



# Oregon Humanities Center

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## Winter 2022

### Sustainability scientist believes the climate can be fixed

What will it take to inspire and empower a critical mass of people to act in time to safeguard our climate, civilization, and the living world? Sustainability scientist [Kimberly Nicholas](#) argues that it's a combination of facts, feelings, and action. Three guiding principles to make the shift from exploitation to regeneration are: to simultaneously promote human and planetary health and well-being; reduce harmful practices at their source; and strengthen the resilience of both human and natural communities. For each of us, figuring out how to contribute to, sustain, and find meaning and joy in this work is a primary duty of being alive at this moment.

Kimberly Nicholas will expand on these ideas in her [virtual talk](#) "Facing Climate Change with Facts, Feelings, and Ac-

tion" on Wednesday, January 12, 2022 at 12 p.m. as the 2021–22 Cressman Lecturer, part of the "[Imagining Futures](#)" series.

Nicholas counters the argument that individual action has little impact on the climate. Her message is aimed at people making a middle-class income or higher who live in wealthy countries like the United States, Germany, or France, whom she refers to as the "carbon elite." Nicholas points out that globally, more than two-thirds of climate pollution can be attributed to household consumption, and that the richest 10



percent of the world population—those making more than \$38,000 a year—is responsible for about half of those emissions. The carbon elite, Nicholas argues, must support policies that get the world to net-zero emissions quickly, but they must also take steps to reduce their personal

emissions in order to make the energy transition easier for everyone. The most impactful ways to reduce personal emissions? According to Nicholas, go car-free, meat-free, and flight-free.

Nicholas is an associate professor of *continues on page 3*

### Jungian analyst explores racism and cultural healing

Our society is deepening its understanding of systemic racism and intergenerational trauma. As we increasingly awaken to the necessity of acknowledging the tragedy of slavery, we must also consider ways of collective healing. Jungian analyst [Fanny Brewster](#)



will discuss the history of American slavery from an Africanist psychological point of view in her [virtual talk](#) "Letting My Heart Be Broken: Healing Cultural Trauma" on Friday, February 11, 2022 at 5 p.m. as a guest of [Eugene Friends of Jung](#). Her talk is cosponsored by the OHC's Endowment for Public Outreach

in the Arts, Sciences, and Humanities.

Brewster views the enslavement of Africans as an archetypal, somatic, and emotional collective event that created cultural intergenerational trauma. She examines psychiatrist Carl G. Jung's classic writings on the theory of complexes, relating it directly to race in modern society. Brewster contends that the adoption of racialized Jungian theories in the 20th century did not allow for the acceptance of the ethnic diversity that makes up America, and that the 21st century requires movement toward theories that speak the language of collective

racial healing.

On Saturday, February 12th, Brewster will give an online workshop "Dreaming in Black and White: Race in the Unconscious" from 10 a.m. to 3 p.m. The cost is \$75 (students \$50 with ID). Participants will share their perspectives on American history and collective cultural trauma, American Jungian psychology, and considerations of how to speak with one another about racism and racial relations.

Fanny Brewster is a professor of Integrative Therapy and Healing Practices at Pacifica Graduate Institute. She is author of *The Racial Complex: A Jungian Perspective on Culture and Race* (2019), *Archetypal Grief: Slavery's Legacy of Intergenerational Child Loss* (2018), and *African Americans and Jungian Psychol-* *continues on page 3*

# Thangka painting master shares Tibetan culture

Tibetan thangka master, [Jamyong Singye](#), will give a lecture “In the Footsteps of the Snow Lion: A Meditative Journey from Eastern Tibet to the U.S.” on January 18, 2022 at 4 p.m. in 220 Chapman Hall. He will share his experience of Tibetan monastic life and culture and the art of thangka painting. During his campus visit he will present a two-day thangka painting workshop for faculty and students. These events are sponsored by the [Center for Asian and Pacific Studies](#) and the [Department of the History of Art and Architecture](#); cosponsored by the OHC’s Endowment for Public Outreach in the Arts, Sciences, and Humanities.

A thangka painting is a Tibetan Buddhist scroll painting on cotton or silk with mineral and organic pigments derived from coral, agate, sapphire, pearl, and gold. The painting tradition began



*Green Tara*, 1994, 18” x 23”, natural pigment on handmade canvas. Collection of Mr. and Mrs. John Boey.

in the 10th century. Usually depicting a Buddhist deity, scene, or mandala, most thangkas were intended for personal meditation or instruction for monastic students. They often have elaborate compositions including many very small figures. A central deity is often surrounded by other figures in a symmetrical composition.

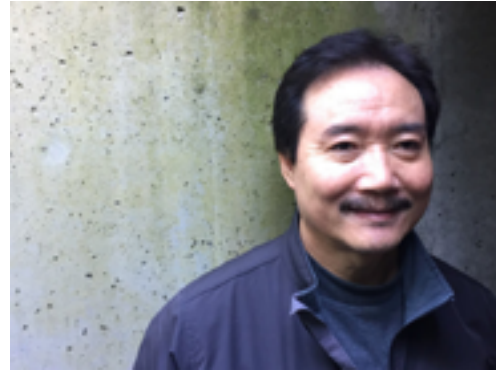
Jamyong Singye was born in remote Eastern Tibet. His parents were part of the first Tibetan diaspora, fleeing Tibet for North India, shortly after His Holiness the Dalai Lama left in 1959. After a treacherous two-year journey through the Himalayas they reached their new home, Himachal Pradesh.

Soon after arriving, six year old Singye entered the Sonada Monastery. His days were filled with chores, meditation, and rigorous instruction in Tibetan culture—its alphabet, tenets, rituals, and arts. The renowned thangka artist, Ge Ga Lama discovered Singye’s artistic gifts and took him under his wing when Singye was only 19. For the next decade Singye remained under his tutelage.

After years of intense study, Singye began lecturing throughout Asia and the Pacific on the art of thangka painting. With time to reflect on monastic life, he thought about ‘disrobing’ as a monk. He consulted the three great beings in his life, his teacher His Eminence Tai Situ, His Holiness the Dalai Lama, and His Holiness the Karmapa. All gave him the same advice to follow his heart; but

regardless, continue painting as it kept Tibetan culture alive in the world.

Recognized as a ‘Living Master,’ Singye realized his mission—to bring Tibetan culture and the understanding of thangka painting to the Buddhist and non-Buddhist world alike. Singye has devoted three decades to painting and lecturing around the world. He now lives in San Francisco.

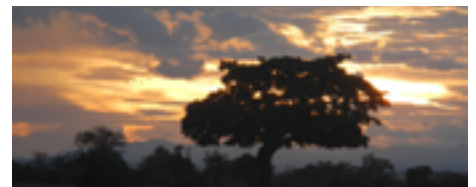


For more information about Jamyong Singye go to [jamyongsingye.com](http://jamyongsingye.com)

## African Studies Lecture Series continues

In its eleventh year, the African Studies Lecture Series hosts talks that are interdisciplinary, innovative, and exciting—giving UO scholars an opportunity to showcase their work, and hosting respected experts in the field of African Studies. The series is cosponsored by the OHC’s Endowment for Public Outreach in the Arts, Sciences, and Humanities.

There will be four virtual winter term talks on February 3 and 17, and March 3 and 10, all at 10 a.m. Go to [africa.uoregon.edu/lecture-series-and-events/](http://africa.uoregon.edu/lecture-series-and-events/) for presenter information and Zoom link.



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## Brewster from page one

ogy: *Leaving the Shadows* (2017). Her poems have been published in *Psychological Perspectives Journal*. She is an international lecturer and workshop presenter on Jungian-related topics that address culture, diversity, and creativity.

Brewster's virtual lecture is free and open to the public. Register for the talk and workshop at [eugenefriendsofjung.org](http://eugenefriendsofjung.org)

## 2022 HURF fellows

The [Humanities Undergraduate Research Fellowship](http://eugenefriendsofjung.org) (HURF) Program provides humanities undergraduate students with an opportunity to undertake a 16-week research project in winter and spring terms with the guidance of a UO faculty mentor. This year's cohort was selected in November.

**Miles Berry**, Medieval Studies and Anthropology (Archaeology), "Gender Diversity in Medieval and Early Modern Scandinavia." Mentor: Gantt Gurley, German and Scandinavian.

**Jonah Gomez Cabrera**, Art and Art History, "Bracero Program and Consulates in California." Mentor: Julie Weise, History.

**Lisa Deluc**, Cinema Studies and English, "A Sense of the Salacious and the Scarring: Phenomenology in New French Extremity." Mentor: Andre Sirois, Cinema Studies.

**Rowan Glass**, Anthropology, "Encounters on the Green Frontier: Social Change in Maynas in the Upper Amazon of Peru, 1542–1767." Mentor: Reuben Zahler, History.

**Alexis Han**, Global Studies, "Constructing Belonging: An In-Depth Analysis of Oregon's Sanctuary Movement." Mentor: Kristin Yarris, Global Studies.

**Kelly Keith**, English, "Legal Reasonability and The 'Gay Panic' Defense." Mentor: José Cortez, English.

**Ava Minu-Sepehr**, Cultural Anthropology, "Zanzibari Understandings of Rebound Malaria and Acquired Immunity" Mentor: Melissa Graboyes, History and Global Health.

**José Alfredo Ortiz-Angeles**, Philosophy and Romance Languages, "Decolonialism and its Futures: Examining the Growth of Decoloniality in Négritude and its Successors." Mentor: Michael Stern, German and Scandinavian.

## Nicholas from page one

Sustainability Science at Lund University in Sweden. She is the author of *Under the Sky We Make: How to be Human in a Warming World* (2021) and the monthly climate newsletter "We Can Fix It."

Born and raised on her family's vineyard in Sonoma, California, Nicholas studied the effect of climate change on the California wine industry for her PhD in Environment and Resources at Stanford University. In her research, she studies the connections between people, land, and climate. Her goal is to understand how to steward ecosystems to support a good life for everyone alive today, and leave a thriving planet for future generations.

Her current research projects include a collaboration with the Municipality of Lund to radically reduce climate pollution; "The Takeoff of Staying on the Ground," studying the flight-free movement in Sweden; and using digi-

tal communication to improve traveler satisfaction with public transport. She recently concluded a five-year investigation of sustainable food systems in Europe.

Nicholas has published over 55 articles on climate and sustainability in leading peer-reviewed journals and her research has been honored with the Innovation in Sustainability Science Award from the Ecological Society of America.

Nicholas's mission is to keep carbon out of the atmosphere, and to inform, empower, and inspire others to do the same.

Nicholas has declined an honorarium for her talk, asking us instead to purchase and distribute 100 copies of her book, *Under the Sky We Make*, to UO undergraduates.

Nicholas's talk is free and open to the public. Registration is required: [ohc.uoregon.edu](http://ohc.uoregon.edu)



## Coming up in spring 2022

**Tuesday, April 5, 2022**

**Leanne Betasamosake Simpson** (Michi Saagiig Nishnaabeg), scholar, writer and artist; author of *A Short History of the Blockade: Giant Beavers, Diplomacy and Regeneration in Nishnaabewin* (University of Alberta Press, 2021)

**Monday, May 16, 2022 (Eugene) | Tuesday, May 17, 2022 (Portland)**

**Charles Chavis, Jr.**, founding director, John Mitchell, Jr. Program for History, Justice, and Race, George Mason University; editor of *For the Sake of Peace: Africana Perspectives on Racism, Justice, and Peace in America* (Rowman & Littlefield, 2020)



The University of Oregon is situated on the  
land of the Kalapuya people.

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## Poet reflects on her family's flight from persecution

The UO's [Creative Writing Program](#) presents a virtual poetry reading by UO alumna [Julia Kolchinsky Dasbach](#) on Wednesday, January 26, 2022 at 4:30 p.m. Creative Writing's Reading Series is cosponsored by the OHC's Endowment for Public Outreach in the Arts, Sciences, and Humanities.

Julia Kolchinsky Dasbach came to the United States as a Jewish refugee from Dnepropetrovsk, Ukraine in 1993 when she was six. She earned an MFA in Poetry from the University of Oregon in 2013 and a PhD in Comparative Literature and Literary Theory from the University of Pennsylvania. Her dissertation, "Lyric Witness: Inter-generational (Re)collection of the Holocaust in Contemporary American Poetry," attends to the

under-recorded and under-represented atrocity in the former Soviet territories. She is a Murphy Visiting Fellow in Poetry at Hendrix College.

According to UO professor Garrett Hongo, [Don't Touch the Bones](#) (2020), Dasbach's second collection, "works to transform the experience of cultural losses—of lands, language, and legacy—into a poetry of remembrance, homage, and power. She inherited generations of memories and found an uncommon resolve to record the emotional life of her people,

Jews only recently emigrated from Ukraine. Though she might be seen as a documentarian of loss, her voice is not hectoring but elegiac, bringing a ferocious lyricism to what might otherwise be the repressed micro-histories, lost narratives of exile, and heirlooms of desperation and diaspora. Her poems rake the oracle bones of her family's flight from persecution, reading in their fissures a dialogic language both of sorrow and determination." *Don't Touch the Bones* won the 2019 Idaho Poetry Prize.

Her first collection [The Many Names for Mother](#) (2019) is an exploration of intergenerational motherhood; its poems reach toward the future even as they reflect on the past. This collection explores history, trauma, and absence—from ancestral histories of anti-Semitic discrimination in the former Soviet Union, to

Dasbach's travels while pregnant with her son, to death-camp sites in Poland. The collection won the 2018 Stan and Tom Wick Poetry Prize and was a finalist for the 2019 National Jewish Book Awards.

Her newest collection, *40 WEEKS*, is forthcoming from YesYes Books in 2022. Her recent poems can be found in *POETRY*, *American Poetry Review*, and *The Nation*, among others.

Dasbach's reading is free and open to the public. Register at [crwr.uoregon.edu](http://crwr.uoregon.edu)

The Creative Writing Reading Series will also include a fiction writer in winter term who will be announced at a later date.

