



Nevertheless She Persists

Honoring Women

UCO Archives and Special Collections

Max Chambers Library

University of Central Oklahoma

Edmond, OK

March 2019

SPECIAL THANKS

We celebrate this month by highlighting the advancement of women in American society and in societies around the world. Women have made significant contributions to the development and progress of civilization. Yet a diversity of women's stories has not been widely told. It is important to tell these stories because they deepen our understanding of women's contributions to America and the world. At the Chambers Library, we value equality and the contributions of all citizens. We want to thank the Women's Outreach Center, the Friends of Chambers Library and the UCO Office of Diversity and Inclusion for their support of this event. We would also like to thank those who had a hand in preparing today's exhibition.

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FOREWORD

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Max Chambers Library is proud to open another art exhibition, commemorating Women’s History Month. This opening is a multi-disciplinary event including an art exhibition and presentations to engage in discussion about some social issues facing women today. The artwork on displayed include several UCO female artists; three staff members and three student workers, as well as a powerful image by award-winning Creek/Cherokee artist Joan Hill. This exhibition does not simply embrace the Library’s female artists, but also celebrates the diversity of our colleagues.

Dr. Youngtae Shin, Prof. of Political Science, will present “Women’s War,” a comparative study of women’s political activism in the West and East during the early to mid-twentieth century. Dr. Shin will argue a crucial perspective on how Western ideas of liberty and women’s suffrage cannot be properly applied to help us understand the women’s movements in Asia, particularly Korea and Japan. I am exceedingly honored to have this presentation that discusses Non-western perspectives, which is too often overlooked, and even being completely ignored, by the Western-dominated global community. Donald Puchala of the Walker Institute of International and Areas Studies at the University of South Carolina stated,

...relatively few Western analysts of International Relations pay much attention to non-Western thinking pertinent to their field. For the most part, theoretical thinking about international relations in the West is informed by Western concepts, e.g., the state, power, order, regimes, interdependence, etc., and Western analyses typically, and unsurprisingly, paint pictures of the world that confirm the usefulness of these framing notions. Too often there is in this work the implicit assumption that Western analytical concepts are both universally acceptable and unquestionably valid. (Puchala 1997: 129)

Dr. Shin will be followed by Mickayla Fisher, Manager of the Women’s Research, BGLTQ+ Student Center, whose presentation will focus on another critical issue of gender equality, “Red State Resistance: A Discussion on Reproductive Justice.” She will share her documentary projects, which sheds light

on the topics of sexual education, reproductive rights, and women's health also often disregarded subjects. Chambers Library is a place for learning, studying, preserving, researching, and presenting. The Library plays a pivotal role as the center for discovering cultural resources and the place of collaboration and knowledge-building within our campus community. We are grateful for this campus-wide collaboration between the Political Science Department, Women's Research, and BGLTQ+ Student Center, as well as the sponsorship by The Friends of Chambers Library the UCO Women's Outreach Center and the Office of Diversity and Inclusion.

In addition to this exhibition also on display in the Library is "Oklahoma Strong and Beautiful," celebrating Oklahoma female artists on the 4th floor in The Max.

Shikoh Shiraiwa
Archives and Special Collections
UCO Chambers Library
Edmond, March 2019

WOMEN'S WAR

BY

YOUNGTAE SHIN, PH.D
UCO PROF. POLITICAL SCIENCE

Introduction: This presentation compares women's political activism in the West and the East in the early and mid-twentieth century. The gist of the presentation is that domestic politics should be understood in the context of world historical time and that women's political activism in the developing world should be seen from this perspective rather than doing a surface comparison. It will compare John Start Mill's idea of liberty and its application to women's suffrage in the West, mostly in the United States, and how this concept cannot be properly applied to understand the women's movements in Asia. Toward this end, it explores the political milieu of Japan and Korea in the early and mid-twentieth century.

Philosophical background: The women's movement in the West finds its roots in the concept of individual liberty. Mary Wollstonecraft's, *Vindication of the Rights of Women* (1792), argues that many rights that are inherent to men should also be extended to women as well. One such example is women's right to education. It is well-known that men of the eighteenth and the nineteenth centuries in the West believed that women should be educated only in domestic affairs in order to complement men's needs and desires. Even the best known social contract theorists did not believe women had the same brain capacity as men and it was to their interest that women not pursue issues that require too much brain activities lest their brains rupture. Jean Rousseau had a clear design for women's education to be limited to music and arts, etc. Aside from his point that music or art requires less brain activities, the argument he makes is that these things are meant for women to complement their male partners.

However, not all men and women subscribed to such ideas. John Stuart Mill is one of the best known male advocates for women's liberty. In his book, *The Subjection of Women*" he states that women's status is worse than that of slaves. What he means by this rather outrageous statement is that no slave will voluntarily enslave himself, but women, on the other hand, will do so by entering a marriage in which they lose their legal and social rights (read up on the femme coverture law).

The West: The first feminist movement in the United States did not occur in a vacuum. These early philosophers have paved the path for women to claim their rights as human beings, as distinct from other animals: they have the capacity to think rationally and a right to determine their own life course. With it came the suffrage movement. The Seneca Fall's convention in 1848 was the first women's organized political event in the U.S. At the convention they discussed many women's rights such as the right to inherit property, the right to divorce, and the right to education. The right to vote was a bit controversial, hence was not discussed extensively. However, once the Suffrage Movement was promoted, women were divided. The matter was on the issue of black women: Should they be allowed to join the Suffrage Movement? Some women opposed this arguing that supporting black female suffrage would alienate support from the southern states. Eventually women won suffrage in 1920 with the twenty-first amendment.

Korea: Now let us turn our attention to Asia. I will focus on Korea and Japan. By the time women's suffrage was granted in the U.S., Korea had lost its sovereignty becoming a Japanese colony between 1910 and 1945. When the women's movement was in full swing in the United States, Korea was merely trying to survive from regional power struggles over the peninsula. Korea was too weak to fend off the competing rivals. These rivals included China, Japan, Russia and to a certain extent the U.S., which gave the green light to Japan to annex Korea in return for Japan's renunciation of indemnity from Russia at the conclusion of Russo-Japanese War in 1905. In this political milieu, Korea skipped the entire stage of developing women's consciousness in which women see themselves in their own right, independent of men. Instead, the people in Korea as a whole became very keenly aware of the national peril, and all their energy was geared toward defending the country.

While the women in the United States were fighting for their rights, politically active women in Korea were involved in a struggle to gain national independence. The March First movement of 1919 was one of the best known political protest against Japanese colonialism. The peaceful protest movement was brutally crushed by the Japanese police. Many women and men died on the streets while protesting, or in prison by torture or ill treatment. The most famous female martyr was Yu Gwansun (12/1902 - 9/1920), a 17 year-old high school girl. Her example informed all Koreans in my generation of the atrocities that fell upon her while in prison.

The point I am trying to make is there was no feminist movement in Korea at the time when women in the U.S. struggled to attain women's political rights. Gaining national liberty was the overriding concern for men and women in Korea, hence the women's movement had no place in the country where the whole nation was under foreign control.

However, there were a few women who were politically active, but not for women's causes, but for national independence. These women worked alongside men for Korean independence. They were well educated, often in overseas institutions and they were called, Shin Yeoseong, or New Women. This is a distinction from the traditional women whose primary role was centered on the family and stayed at home. These New Women, not all of them political leaders for independence, but intellectual elites, were rumored to have had illegitimate relationships with men of their political and intellectual circles. This caused many traditional women much heartache, often resulting in their divorce or abandonment. I have learned that my own grandfather was a leader of the March First Movement in my home town. His involvement put the entire family in peril, not to mention the attendant financial cost to bear for the national cause, which my dad had to assume as a young man. However, I have not found any evidence or even heard of my grandfather being involved with women of the same cause, unlike many other political leaders at the time.

Japan: As for Japan, there were different twists in the women's movement. The Meiji Revolution that marked Japan's departure from pre-modern to a modern Nation occurred in 1868. Being a late developer, Japan not only felt insecure but also had what Alexander Gerschenkron called, "the advantage of backwardness." Unlike England where industrialization took place and was firmly rooted by the eighteenth century, Japan did not begin to industrialize until the late nineteenth century. This provided a roadmap to avoiding social upheavals that industrialization entailed.

So the major goal of Meiji leaders was to catch-up with the West to take their place among the "first ranking countries" or *Itto kokka*, with as little social dislocation as possible. They adopted many Western systems such as the constitution and Prussian system of parliament. They revised social customs and laws such as the terms of divorce law. However, women's suffrage was of little concern to Japan's leaders because none of the first ranking Western countries were concerned with sufferage at that time. **Hence, the initial stage of women's rights was state-sponsored in Meiji Japan's efforts to resemble Western countries.**

In other words, the idea of individual liberty was not the core concept of modernizing the country or improving women's status.

However, the women's movement began to germinate during the Popular Rights Movement in the late Meiji period among elite women, known as "New Women," *shin josei*. The Popular Rights Movement was launched in the 1890s by progressive male intellectuals who were discontent with the oligarch's unwillingness to disperse power. The core idea of the movement was quite different from the Western concept of liberty. Leaders of the movement wanted to combine liberalism, inherent in Western democracies, with the national theme known as the "national essence," *Kokutai*. *Kokutai* was the spiritual pillar of Meiji Japan's nationalism in which the Imperial household was elevated to a God-like status, along the line of the legend of Amaterasu the sun goddess. Through this movement *jiyu minkei undo*, women found their voice and the stage to promote their causes.

Among the members of Blue Stocking Society, *Seitoshu*, they promoted women's rights to education, intellectual discussions, birth control, and women's suffrage. Ishimoto (Kato) Shizue, 1897-2001, (yes, she had a long life), born to an aristocratic family and inspired by Margaret Sanger, felt that childbearing and child rearing was the shackle that prevented women from pursuing their own interests. As a result she began to teach women birth control methods. This view was considered dangerous thinking and thus considered a threat to national security.

As in the West, women in Japan were encouraged to bear as many children as possible, raising soldiers to fight in wars. By this time, Japan was in the full gear moving toward territorial expansion. Ichikawa Fusae (1893-1981), the best known woman for supporting women's suffrage, fought courageously for women's right to vote up until the early 1940s.

After Japan became engaged in the Pacific War, all of the feminist leaders directed their energy toward Japanese war efforts. Although, the government pressure no doubt played a role in suffocating burgeoning liberalism forcing Japanese women to renounce individual interest. It is necessary to address the voluntarist aspect that captured them. With or without government control the majority, of even the most ardent supporters of social reform, were caught up in patriotism after the Sino-Japanese war of 1895. They became actively involved in supporting the war after the Manchurian Incident in 1931. The sense of patriotism became more inflammatory and wide-spread among the majority

of women activists in Japan. The Patriotic Women's Society, *aikoku fujin kai*, was formed to support the families of soldiers who died in the Sino-Japanese war. *Kokubo Fujin kai* was founded in the wake of the Manchurian incident under the slogan "National defense begins in the kitchen." Even Ichikawa Fusae, the most ardent suffragist was recruited to promote Japanese war efforts as the Director of the Patriotic Press Organization.

Like in Korea, many of Japan's female leaders were viewed with suspicion because of their political beliefs and life styles. For instance, Ichikawa Fusae remained single, a lifestyle alien to most Japanese women at the time. Some of them were engaged in illegitimate relationships with men of their political and social circles. This often resulted in the men divorcing their traditional wives in order to pursue their romantic relationships with these "modern" or "new women." For instance, Yosano Akiko, a prolific poet and activist, ran off with another poet, Yosano Tekkan who was still married to his second wife. These new women tended to be socialists or anarchists with their politically left leaning ideas. Kanno Suga, one of better known woman speakers on political issues, was an avowed anarchist. She was hanged in 1911.

Women and Men: Close relationships between two sexes resulting in socially unacceptable relationships was not unique to Japan and Korea. We can see similar instances in the West as well. For example, Harriet Taylor a philosopher and feminist, enjoyed an intellectually satisfying relationship with John Stuart Mill one of the leading voices for women's issues among male intellectuals in nineteenth century England. However, their intellectual association developed into a romantic relationship stirring humiliating gossip among their social circles. While Mill was single, Harriet Taylor was still married to John Taylor.

Summary: Comparing the East and the West with a broad stroke invites the danger of generalization. Avoiding the comparison creates an even bigger problem. As Edward Said once said, "The Orient is seen in the prism of Western values and experiences. It is by drawing comparisons that we can see the East in its own light. Thus comparison is a most important mode of inquiry and analysis. However, comparing women's political activism in the East and West is not an easy task as feminist views were (and remain) so varied even within the nation. We can only attempt to deduce some similarities and differences.

The United States: The overriding enlightenment idea of individual liberty deemed the femme coverture law as anachronistic. America's insulation from international politics made it relatively easy to unify the nation on women's issues. Even though there were schisms along the racial lines, such as whether to include black women in the suffrage movement, most women rallied in favor of women's suffrage.

Japan: Its territorial expansion policy and war efforts effectively diverted women's energy into national military causes and away from women's issues. The "New Women's" lack of caring for traditional and voiceless women failed to garner support from ordinary women. As Japan moved deeper into war, women and men together supported Japan's war effort, and effectively abandoned women's causes.

Korea: National liberation remained the overriding concern until elite women were also recruited to promote Japan's war effort in the early 1940s. Traditional women, although lacking a sophisticated political view, tended to support national independence but, felt distanced from elite women "New Women." In some cases having to swallow the sorrow of losing their husbands to these elite women.

RED STATE RESISTANCE: A DISCUSSION ON REPRODUCTIVE JUSTICE

BY

MICKAYLA FISHER

MANAGER, WOMEN'S RESEARCH AND BGLTQ+ STUDENT CENTER

Reproductive Justice was a term coined by Loretta Ross an African American Woman, feminist, and activist. The term was framed to encapsulate social justice issues, but more importantly the issues that face people of color and their communities. Reproductive Justice focuses on anything that impacts a person's bodily autonomy and intersects with race, class, sexual orientation, and religion. Reproductive Justice also focuses on the equal rights of all people based on things such as healthcare, childcare, and gender equality.

The reproductive justice documentary *Red State Resistance: Reproductive Justice in the Red State of Oklahoma*, is a film that is used as a tool to educate, and show the violations of people's bodily autonomy and reproductive rights. In our film you hear the voices of several people whose reproductive rights have been violated. The documentary participants discuss in detail some of the issues they have faced with health care providers, their religious communities, and their families. This documentary was created to give a voice to those whose voices have been silenced, shamed, and overlooked. This film gives these people their voice and their power back. Red State Resistance advocates for those whose bodily autonomy has been violated.

WOMEN'S RESEARCH CENTER AND BGLTQ+ STUDENT CENTER

As part of the office of Global and Cultural Competencies in the division of Academic Affairs, the Women's Research Center and BGLTQ+ Student Center (collectively known as the Center) were established in 2016. The Women's Research Center and BGLTQ+ Student Center acquired a permanent space on campus in the summer of 2017. The two arms of the Center work both independently and collaboratively to engage and advance women and the BGLTQ+ community at the University of Central Oklahoma and in the greater Oklahoma City metropolitan region. In 2017, in collaboration with Chambers Library, STLR, and Academic Affairs, the Center established the community library of over 5,000 books, materials, and manuscripts dealing with gender and sexuality. Many of these books are rare and most are not found in any library in Oklahoma.

The Center provides information, sponsors research, facilitates grant funding, and engages in advocacy on issues related to women, gender, and sexuality. The Center also acts as a resource for the BGLTQ+ community, a crucial community meeting place, and an educational resource.

The Center offers support for the interdisciplinary minor degree program in Women's, Gender, and Sexuality Studies. It also hosts educational and social programs and sponsors student organizations for BGLTQ+ and allied students; advocates for BGLTQ+ students in university- and unit-level strategic planning, budgeting, curricular development, and programming processes; and promotes civic engagement and fostering strategic partnerships in the wider BGLTQ+ community.

The Center collaborates with scholars and activists on and off campus on interdisciplinary scholarly, creative, and pedagogical projects in the fields of Women's, Gender, and Sexuality Studies. It also hosts an Annual International Gender and Sexuality Studies Conference with over one hundred presentations every year and dozens of countries represented.

It makes available to the campus community materials relevant to women's and BGLTQ+ health and models good health practices as well as offers periodic free STI testing and HPV vaccines as well as free condoms for UCO students.

In Thatcher Hall, Room 206, you will also find the Community Clothing Exchange for our students and other members of the wider community. The Center has supported the creation of many student led documentaries/oral histories including: Sex Education in the African American Community in Oklahoma; Sex Education in the Jewish Community in Oklahoma; and Conversion Therapy, an oral history documenting the experiences of lesbian and feminist activists in Oklahoma. The Center is also home of the Reproductive Justice Campus Action Network and the student led documentary "Reproductive Justice in a Red State."

The Center also supports curriculum to help with sex positive and research-based sex education in Oklahoma. Peer health leaders or Sexual Health Ambassadors visit Healthy Life Skills classes, residence halls, and student groups to teach this curriculum to the UCO community.

Lindsey Churchill, Ph.D.
Associate Professor of History
Director, Women's Research
Center and BGLTQ+ Student
Center
Edmond, March 2019

UCO'S, WOMEN'S OUTREACH CENTER

The UCO Women's Outreach Center is dedicated to equipping and empowering all women at UCO with the resources to serve as advocates and leaders both on campus and in the community. As part of the Office of Diversity and Inclusion, the Women's Outreach Center is passionate about connecting students, staff, and faculty with ideas and resources that will help them succeed at UCO and wherever else their journeys take them. To that end, the Women's Outreach Center exists as a place on campus where students, staff, and faculty who live as women may find conversation, support, resources, and education that will empower them to live their best authentic lives. The programming, resources, and events offered by the Women's Outreach Center aim to further that mission.

The work of the Women's Outreach Center is offered through three main avenues: through open office hours, through programming and events, and as the home base for the University of Central Oklahoma's branch of the American Association of University Women (AAUW at Central). During office hours, students, staff, and faculty are welcome to connect with resources or to start or join in discussions revolving around issues of import to women today. Revolving programming, such as #SorryNotSorry, Horrors of Inequity, Car Care Workshops, and Imposter Syndrome, offer a chance to learn more about issues that impact women's lives. In conjunction with AAUW at Central, the Women's Outreach Center hosts the yearly production of Eve Ensler's *Vagina Monologues* which serves to raise awareness of violence against women and girls while allowing participants the opportunity for empowerment through their time on stage. Women's History Month, which takes place every March, is the yearly highlight for the Women's Outreach Center and AAUW at Central. The Kickoff Event for the month welcomes all of campus to usher in the month with music and inspiration from a speaker of note. Women's History Month ends with the Exceptional Women's Brunch and the recognition of those on campus who work to promote the cause of women at UCO and in the community. Finally, AAUW at Central is the student organization on campus dedicated to advancing equity and advocacy for women. All students are welcome to join AAUW at Central and connect with the team for events, intelligent discussion, and volunteering opportunities on campus and in the Edmond community.

If you would like to connect with the Women's Outreach Center, participate in its programming, or have further questions, please contact Liz Tabak at woc@uco.edu or 405-974-3626. The Women's Outreach Center is located in Nigh University Center Room 113.

OKLAHOMA ART COLLECTION

Joan Hill, or Chea-Se-Quah (Redbird), is an Oklahoma artist, a Creek tribal member with Cherokee ancestry, hailing from Muskogee, Oklahoma. She was born on December 19, 1930, to William McKinley and Winnie Davis (Harris) Hill. Through her maternal line she is related to C.J. Harris, Chief of the Cherokee tribe from 1891 to 1895. Her paternal grandfather was G.W. Hill, Chief of the Creek tribe from 1922 to 1928. She graduated from high school in Muskogee in 1948 and went on to attend Northeastern Oklahoma State University, graduating in 1952 with a B.A. degree in education. Hill then taught art at a Tulsa junior high school for 4 years, before moving back to Muskogee in order to pursue a career in art full time. She continued her art education at night taking classes at the Philbrook Museum of Art as well as Bacone College where she studied with famed artist and teacher Dick West. She also worked with other renowned artists including: Don Kingman, Millard Sheets, Rex Brandt, and George Post.



Talahina "Tiana" Rogers Houston, Cherokee wife of Sam Houston, by Joan Hill

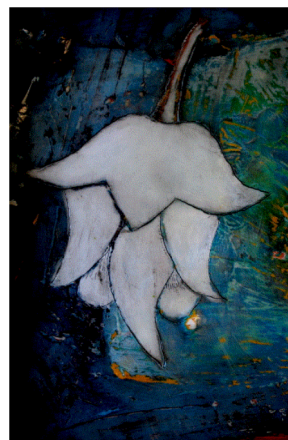
Primarily a painter, Hill works with oil, gouache, collage, and acrylic, as well as sculpture. Much of her work is inspired by Native American legends and histories, not only from her own Creek and Cherokee heritage, but from a wide breadth of tribal experiences and cultural memories. Her style ranges from representational realism to subjective expressionism.

Since her first exhibition in 1956, Hill has exhibited extensively and won many awards. By July 1994 she had already won over 260 awards and honors. Among these were twelve Grand Awards, five Special Trophies, a Commemorative Medal from Great Britain, the "Oscar D' Italia 1985," from Academia Italia in Cremona, Italy, and the Waite Phillips Special Artists' Trophy from the Philbrook Museum of Art. Additionally, she was one of 24 artists selected to visit China in 1978, and was invited to exhibit her work at the Kennedy Center Night of First Americans in 1982. Her works currently reside in a number of national collections, including: the Bureau of Indian Affairs, the Indian Arts and Crafts Board of the U.S. Department of the Interior, the National Museum of the American Indian, the Smithsonian Institution, the Heard Museum, and the Philbrook Museum of Art.

UCO LIBRARY STAFF/ARTISTS

Jean Longo is a self-taught artist from Boston, Massachusetts. She works as a librarian in the Research & Learning department at the Max Chambers Library. Longo paints in oils, primarily on paper. Her artistic process involves many months of layering and sanding/erasing in order to create unique textures and build the depth of each painting.

Longo finds inspiration from the world around her: birds, boats, huts, buildings, trees,



Botanical, By Jean Longo

flowers, and more. She transforms what she sees into abstractions, using bright colors for their fun and vibrancy.



Seahorse and Friends by Jean Longo

Lese Salaswat draws the most inspiration

from her rich cultural heritage of Thailand. In her workshop she uses her creativity to repurposing recyclable materials into works of art. The relief carving pictured left, was made from the wood of an abandoned barn. Salaswat used only manual tools to achieve the finer details.



Elephant Dancing by Lese Salaswat

Salaswat works in the Metadata and Cataloging Department at the UCO Chambers Library as a Library Technician III. She is a graduate of UCO and the mom of two fur-babies.

This charcoal drawing was made with mulberry paper and homemade drawing charcoal.



Elephant Battle
by Lese Salaswat

Luci Seem Works at the Chambers Library as a Library Specialist in the Innovation Studio. Seem see's a large portion of her early work contained water themes. She explains her deep philosophy about the work. Water, like art, holds restorative properties. It is invigorating, inspirational, soothing, and healing. It's a feeling of coming home, a move toward wholeness.



What She Means to Me,
By Luci Seem

Art brings the same feelings, whether working in watercolor, oils, prism colors, pens, oil pastels, or acrylics. Seem uses all these medium to tell stories. Stories about relationships; an aunt and nephew enjoy a quiet moment together, a young lady sees herself in the lives she has touched. Some relationships are to places; the spot your soul finds release, or the place you call home. Some relationships are personal, heart stories that move through therapeutic journeys.



Spirit dove
by Luci Seem

Art and the making of art is an endless wellspring. Like water, it can be taken in slowly, in small, cautious sips, or jumped into with a riotous splash. Either way, the viewer and the creator walk away changed.

UCO LIBRARY STUDENT WORKER/ARTISTS

Amena Butler is a mixed media artist based in Oklahoma City. Her art education began in Far-East Asia where she grew up. Butler is able to combine her not so formal art education with the freedom of experimentation utilizing various mediums on an array of substrates.



Koi,
By Amena Butler

As a graduate student at UCO in the Museum Studies program, I have had the opportunity to work with diverse collections in the Archives and Special Collections department of the Chambers Library. Her continued effort of outreach to Oklahoma artists has enabled her to curate exciting exhibits on all four floors of the Library. She believes that art tells the history of a people, the story of a civilization, and is essential to improving the quality of life. Art also communicates the personal emotions of an individual artist.

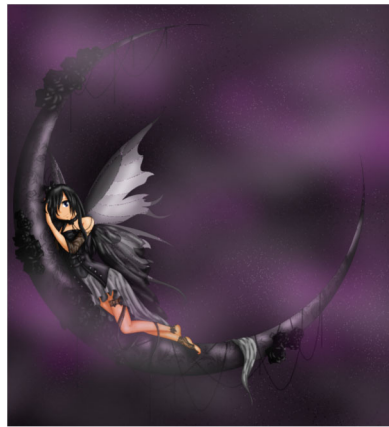
Cierra Rain Vaughn is a UCO student born in Fort Benning, Georgia. She earned an Associates degree in Visual Arts and is currently working on a Bachelors degree double-majoring Studio Art and Art Education. Using the alias "Nyssa Nyx," Cierra creates using a variety of mediums, from charcoal to digital tools. Vaughn is inspired by the natural world around her and the characters she creates in her own mind. Her pieces are made in various color schemes depending on the work but generally, she uses a darker and duller palette. Her works



Genesis,
by Cierra Rain Vaughn

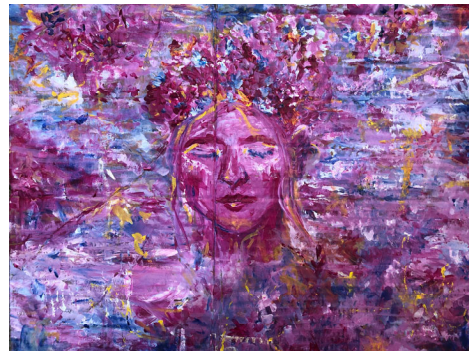
"Genesis" and "Fairy of the Night" are two such pieces featuring char-

acters that were designed from her imagination. The Fairy of the night pictures to the right was done on paper with ink using the Linocut technique, portraying the character Project Genesis and her messenger crow. The work combines digital airbrushing techniques and hand-drawn line work. The character in this work, Hoshimi Kageyama, is another of the artist's favorites.



Fairy of the Night,
by Cierra Rain Vaughn

Samantha Yeoh Chen, a Malaysian born artist, uses art as an outlet for her contemplations on existence and her quest to find her True-Self. Her work "Reflection" was painted using acrylics on cardboard, while "An Abundant Moment in Time" was painted using Acrylics on an 11x14 canvas. Influenced by nature and our universe, she dabs and creates strokes to emulate dream-like imagery. She explores the themes



Reflection,
by Samantha Yeoh Chen

of self-love, self-discovery, and what she believes as the true essence of human beings.



An Abundant Moment in Time,
by Samantha Yeoh Chen

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This program was produced by the Max Chambers Library, Archives and Special Collection to commemorate the Exhibit Opening and lecture *Nevertheless they Persist*, in celebration of Women's History Month, held at 3:00 p.m. on the first floor in the Max Chambers Library, March 6, 2019, on the University of Central Oklahoma campus in Edmond, Oklahoma.



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