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ARC Knickerbocker Award
Archival Research Summary

With the ARC Knickerbocker Award for Archival Research in American Studies, I was able to visit archives in four cities this summer: the ONE National Gay and Lesbian Archives in Los Angeles, CA; the University Archives at Cal State University—Long Beach (CSULB) in Long Beach, CA; Audre Lorde's papers at Spelman College in Atlanta, GA; and Gloria Anzaldúa's papers in the Nettie Lee Benson Latin American Collection at the University of Texas at Austin.

At both archives in California, I gathered material on comics artist Roberta Gregory, who attended CSULB in the 1970s. In CSULB's archive, I found not only a full-page feature on her in the school newspaper, but also impassioned letters to the editor that she penned. I found more work by Gregory at the ONE Archives where I plan to do more future work to supplement my research at the Lesbian Herstory Archives (LHA) in Brooklyn, NY. All of this work on Gregory folds into the dissertation chapter I'm currently writing on Gregory and comics artist Lee Marrs and how their comics more progressively position (queer) sexuality alongside feminism in the 1970s-1980s.

I also spent a week with Lorde's papers and a week and a half with Anzaldúa's. Reading through their papers gave me a better sense of their position within 1970s-1980s feminist politics and provided me with rich material with which to build two more dissertation chapters. It was powerful to see the personal connections between these two sets of papers in terms of shared colleagues and overlapping collectives. Lorde's personal relationships were especially compelling, as I learned that Barbara Smith (of Kitchen Sink Press and *Home Girls* renown) was also responsible for promoting Lorde's very successful biomythography, *Zami*. I hope to soon to further my understanding of *Zami* by looking through the original manuscripts, which are housed at LHA.

Visual materials were hiding everywhere in Anzaldúa's collection. I'm hoping to use some drawings that Anzaldúa rendered amidst notes for a Spring 1977 Gay Fiction class at UT Austin as the starting point to discuss the development of Anzaldúa's visual rhetoric of mestiza experience that she articulates textually in *Borderlands/La Frontera* and illustrates again in transparencies created for lectures. I am considering whether I may need to return to UT Austin when I begin to write this chapter, as I'm certain that I haven't begun to scratch the surface of Anzaldúa's visual production, since I found the most provocative images by happenstance amidst text and since I didn't have a chance to check out her personal library, which is still being cataloged and is reportedly full of marginal doodles. I also might plan a trip to the University of California at Santa Cruz (UCSC) where Anzaldúa worked on her PhD; I learned from a fellow researcher at UT Austin that UCSC holds a small collection of Anzaldúa's altars.

As I'm working through these materials in my dissertation and planning a Spring 2014 course entitled, "The Rise of Graphic Archives," on visual archives in New York City, I will likely be furthering my understanding of the linkages among these feminists and searching out visual ephemera at the Lesbian Herstory Archives and other area archives. I am also considering whether it would be useful to conduct research at Duke University's Bingham Center Women's Zine Collection, San Diego State University's West Coast Zines Collection, and Brown University's Feminist Theory Archives at the Pembroke Center in addition to the archives I already pinpointed above.