ways can we creatively blend disciplines to further inform our studies? There are many other layers besides these to anthropological explorations, and when all are considered alongside the tremendous social challenges faced today, the weight of the difficulties of the work of representing diverse worlds in the most humanistic of all the sciences, can be challenging. Finding our way through dark times requires creativity, inspiration, and commitment. In this issue, we honor Alisse Waterston’s contributions to these endeavors as she retires after 20 years of service to the CUNY community.

While Alisse Waterston’s work ranges from studies of homelessness to historical analyses, urban ethnography, graphic novels, and other mediums as ethnographic expressions, among others, an organizing motif in all of her work is a desire to articulate a more humanistic narrative. Identifying a shared vision is vital for political action. Developing a portable philosophy is essential not just for sharing ideas, but to collectively shape and operationalize them. Waterston highlights two key elements to this process. First, identifying what Hannah Arendt called “radical evil” (1994) in order to uproot it, and second, developing a basis for a fearless imagination that allows us to dream new ideas into reality. The former is necessary in order to identify and rectify the deplorable conditions surrounding us in an increasingly bureaucratized system of control, calculation, and efficiency that leaves the proverbial 99% living especially precarious, limited lives. The latter propels us forward. Without possibilities for fully expressing all that makes us human, we remain detached from one another, unable to visualize our dreams, undermining our ability to realize our common goal: bringing about social justice by improving conditions for people everywhere.

How can radical evil be replaced by radical good? Waterston’s recommendations call for centering our collective humanity, valuing each other as a way of rejecting rapacious interests that render anyone redundant, and insisting on honesty to counter dangerous opinions. In doing so, we must replace what Eduardo Galeano has called “obligatory amnesia” (2000) which interferes with a sense of justice anchored in remembering. These are just two core principles she outlines as practical actions. The essays collected in this edition further provide a means for reflecting on Waterston’s vision and her efforts to bring about pragmatic ideas for building a better world. In considering her work from personal and professional vantage points, the department honors her contributions to the discipline and to the campus community.

Melissa Zavala

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In the prologue to her groundbreaking intimate ethnography, *My Father’s Wars: Migration, Memory, and the Violence of a Century*, Alisse Waterston describes the challenges she faced in “telling a story that is also a history” (2014:xv). By embedding the narrative of her father’s life within a broader context of interconnected psychological, social, historical, and political-economic forces, she effectively illustrates James Baldwin’s assertion that “people are trapped in history and history is trapped in them” (Waterston 2014:xvii).

Revealing this dialectic, and the dynamic forces that shape it, is an essential task of intimate ethnography.

Alisse’s grasp of history, political-economy, and the consequences of political and structural violence—also evidenced in her other works (Waterston 1993, 1999, 2009; Waterston and Corden 2020), coupled with her skills as an innovative, engaging, and compelling narrator, are all on display in this book. *My Father’s Wars* at times reads like a novel, then smoothly transitions within each chapter to a more scholarly, accessible, and reflective exposition on the broader forces that shaped her father’s (and thus her own) story.

Throughout her career, Alisse has championed creative approaches to writing anthropology and has explored how the art of writing can promote public scholarship, expose social injustices, and draw in new audiences.

The origins of the term “intimate ethnography” go back to the 2001 meetings of the American Anthropological Association, when Alisse and I discovered, over a hotel breakfast, that we had both traveled to Poland the previous summer in pursuit of our family stories. In Alisse’s case this concerned her father’s early life as a Polish Jew and the violence of World War II that destroyed most of his extended family and community. My travels, in turn, took me and my mother to the
city where she grew up as a Polish Catholic and where her work as a physician was interrupted by her arrest and subsequent imprisonment in various Nazi concentration camps. From the start, Alisse and I were committed to exploring what each individual life story told us about larger historical processes. This required balancing the interplay of roles—the daughter chronicling a family narrative, the anthropologist contextualizing the story (Waterston and Rylko-Bauer 2006). While we jointly developed the approach we call intimate ethnography, it was Alisse who initially coined this term to describe a research/writing process which centers an intimate other within political-economic analyses to better understand critical social issues and structural forces using ethnographic methods and modes of analysis.

Alisse and Barbara at the 2019 IUAES World Anthropology Congress in Poznan, Poland, August.

Alisse has written widely about the value of this approach in anthropology, but perhaps most effectively in her sophisticated essay on “the anthropological imagination,” where she asserts that “intimate ethnography is a project of dialectical anthropology . . . depicting the multiple connections between life lived and experienced and the processes of a larger, contingent history [thereby bringing] anthropology closer to fulfilling its potential as a holistic discipline” (Waterston 2019:9). For example, the focus on a person and their story brings to life the relationships between biography and history. It requires “creating a narrative that captures the life lived and the history” and allows for a synthesis that challenges established artificial divisions between “scholar and responsible global citizen,” between “the artist in us and the anthropologist, . . . between the personal and the scholarly” (Waterston 2022b).

Regarding this latter point, intimate ethnography reveals the social positioning of the researcher/writer and encourages critical reflection on how events and relationships in our personal lives helped shape the direction of our scholarly interests and work as anthropologists. It challenges ethnographers to confront their own motivations, prejudices, and assumptions and to recognize “that what we know and what we think we know have social origins, the specifics of which must be made explicit” (Waterston 2022b). This has opened a space within our discipline for other anthropologists to explicitly incorporate aspects of their own lives or those of intimate others into their research and writing, even embrace “painful histories,” especially when such stories illuminate broader social forces and issues that continue to shape events in the world. The
creation of a new series on this topic by Berghahn Books (edited by Alisse) demonstrates growing recognition of intimate ethnography’s potential. It has also gained footing elsewhere. For example, Alisse and I were invited to write an introductory essay for a special issue on intimate ethnography for Czas Kultury, a Polish arts and anthropology journal (Waterston and Rylko-Bauer forthcoming).

Intimate ethnography also broadens anthropology’s tool kit, by relying on an integrative mix of methodologies and systematically gathered sources of ethnographic data (Waterston 2022b). These can include archival materials, interviews, films, photographs, official documents, financial records, letters, diaries, memoirs, testimonies, even artifacts. In addition, intimate ethnography is “an example of theoretical storytelling” – that can reinforce “conceptual points and theoretical arguments” (Waterston 2019:16). Alisse views My Father’s Wars as “an instance of critical feminist ethnography, rooted in intersubjectivity and contingent history” (Waterston 2019:10), while also examining various forms of interconnected violence, exposing the dangers of ethnonationalism, and illuminating the multidimensionality of migration, including shifting personal and cultural identities.

Throughout her career, Alisse has championed creative approaches to writing anthropology and has explored how the art of writing can promote public scholarship, expose social injustices, and draw in new audiences (Waterston and Vesperi 2011). Both of us believe that intimate ethnography builds on multiple anthropological genres and writing traditions, from memoir and biography to life history and autoethnography, with the potential to create new hybrid genres that can engage both academic and public audiences while interrogating serious social issues—by “writing across boundaries” (Waterston 2016) and having the courage to “experiment in crafting and communicating knowledge” (Waterston 2022a). This courage, creativity, and willingness to push boundaries is evident both in My Father’s Wars and in her co-produced graphic non-fiction work, Light in Dark Times (Waterston and Corden 2020). Alisse has also argued that situating story/memory in political economy offers a new way of understanding the past and bringing it into the present, allowing readers to discover historical parallels or continuities that may lead them to rethink current issues and crises.

This essay barely touches on the many facets of Alisse Waterston’s work in intimate ethnography, but hopefully demonstrates the broad impact she has had on methodology, epistemology, theory, and writing in cultural anthropology. As a dear friend and admired colleague, she has inspired me with her knowledge, skills, creativity, energy, kindness, and intellectual capacity to envision a better world.
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Barbara Rylko-Bauer is Adjunct Associate Professor of Anthropology at Michigan State University. She served as Book Review Editor for *Medical Anthropology Quarterly* and is the editor of *Global Health in Times of Violence* (with Linda Whiteford and Paul Farmer, 2009) and author of the intimate ethnography, *A Polish Doctor in the Nazi Camps: My Mother’s Memories of Imprisonment, Immigration, and a Life Remade* (2014).
My Father’s Wars—Are Our Wars

By Sofija Grandakovska

One of the most essential features of anthropology as a discipline is a commitment to studying the manner (or manners) of human behavior from the point of view of people belonging to a particular territory, history, and cultural tradition. The heart of this qualitative determinant stems from the deeply intimate (mental, spiritual, emotional) layers of the question of I, or: Where is my self? This question, in turn, is aimed directly at the center of the self to reveal insights from this deep place. On the other hand, the question of −I− is closely related to the fluidity of historical particularisms, the (re)arrangement of ideas and themes that characterize certain ideological schemas, often violent and genocidal in their manifestations, as well as their relations of power and reflections on anthropo-cultural systems of a higher multitudes. In any case, the human remains at the very center. In such a constellation, organized between the anthropological qualitative determinant of the self and the war, migratory, and cultural-ideological matrixes, Alisse Waterston lays the foundational, methodological, structural, and hermeneutical basis of her work My Father’s Wars: Migration, Memory, and the Violence of a Century (2014). It is also at this center that the author, locates the message to the reader, namely that—

“This is a story that is also a history. It is the story of my father’s travels across continents, countries, cultures, languages, generations, and wars. It is a daughter’s account of a Jewish father whose life was shaped, framed, and torn apart by the upheavals of the twentieth century. It is an anthropologist’s narrative constructed from other people’s stories. [...] And it is a reflection

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2 The book is a recipient of 2016 Book of the Year Award from the International Congress of Qualitative Inquiry.
on the forces of history, the power of memory, and the meanings people attach to events, things, words, and others.”

The spectrum of structural relationships in the narrative — organized between the anthropological view of the whole, or the view from above, and the expansion of the life story of the individual from below (to above) — stays within the dialogical posture of the author’s narrative focus. It is coordinated by the movement of the sequence of events presented in the story of her father in 12 chapters: from personal to transnational history, experienced and “written” across the geographical coordinates of several nation-states, sociocultural, linguistic, generational, and intergenerational implications, including the events of the two wars and one revolution that her father experienced. Waterston chooses to gradually weave the narrative through the methodological directions of intimate ethnography. Focusing on the story of her father as an intimate Other, Waterston creates a simultaneous platform for the dual position of daughter—anthropologist, or, as she underlines—


“I came to this project not just as a daughter but also as an anthropologist seeking to understand the violence in its various forms and how it is implicated in individual lives.”

My Father’s Wars is a structural expression of the need for a new anthropological orientation in history.

4 This is a notion that the author herself, together with Rylko-Bauer, constructed previously. Please see: Alisse Waterston and Barbara Rylko-Bauer, “Out of the Shadows of History and Memory: Personal Family Narratives as Intimate Ethnography”, American Ethnologist Volume 330, No. 3(2006): 397-412.
5 A. Waterston, My Father’s Wars, 2014, pp. XVI.
The contextualization of the story in Waterston’s book is positioned on the perplexing connection between the *life* of the individual (her father) and the historical entity. In taking this approach, the author overcomes the narrative challenge by creating a hybrid work through the interest in *micro*-history. The need to understand the individual human activity through a focus on individualized questions, Waterston opens up the possibility of *macro*-history to answer questions posed by cultural anthropology itself. It is here that the value of the complex focalization point of the work is accommodated, in the question in what grammatical person to tell the individual story (which at the same time leaves a strong stamp on the identity of the descendants) embedded in Jewish cultural history as part of the larger history of war(s) and migration trajectories in the 20th century.

*My Father’s Wars* begins with the birth of her father Mendel and a description of the place where he was born—

“In a little town, the *shtetl* Jedwabne. He arrived just at the start of the spring season when the northeast of Poland is still biting cold. Jedwabne lies in the Podlasie Voivodship, not far from Lomza and Bialystok [...].”

Waterston’s father drew for her from memory a map of Jedwabne. Source: http://myfatherswars.com/companion/ch02/

The narrative procedure of constructing a story in the book contributes to the emergence of a rapid successive turn of events: the historical fact acquires the cultural attribute of her father’s Jewish history:

“Mendeleh was a beautiful baby born on March 3, 1913, on the eve of World War I. We are not all that certain of the exact date, and there is no birth certificate. It was around Purim time.”

From a narrative point of view, the cultural facts that appear as a substitute for historical ones: Purim (as a cultural coordinate

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7 *Ib.*
for the birth of the father, since there is no birth certificate) and the shtetl, bring a reminiscence of something that no longer is. From a structural point of view, this presents one of the most important cuts in the narrative of My Father’s Wars. While the —I— remains in the very center, as a distinctive existence surrounded, localized as well as marginalized by certain constructs of power and violence, historical facts become the frontier realm of personal and cultural history. Namely, the shtetl represents a specific locus from where the long migratory and thus identity path of Menachem Mendel Wasersztejn begins: Mendel of Jedwabne (Poland) becomes Miguelito in Manguito, Cuba, Miguel in Havana, Michael in New York, and Don Miguel in San Juan. The two intertwined narratives: migratory and identity, are characterized by pluralism and the fluidity of ideological flows in which the —I— dwells, constantly moving to a new plane of existence on a personal and macro-historical plan.

My Father’s Wars is a structural expression of the need for a new anthropological orientation in history. This work is also a chronicle of remembrance, a link between micro- and macro-histories, at whose center resides trauma. In the title of the book, in plural form, we read: wars. How many? It is not just about the literal counting of her father’s lived experience(s). Wars are also about a human’s life intersecting with the external factual reality colored with the issues of war, migration and many [geno]cides in a century of violence. Our century of violence. And, again: our centuries of violence. And life. That is why My Father’s Wars are our wars. That is why we should read Alisse Waterston’s My Father’s Wars.

Professor Sofija Grandakovska, PhD, is teaching in the Department of Anthropology at John Jay College of Criminal Justice. She has published several scholarly monographs such as “Miniatures and Maximums” (2020), “Discourse of the Prayer” (2010), “Portrait of the Image” (2008), among others. She is the editor and co-author of the bilingual chrestomathy “The Jews From Macedonia and the Holocaust: History, Theory, Culture” (2011).
sgrandakovska@jjay.cuny.edu
Almost every year, I teach a course that our department calls, The Development of Anthropological Thought. I am constantly modifying the syllabus in the interests of both decolonizing the content and providing our students, most of whom will not go on to academic careers, with ideas about how anthropological insights can serve them in a range of endeavors they might choose to pursue.

In the 2021 iteration of the course, we began by reading and discussing the provocative and extraordinarily generative article by Ryan Jobson (2020), “The Case for Letting Anthropology Burn.” Jobson begins his discussion with a vivid description of the 2018 annual anthropology conference that took place in San Jose amidst the wildfires ravaging northern California. As he notes, the conference carried on, more or less as normal, replete with our usual discussions of crisis and critique in the discipline which seemed particularly oblique and inept that year, given the apocalyptic conditions outside the convention center.

A way to offer hope for the future without parroting anodyne platitudes, a revelation of how anthropological method, at its best, can point us toward strategies for addressing the tribulations we face.
As I worked on the syllabus, I was faced with a dilemma that often bedevils me: that is, how could I convey to my students an honest sense of the complexities of anthropological theory, its moral ambiguities and entanglements with colonialism, racism, and imperialism, while simultaneously communicating my genuine belief that anthropology can also offer us hope for building a better future? In 2021, still in the clutch of the pandemic lockdown and with the political situation in the US and globally deteriorating into unproductive partisan vitriol, this seemed a particularly challenging task.

I decided to end the course by assigning Alisse Waterston’s newly published graphic narrative, *Light in Dark Times* (2020), in which she and her collaborator, illustrator Charlotte Corden, wrestle with the tension between social criticism and reflection that lies at the heart of anthropology. Drawing on such thinkers as Arendt and Brecht, Waterston writes,

“And thinking in dark times requires people to grapple with their own conscience, to refuse loyalty to any rigid ideology, doctrine, or dogma, and to find new ways to make sense of the situation.

It is only then that we may offer something creative to the world” (Waterston & Corden 2020, 44-45).

Yes! This was it! A way to offer hope for the future without parroting anodyne platitudes, a revelation of how anthropological method, at its best, can point us toward strategies for addressing the tribulations we face.

Alisse has often provided us with such signposts in her brilliant corpus of work. I am attaching two responses to the book, written by students from the 2021 course, Lauren White and Jenna Watkins, and including some of their own illustrations. Congratulations, Alisse, on the occasion of your retirement. Thank you for gently and generously navigating with us as we traverse our past, and for moving us toward a future shaped by the possibilities for establishing, as the book concludes, “mutual understanding on a gigantic scale” (Waterston & Corden 2020).

*Susan Hyatt is a Professor of Anthropology at IUPUI who loves working with creative students like Lauren and Jenna.*
Between Light and Darkness

By Lauren White

I was first introduced to Alisse Waterston’s work in a class I took on the development of anthropological thought while completing my undergraduate major. A running theme of this class was to question the position and role of anthropology in our world today, and one of our readings was Waterston’s graphic narrative, *Light in Dark Times: The Human Search for Meaning*. This book was an excellent complement to our class’s theme and an epicenter of our discussion on the future of anthropology. The graphics that accompany Waterston’s writing are especially powerful, in my eyes, for conveying more fully the depth of the issues that she discusses. By formatting this book as a graphic narrative, Waterston and her collaborator, illustrator Charlotte Corden, were able to present big ideas in easily digestible parts. I note the use of darker, bolder colors to help portray the heaviness of the topics she was discussing while simultaneously also creating more child-like illustrations, that rendered the content more approachable and less intimidating. The effect of the light colors that are strewn throughout the dark pages is also a powerful facilitator of imagery for me, as it depicts the dilemma that Waterston was hoping to convey: that is, how we can find the light in dark times while also acknowledging the presence of darkness in human history?

Waterston’s way of taking critical points from human history and posing greater questions about human meaning from an anthropological perspective were essential, not only for deepening my understanding of anthropology as a discipline, but also for helping me develop my perspectives on the world in general. This book is poetry for me. It weaves together history, philosophy, and anthropological thought, while also taking you on a journey through time, not necessarily with the goal of coming to a definitive conclusion but, instead, to provoke inquiry into what you thought you knew and to help you think about what more we could possibly learn about human life on this Earth. The question we are left with is whether that new knowledge might serve to lead humanity in a different direction, one that might be more positive than the paths we seem to be following today.
Our final assignment for this class was to create an un-paper, using unconventional methods to reflect on the themes of the semester. We were instructed to take inspiration from the works discussed in class, and because I was so inspired, not only by the ideas presented by Waterston and Corden but also by their use of graphics, I decided to create a zine. As they did, I also used graphics to facilitate the presentation of my thoughts on the future of anthropology. In my zine, which I wrote during the Covid lockdown, I imagined myself explaining the course to my dog, who had been my constant companion during that challenging time. Below is an excerpt.

Lauren is completing her Anthropology major at IUPUI and plans to pursue a career in human rights law.
Intimacy and Posterity in the Work of Alisse Waterston

By Jenna Watkins

Alisse Waterston’s work was foundational for my undergraduate studies and was the inspiration behind two of my major assignments as I completed my Anthropology major. For one, I drew on Waterston’s and Barbara Rylko-Bauer’s belief in “intimate ethnography,” an approach to research that intertwines larger historical and social contexts with the personal (Waterston & Rylko-Bauer 2006). Our overarching assignment was to write about the COVID-19 pandemic from an anthropological perspective. I chose to interview friends and classmates about the personality changes they had developed as a result of physical distancing and the closing of “third places,” such as coffee shops. I was inspired to write a paper in the vein of an “intimate ethnography” because this idea, and Waterston’s work more broadly, combats the rigidity of academic research. I believe research should be accessible to the general public, and an “intimate ethnography” humanizes the individuals or groups of people who can sometimes be “othered” in academic writing. Furthermore, research can be created in a vacuum that stays within institutions of higher ed.

Waterston expanded upon this “knowledge for all” approach in Light in Dark Times: The Search for Human Meaning that included vivid illustrations created by Charlotte Corden. Waterston’s approachable prose and Corden’s playful drawings created a beautiful collision of originality that is rare to see in the discipline. When done correctly, art is a medium that can cross cultural and knowledge barriers. Waterston reminds us of the critical importance of breaking down barriers to ensure all have access to research that ultimately affects the infrastructures that, whether we are aware of them or not, are a part of our everyday surroundings. She illuminates the darkness that plagues humanity by offering us a way out: acknowledging the horrors of our past can help lead us toward a brighter future.

[Waterston] illuminates the darkness that plagues humanity by offering us a way out ...

At the end of the semester, we were assigned to do an “unpaper” as a response to Waterston’s Light in Dark Times. I chose to do a zine, which you see a snippet of here. Before finishing my anthropology degree, I completed two years of an intended art major, which partly inspired me to create something visual. The title of my zine was, “Looking to Posterity: Letting Anthropology Burn, Responsibly,”
inspired by Ryan Jobson’s (2020) article, “The Case for Letting Anthropology Burn.” Bertolt Brecht’s poem, “To Posterity,” reprinted in Light in Dark Times, resonated with me so much that I wrote it down in my notebook and nailed it to my wall.

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Jenna is an aspiring anthropologist and currently works in the public health field, focusing on correctional health and hepatitis C care.
Dearest Alisse:

I reflect on the past few years when we would chat in your office in the early mornings: 2018 - 2020. I have learned so much from watching you lead with objectivity, utter care, and fierce advocacy on behalf of the department. And though I twice deferred attending graduate school for my PhD—I didn’t want to incur debt by taking out more loans—I learned more from watching and being around you in those years than I could have gotten from any advanced-degree academic programme because your years of experience, intellectual curiosity, and mentorship, were sufficiently effective.

In 2017, I was lucky enough to make the trip to Washington D.C. to witness your farewell presidential speech—it was also my very first American Anthropology Association meeting: and watching your written speech turn into a painting, then a sweatshirt, to an AnthroCafé presentation with Charlotte, and finally a graphic book—was magical!

As Chair, you were fair and a visionary. You ensured a space for your colleagues to be creative and innovative—without surveillance or micro-management. Together, we co-founded these two entities to maintain the intellectual health of the department for our colleagues and our students: Communications & Programming Committee and News From the Ninth Floor. In your honour, I will be returning to a more active role in both spaces. (I also hope to revive my academic baby starting in Fall 2023: The AnthroCafé.)

...[T]hanks for your years of service and thanks for your mentorship over the past six years.

Thanks for trusting me enough to share your first piece of creative writing with me back in 2020: “Interiors: A Short Story.” This new phase of your life and career will be rich in many ways and I look forward to the new experimental writings that you will publish!

I remember the day my Grandpa died on 8th December 2020 and our conversation that...
night. It was raining and I was standing beneath a store front, trying not to cry—but remaining present to how I was feeling. You expressed your condolences and shared stories around the passing of your Mum and Dad and the intense pain both deaths caused; and, listening to you, in that moment, I was reassured. You shared the lessons they shared with you and the values that you keep alive and by doing that, their spirits are ever-present. I too, feel the same way. Every day, I think of my Grandpa and every day I am reminded of the man he was and the values he bestowed upon me and one of those values I cherish most is this: stand up for yourself and fight, especially when you know you are right. We come from good stock, and I believe that is one thing we have in common.

Again, thanks for your years of service and thanks for your mentorship over the past six years. I am proud to have met you, and to know you as a colleague-friend.

As a fellow writer and anthropologist, thank you, Alisse!

With Irie vibes, diligence, and accountability,
-Atiba
✊✊✊

Atiba Rougier is a Lecturer in the Anthropology Department. He teaches ANT 224 Death and Dying. His five favourite colours are Caribbean Sea blue, Elephant grey, Bullfighter red, Algae green, and Bergdorf black. He is an athlete who loves reading, writing, researching, and gazing at the stars. He is an anthropologist by heart and a philosopher by soul.
arougier@jjay.cuny.edu
1. **What has it been like to teach at John Jay and what have you enjoyed most about it over the years?**

I first began teaching at John Jay in 2003, though I’ve been an educator since graduating from college in—hold your breath—1973! It has been a great joy working with our wonderful students even as there have been many challenges. For me, the greatest pleasures are when students “get it” and get excited over the material they are absorbing, develop a love of learning, and learn to appreciate what anthropology can bring to their understanding of the world. I’ll make a confession: it’s frustrating when some students seem to lack interest no matter how much enthusiasm I or their classmates bring to the room. I know there are complex reasons for this and have learned to accept that we, as instructors, can’t always light a fire.

I’ve found it a great privilege to work with students who have demonstrated interest in learning, a pleasure I’ve enjoyed for 20 years at John Jay. I’ve asked myself time and again: what value can I bring to students? I’ve come to see that the knowledge and experience (wisdom?) I’ve acquired over the years can be valuable to young people whose own lives and experiences are remarkable. I think I’ve brought to students: anthropological ways of thinking about and analyzing this troubled world; practical applications of such knowledge; and support in developing their writing skills. I’ve never given tests. I’ve always had students write, write, write and/or communicate what they’ve learned in creative, innovative ways.

There are many standouts of my time working with students. I share some of them here.

Over the years, I’ve especially enjoyed teaching Culture and Crime (ANT 230) that I approach differently from how most of my colleagues treat this course. My focus is on crimes against humanity, crimes of power, crimes of genocide and war. These topics are difficult on multiple levels—emotionally, intellectually, politically. Yet, given imperial history and the current state of the world, I believe it is essential to examine these topics.

In 2007, I published with undergraduate student Antigona Kukaj an essay in *American Anthropologist* titled “Reflections on Teaching Social Violence in an Age of Genocide and a Time of War,” that tells the story of the “Culture and Crime” class. Antigona—who is now an attorney in the Washington, DC area—was my student, a deeply intelligent and talented young woman who understood from the start of the semester the purpose and intent of the course as I had laid it out. The article can be downloaded from the John Jay library.
One of my greatest joys has been to serve as co-faculty and co-director of the Vera Fellows Program, housed in the Department of Interdisciplinary Studies. The first of such programs at John Jay, the Vera Fellows program serves as the model for other internship/seminar fellowship programs. Established in 2008, the program has been wildly successful, providing students a rigorous intellectual experience alongside a paid, on-the-ground internship at the Vera Institute of Justice or one of its spinoff agencies. Our graduates have gone on to accomplish wonderful things, including working at the agencies in which they interned, becoming law school graduates and advocacy attorneys, and getting their doctorates and becoming professors!

In 2018, I again wrote about teaching at John Jay College in “Attending to Undergraduate Desire,” a collection of online essays. My piece, titled “The Habitus of Privilege and Position,” notes that most authors in the collection are professors and/or students from among the most elite and prestigious, if not the wealthiest, institutions of higher education in the United States. Those who dwell in privilege have a relationship to critical theory that is different from most students in public universities such as CUNY. I conclude
my piece with these remarks, which also point to what I see as my central role as educator:

My students know the content of “critical anthropology” because they live it; my job is to guide them toward deeper knowledge of the causes and consequences of their lived experiences with strong doses of global history. As most of my students prepare to enter the real world of the national security state as workers in the criminal justice system or in criminal justice reform, my job is also to provide my underserved, aspiring, minoritized students the tools and skills they need to get opportunities they did not have before. I bring critical anthropology to provide students analytic tools to articulate what they already know (embodied knowledge) and to offer a nudge toward consciousness as they enter the world of work as it currently exists, no matter what they choose to do.

2. What area have you left unexplored that you wish you had spent time researching throughout your career?

In the mid-1980s, when I was a graduate student, I conducted research in a Mexican immigrant community in New Rochelle, a city in the northern suburbs of New York City. It’s a long story (theirs and mine) but for now I will just say that my intention at the time was to travel the circuits of the immigrants I came to know, moving back and forth, to and from Cotija, Mexico to New York—transnational movements that depended upon the weather (work in New York during the warm weather months) and ability to cross the border (though difficult, it was relatively easier to go back and forth at that time than it is now) among other factors. I had already established relationships in New Rochelle and had a do-able project even though some of my graduate school advisors were not particularly enthusiastic about my interest in studying migration (what a mistake!). At the time, I was a single parent struggling financially to stay in graduate school when a fellowship opportunity came my way that took my work in a different direction.

I put aside the Mexican immigrant project and accepted a predoctoral research fellowship that resulted in my first book, Street Addicts in the Political Economy (1993) that is still in print (and relevant) today.

I don’t regret what I did but I do regret what I didn’t do: that project in Cotija along the border between Jalisco and Michoacan. It was nearly 40 years ago. I could have traced the life trajectories of the women, men, and children I had come to know. There are students from New Rochelle High School who attend John Jay and I often wonder if they are the children or grandchildren of those I met in 1984!

Still, I don’t dwell on regret but look to the future. Among my plans is to become more active in my own community on anti-racism
efforts and in providing data and information on matters related to education and policing.

3. What do you see for the future of anthropology and the direction the discipline is going in?

I have a passion for anthropology even as I recognize its areas of weakness and some of the deeply regretful aspects of its history. When I served as president of the American Anthropological Association (2015-2017), I made every effort to help direct the discipline in productive directions, always aware that ours is a relatively small and marginalized field of study that is often deeply misunderstood.

Anthropologists today are more likely than scholars in other disciplines to have a critical perspective on what’s going on in the world, and more and more are making the effort to share what they know with broad audiences. It’s an uphill battle. I believe that the truths uncovered by anthropologists are threatening to the power elite and the status quo. That makes it very difficult for us to break into the popular culture where most people get information (or misinformation, as the case may be). We’re critics and people, often, don’t want to hear it.

Anthropology is unique in what it offers. In our graphic book, *Light in Dark Times*, Charlotte Corden (the illustrator) and I (the writer) show the value of the rich store of knowledge produced by anthropologists from all over the world about humanity anywhere and everywhere. We can’t change the world for the better unless we know the world. Anthropology is a means to knowing the world.

Illustration ©Charlotte Corden in *Light in Dark Times* (Waterston and Corden 2020).

As for practicalities, I believe anthropology offers young people the means to: open minds; grasp complexity; see big picture reality; and think. Students trained in the humanities and social sciences are more prepared for the world of work than are those who focus on one narrow field. Anthropology straddles both the humanities and the social sciences, thus preparing those who study it for professions that require abilities to be visionary and the skills to bring vision into being.

4. What piece of advice do you think important to share with younger generations from all of the wisdom
you’ve gained over the course of your career?

Follow your heart. Try not to be anxious—things tend to work out even if not in ways you expected.

5. What are your plans for the future?

I’m excited about what the future holds. I am at the point in my life when I want to explore fully my creative potential in the interest of publicly engaged anthropology.

In the short term, I have several writing projects in the works: an essay on intimate ethnography coming out in a Polish culture journal; the 10th anniversary edition of My Father’s Wars, to be published in 2024 with a new Afterword; speaking engagements on writing anthropology and conducting writing workshops; running a book series on Intimate Ethnography for Berghahn Books; and being a contributing writer for an about-to-be launched news outlet in my community.

In the longer term, I plan to work on a novel that I began preparing for and writing while on sabbatical in 2021-2022. As a fellow of the Swedish Collegium for Advanced Study in Uppsala, I’ll be returning to take up a short-term residency there in the near future.

Along the way, I plan to take up activities long on hold: painting watercolors, and traveling internationally, no matter what time of year!

© Alisse Waterston

Alisse Waterston is a cultural anthropologist who studies the human consequences of structural and systemic violence and inequality. Her areas of specialty include urban poverty and policy issues in the U.S. related to destitution, homelessness and substance abuse, health, welfare and migration, as well as applied policy-related research and writing. She is retiring after two decades of service to John Jay College.
Writing Anthropology for a Multicultural World

By Alisse Waterston

Each fall, the Department of Anthropology offers the course, Writing for a Multicultural World (ANT 327), required for majors. This course is especially meaningful to me since I count myself among the ever-growing ranks of anthropologists who for years have been experimenting with genres beyond conventional academic writing forms. I am committed to the value of public anthropology, which means venturing from the narrowest confines of the ivory tower to engage with the world. This commitment has led me to try out ways to make knowledge accessible beyond the academy and to bring anthropology into the public conversation on critical issues facing humankind.

It has been my pleasure and my honor to bring discussions and practices of innovative writing genres to our John Jay College students. This last fall semester (2022), I tweaked the syllabus I had developed for the course by adding an unusual dimension: we would use much of our class as a sacred time and space to write, to share our writings with one another, and to discuss specific readings related to innovative forms of ethnographic writing. Other than the readings, there was no “homework.” More than that, I would not grade students on their writing but on their presence; that is, students would need to be present in class when and where the writing and discussion work would take place; they would need to be present with the work—to engage fully with their own in-class writing and with our conversations about writing; and they would need to be present with the assigned readings—to read thoughtfully, carefully, and analytically.

I am committed to the value of public anthropology, which means venturing from the narrowest confines of the ivory tower to engage with the world.

With such a course, my hope was that students would feel free from the fetters of a professor judging their writing, a condition that might encourage them to find their own writing voice. I would give feedback on request.
We were lucky to have a seminar-sized class to practice the art of writing and to discover new ways of communicating what we have come to know. Some students blossomed, which brought me great joy. I hope the same for them!

Students with Professor Waterston in “Writing Anthropology for a Multicultural World” (ANT 327) Fall 2022

Among the writing genres we experimented with was “flash ethnography,” a short form piece of writing that tells a full, yet condensed story that evokes ethnographic sensibility and offers insight into larger social issues. Students produced some wonderful pieces. For example, Sofia LaRocca’s flash ethnography titled “Eat Like a Girl” was accepted for publication in *John Jay’s Finest*, our college’s annual literary magazine to be published later this spring. Please look for it! It’s a fantastic piece of writing.

For another example, is Arielice Millan’s flash ethnography titled “Walk on By,” published in this issue of *News from the 9th Floor* (see page X). Arielice does a beautiful job of capturing the painfulness and poignancy of social change, the ache of nostalgia and of loss. As you will see, her words flow, enabling the reader to walk alongside the old woman who struggles to get through the gentrified transformation of the place she has always known as home.

Shonna Trinch of *Seeing Rape* fame will be teaching the course this fall 2023. Putting her own twist on the syllabus, Professor Trinch will provide students an exciting experience in writing for a multicultural world.

**More on Flash Ethnography:**


https://americanethnologist.org/online-content/collections/flash-ethnography/

Walk on By

By Arielice Millan

She walked slowly with her cane at her side, the long metallic piece guiding her as she walked over the familiar cracks in the pavement and balancing her as she tripped over the newer holes and breaks that she swore hadn’t been there before. Walking through her neighborhood had become a challenge, a chore she attempted to avoid at all costs, even if it meant hiding away in the apartment that seemed to be falling apart around her. Still, she couldn’t hide away forever, her health forcing her to schedule various appointments and sending her running between multiple doctors whose names and faces all seemed to blend together.

She stopped on the corner, momentarily dazed as she glanced around, unsure of which way to go. The bus stop where she usually waited for the B52 was gone. The store where she asked for the train times was closed. She almost walked right into the Citi Bike depot where some young boy was attempting to slam his bike into place. As she turned the corner to walk down the opposite block to take the L train instead, she stalled in front of the apartment building that had once been white but was now so dirty that it appeared to almost be a soft faded yellow color and waited to see and wave at a familiar face, a gentleman who could always be found sitting on his stoop, rain or shine. All she found were empty and broken concrete steps, boarded up windows, and construction workers gathering supplies.

It was as if she could feel herself fading away, unsure if anyone would notice or care.

Continuing on her way, she thought about stopping at her favorite bodega to play her numbers, but all she felt was unlucky as she spotted a Starbucks where it once stood. Walking into the train station, she attempted to greet whatever MTA teller was in the booth as she did every visit, but all she found was an empty booth. That was it for her. She turned on her heel, faster than she had moved in years especially since she had retired, and hobbled home, not stopping to reminisce or look for or at anyone or anything. She could have her granddaughter cancel and reschedule her appointment for her later.
Back in the familiarity of her crumbling apartment, she dropped herself down into the old wooden rocking chair that had once been her mother’s. There was something heartbreaking about watching the neighborhood she’d known all her life, where she had raised her son and where he’s now raising his children, change before her eyes. The pain of losing the places she loved and saying goodbye to the memories that went with them was striking, almost like an intense and throbbing pressure in her head. The sudden disappearance of old friends and familiar faces was like a silent loss that left a lump in the back of her throat. The breaking of the pattern she had followed every day for years confronting her with how much time had passed, brought tears to her eyes. Most of all, having to watch people who have no understanding or care for the significance of the place where they are invading brought a stinging bitterness that left a disgusting taste on her tongue that ignited a fire in her chest, making her clench her fists and want to cry out or scream.

The total destruction and replacing of her neighborhood - the place she trusted with her experiences, hopes, and memories, the place she chose to call home that made her feel safe enough to build her life - just to make room for these outsiders, with their bigger pockets, supposedly sophisticated tastes, and fair white skin, was a slap in the face. She felt spit on, realizing she was no longer welcome there as she was being slowly forced out. It was as if she could feel herself fading away, unsure if anyone would notice or care. Watching her neighborhood become obsolete in order to benefit and accommodate people who didn’t even currently live there wasn’t just about the elimination of the neighborhood itself or the destruction of homes, history, and lives, it was also about the erasure of people, communities, and identities.

Flash ethnography for Alisse Waterston’s ANT 327 course; November 30, 2022.

Arielice Millan is an undergraduate student at John Jay College. She was enrolled in Prof. Alisse Waterston’s class ANT 327 Writing for a Multicultural World, FA 2022.

Squeezing out the old.
Newer structures replace the old, transforming city neighborhoods.
In the editor’s forum for Cultural Anthropology’s “Theorizing the Contemporary,” Dimitrios Theodossopoulos observes a new wave of creativity in communicating anthropology by means of graphic works. He invited 15 anthropologists to write about their own experiences with the graphic form for a collection titled “Graphic Ethnography on the Rise.” John Jay College Professor Alisse Waterston was invited to contribute by writing about her work with artist Charlotte Corden to produce Light in Dark Times: The Human Search for Meaning, published in the ethnoGRAPHIC series of the University of Toronto Press (2020). The book has received extraordinary reception with enthusiastic reviews. In its first two years, the book has been adopted in over 50 undergraduate and graduate courses in Europe and the United States.

This work is one among Professor Waterston’s experiments that convey theoretically informed knowledge in a riveting way. Light in Dark Times is a co-mix of words and images—a work of public anthropology that seeks to convey the drama of the world in dark times and difficult circumstances, even as it reveals spaces of excitement, creativity, vision, and hope.

Ways of Seeing Light in Dark Times with Graphic Ethnography: A Reflection

By Alisse Waterston
Illustrations by Charlotte Corden

Truly, I live in dark times

...he who laughs

has not yet received

the terrible news

—Bertolt Brecht “To Posterity” 1939

When I was asked by a journalist in late 2020 how we are to know that we live in dark times, I pointed to alarming statistics that indicate horrific, worldwide, human suffering. When she asked how we are to
recognize the darkness, I turned to pages from *Light in Dark Times*, the graphic ethnography that Charlotte Corden illustrated and that I authored.

Some may not want to see the darkness, but it is there, nevertheless. Those who are spared from the worst of social suffering and from the forces that cause it may fear going to the dark place, to see it and come to know it. Charlotte and I created the graphic book to disrupt denial about the darknesses of the past and the present, to affirm what I believe many people sense, feel, know, or seek to know, and to inspire acting on behalf of a liveable future. *Light in Dark Times* is an urgent plea to go to the dark place and confront it. Still, there is always a stream of light amid the darkness. The project that became a graphic ethnography is also a quest to find the light, identify it and hold onto its energy.

Charlotte and I entered a journey that became the narrative device in the book, where we, in our avatar forms, encounter thinkers, poets, activists and anthropologists to explore those political catastrophes and moral disasters that bring outrage and sometimes despair. The catastrophes and disasters thus revealed would bring new understanding, the desire to know more, and the will to struggle against the horrors. These are aspects of the light in our story.
The journey and our collaboration were extraordinary. Charlotte and I talked, argued, designed, redesigned, agreed, disagreed, and cried in sorrow for the world. I had the feeling that this visually stunning book of art and anthropology might enter the world to make palpable and visible the knowledge, information, insight, and inspiration that many people crave.

The graphic format was liberating, enabling us to unleash our creative faculties. Neither Charlotte nor I had experience with the genre; we learned as we went along, first observing and assessing other graphic books and ultimately creating a storyboard that was literally taped to the four walls of our work area. Our collaboration was a dance of two temperaments, each of us bringing to the project our skills, talents, knowledge, experiences and working styles. For me, the greatest challenge was—and is—to free myself from the conservative norms of the discipline that inhibit creativity while being confident in what to keep that is good and useful.
We envisioned a graphic ethnography that would make accessible abstract concepts that illuminate difficult, painful conditions. Because it does not privilege writing over other forms of constructing and representing knowledge, the graphic form enables readers and viewers to grasp meaning from the different, multilayered ways we evoke it with words and images.

Now, I go through it, page by page, reflecting on meanings newly evoked. I continue to be struck by the aesthetic beauty of Charlotte’s illustrations, and recall discussions we had about particular elements and the decisions we landed upon.

For example, the main body of the book begins with Chapter I, page 1, titled “Reflections.” Charlotte drew a feather floating mid-air against a dark background that also offers its own reflection. Why a feather? Charlotte and I debated using this image. She created it. I loved it and wanted it to stay. She wasn’t sure.

To capture the many meanings of reflection—to contemplate, to ponder and think about, to mirror or echo, to signify or reveal—any object might do. But the feather—this feather—is beautiful. The image is enchanting—the soft, light texture of the object kept together by a flexible spine. Its mirror self is not wholly the thing. Something is lost in the echo. The reflection is not precise. It is hazier than the thing itself although there is enough to reveal it is a downy feather with an arched, bendable spine. It is recognizable.

The feather is delicate, like our reflections might be—floating and ephemeral, sometimes hard to grasp. How accurate are our representations of “reality” (of people and places) and how precise are our interpretations, our analyses? As I reflect on the state of the world, my hold on understanding is sometimes clear and certain, sometimes patchy and tenuous: Do I really know what is going and why? Based on what evidence? What have I missed? Despite what may be lost in reflection and representation, the effort has value. What we have learned and come to know goes out into the world, reverberating and reflecting in unpredictable ways. Knowledge isn’t static; minds can open, flexible like the feather’s spine.

The feather appears at the start of the book, our journey. Holding onto a stream of light, we travel across large territory—the past and the present—necessary but insufficient steps towards arriving at the livable future we dare to imagine.
toolkit against despair. Weaving deep but accessible content with dreamlike illustrations and imaginings, Waterston and Corden have created a book for, and about, all of us.”

—Agustín Fuentes, Professor of Anthropology, Princeton University

author of The Creative Spark: How Imagination Made Humans Exceptional

https://www.lightindarktimesbook.com/

Waterston, Alisse (author) and Charlotte Hollands (illustrator), Light in Dark Times: The Human Search for Meaning. ethnoGRAPHIC Series, University of Toronto Press, 2020.

“Waterston and Corden create a beautiful, meaningful, and powerful experience in Light in Dark Times. Simultaneously a lament and a beacon of hope, this visually stunning and intellectually vibrant narrative invites the reader to immerse in ideas, imaginings, realities, and possibilities. Through flowing imagery and concise lyrical text, the book offers a fundamental anthropological and philosophical


— 2016 Book of the Year Award, International Congress of Qualitative Inquiry
“This beautifully written book is more than the story of Waterston's family. Like the best writers of memoir, Waterston skillfully situates her family's story into the cross currents of 20th-century history... Like all good stories, the ones in *My Father's Wars* will be read, analyzed, and debated for many years to come—the mark of a classic work.”

— American Ethnologist


“It is sobering, but also provocative to look at war from the viewpoint of anthropologists, especially those who have had the unique experience of being in zones of war. These essays bring special insights, but also a passion missing in the usual journalistic accounts or scholarly reflections. The writers in this volume not only enlarge our perspective but move us emotionally - a rare and admirable combination.”

—Howard Zinn, historian

https://www.berghahnbooks.com/title/WaterstononAnthropology

“A brilliant ethnography of women on the edge.... Waterston is one of our best urban ethnographers, mixing intelligent fieldwork and sheer novelistic splendor in a masterful work. A must-read. This book should be standard for every ethnographic methods and theory course on urban life, women, poverty, and race.”

—Terry Williams, New School for Social Research

https://tupress.temple.edu/books/love-sorrow-and-rage

Ayesha Tirmizi is a BA student majoring in Criminal Justice enrolled in Prof. Sofija Grandakovska’s class ANT 230-08 Culture and Crime, Spring 2023.

Brandon Genaro is a Global History BA major enrolled in Prof. Sofija Grandakovska’s class ANT 230-08 Culture and Crime, Spring 2023.

Articles, Chapters, Editorials, Essays, Fiction, and Reviews


Waterston, Alisse, Contextualizing Gender in Georgia: Nation, Culture, Power and Politics. In Gender in Georgia: Feminist Perspectives on Culture, Nation and History in the South Caucasus.


Waterston, Alisse, Writing Poverty, Drawing Readers: Stories in Love, Sorrow and Rage. In


**Editorships**

Waterston, Alisse, Series Editor, Intimate Ethnography, Berghahn Books, 2020-


https://www.jjay.cuny.edu/faculty/alisse-waterston

http://www.awaterston.com/waterstonbiography.htm
From the Chair’s Desk

Greetings Everyone! As we move well into the Spring term, it is certainly a time to think about renewal and revitalization. Our department has been involved in the important task of hiring new faculty for our program and although this effort has required a lot of time and commitment, its benefits will be transformative and lasting! We’ll have an official announcement in our Fall newsletter, so stay tuned, but please welcome Deneia Fairweather, our new Doctoral Lecturer in Anthropology, and Roosbelinda Cardenas, our new Assistant Professor of the Anthropology of Race and Justice, who will be joining our department as full-time faculty in late August.

We have also been quite active in many other areas as a department as we move into Spring. First, Professor Marta Laura Haynes has incorporated Professor Avi Bornstein’s call to involve students in the observation of NYPD-public community engagement meetings into her ANT 325 Ethnographic Field Methods course. Second, in February, we sponsored (along with the English Department) “A Conversation” with Michelle Good, activist and author of Truth Telling, a study of the reclamation efforts of Indigenous power in Canada. Third, our new Anthropology Club, under the leadership of President Marco Alba and Vice-President Natasha Santana (both JJ Anthropology majors) has finally launched! In addition to a Meet-the-Faculty Mixer this March, the club is beginning to plan events for later this term and the following academic year. Fourth, I have introduced the topic of Artificial Intelligence and the Classroom as our general theme for our Spring All-Faculty Coffee Hours, the first of which is slated for March 30, and I will hold another session after Spring Break. Fifth, in early April we are proud to support our Visiting Scholar and anthropologist, Suvi Rautio, who will be presenting her work “Love Letters: Dreams at the Dawn of the Mao Zedong Era” on April 4. And finally, as you may already know, SEEING RAPE takes the stage April 19, 20 and 21. Be there to join us for this critical program’s ten-year anniversary!

As we make plans for the fall semester, I want to alert everyone of a special topics course we are offering developed by Professor Rob Hollander. It is titled ANT 380 Polarization, Social Media, and Conspiracy Theories. It will examine the causes and consequences of social distrust and the anthropology of social media and conspiracy theories. Be on the lookout for it at Fall registration!

In closing, there are truly no words to really express the significance of the contributions that our friend and colleague, Professor and Presidential Scholar Alisse Waterston, has made to the Anthropology Department and its programs here at John Jay College. Over the years, her mentoring, her innovative scholarship, her teaching, her incredibly engaged service, and of course her tireless leadership have all contributed tremendously to who we are and who we aim to be as instructors, researchers, writers, thinkers and activists. As she moves on to new projects and new horizons, I hope she takes with her a sense of the valuable and lasting impact she has made on our faculty, on our students, on our college and on the field of Anthropology.

Alisse, we will miss you dearly!

Ed Snajdr

Spring 2023

Ed Snajdr is Professor and Chair in the Department of Anthropology. esnajdr@jjay.cuny.edu
DEPARTMENT NEWS: Community Achievements and Special Mentions

VISITING FELLOW LECTURE

The Love Letters: Dreams at the Dawn of the Mao Zedong Era

Tuesday April 4, 2023
1:40–2:55 p.m. | New Building, Room 9.64

SPEAKER

Suvi Rautio is a social and cultural anthropologist working on China. Her previous research explores village life and state-led rural development through heritage projects in Southwest China.

In this talk, I share the back story of love letters between my Chinese grandfather and my Finnish grandmother during the 1950s, a time of political transformation and hope. The letters, stored in the family basement, are an artifact of history and of intimate ethnography that tell the story of a professional couple who came together despite the borders that might have held them apart. The letters uncover their migration history from Europe to China in the mid 1950s, keeping the couple connected in times of separation. They also reveal the euphoria of the political moment when an imagined socialist future seemed within grasp.

CO-SPIONSORED BY
OAR, the Department of Anthropology, and the Student Anthropology Club

FOR QUESTIONS CONTACT:
Rommy Bahati
rbahati@jjay.cuny.edu

Don’t miss this opportunity to support Seeing Rape, now in its tenth year!

Follow this link to sign up:
https://new.jjay.cuny.edu/seeing-rape-4192023

Anthropology students will be presenting original research for the first time in this year’s Annual Creativity Expo! Join the university community and learn more about the innovative efforts underway around campus.

John Jay’s Finest
April 26, 2023 – 4:00-5:30pm
Room 9.64, NB

John Jay’s Finest is an annual publication honoring outstanding student writing from across the undergraduate curriculum. As every
year, writings featured in the 2023 anthology have been nominated by the student-writers’ professors and vetted by the publication’s editors.

**Anthropology: A Cultural Tool for #StudentSuccess**

*April 27, 2023 – 1:30 pm-3:00 pm
Room 9.64, NB*

Under Prof. Rougier’s leadership, Anthropology students will present on the critical tools they learned from the discipline and how they intend to apply their knowledge to their future academic careers and professional settings.

This past Fall, Prof. Mengia Hong Tschalaer was part of the Andrew W. Mellon Transformative Learning in the Humanities (TLH) Faculty Fellowship program. As a TLH Faculty Fellow, she co-produced – together with four other TLH Faculty Fellows and TLH Student Scholars – the podcast series entitled *“Counternarratives and Storytelling: The Lived Experiences of CUNY Students”*. This student-centered podcast series allows insight into the way personal perceptions around pressing course topics such as democracy, immigration, and anti-Blackness relate to larger geopolitical and institutional power dynamics in relation to race, gender, sexuality, class, and ethnicity.

Some of the stellar work of students enrolled in our department’s courses will be showcased in, *John Jay’s Finest* this spring! This is a campus-wide publication. See Kareem Johnson’s essay “*At the Intersection of Race, Religion, and Medicine: Understanding Vaccine Reluctance Among Black Americans*”, based on original research developed in Melissa Zavala’s ANT 101 course this past Fall, 2022.

Listen to students’ stories using this link: [https://podcasters.spotify.com/pod/show/popy-begum](https://podcasters.spotify.com/pod/show/popy-begum)

An update on the ongoing development of Open Educational Resources (OER):

Faculty in Anthropology have been actively building Open Educational Resources (OER) for the campus community, developing materials around courses ranging from Sex and Culture (ANT/PSY 210, cross-listed course) to Culture and Crime (ANT 230). The materials produced by students and faculty are available for use by all, free of cost. For a sample of an
OER project produced in one of our classes, follow the links below:

Sex and Culture (ANT 210/PSY 210):

How Does Cultural Context Shape Gender Identities?
An Analysis of Three Cultural Regions

Gender at Work: The Market Place and Reproductive Rights

Religion, Tradition, and Gendered Identities
https://cuny.manifoldapp.org/projects/religion-tradition-and-gendered-identities

How Does Cultural Context Shape Gender Identities?
UPCOMING EVENTS

Stay tuned for upcoming Live from the Ninth Floor Symposium events!

Do you like learning about new cultures and diverse human societies? Join the Anthropology Department’s Anthropology Club! This is a student-led and student-run project. To get involved, contact the two Anthropology Majors heading the club, Marco Alba and Natasha Santana at marco.alba@jjay.cuny.edu and natasha.santana1@jjay.cuny.edu and participate!

The Faculty Advisors for the club are Veroni Antoniadis, Anru Lee, and Department Chair, Ed Snajdr.