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Alon: Journal for Filipinx American and Diasporic Studies

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Editor's Preface

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EDITOR'S PREFACE



We launch ALON's third year as an online academic journal—the first of its kind in our field—with so much excitement and celebration, as we continue to receive words of interest, encouragement, and recognition from our valued collectives and individual enthusiasts. There is so much to bask in and look forward to, and all of us involved in producing ALON are so appreciative and delighted. At the same time, beseeching your permission for us to be candid and reflexive, we're also quite weary from the exacting responsibilities of journal publication and anxious about our survival as a small-staffed crew of committed (mostly, volunteer) workers navigating what for us are the high stakes and costs of sustaining our ALON communities of scholars, artists, writers, readers, and supporters in ways that will enrich and deepen our field. So far, each issue has been, and continues to be, an exhilarating and labor-intensive tightrope walk whose eventual product, just like most text-based works, constitute stuff that fills us with pride and joy, but also conceals the conditions under which all of our work was produced.

Saying these is not intended to invite a profusion of mercy for the work we do; it is rather to provide you with a glimpse into the otherwise hidden labor of journal production that may partially or fully explain why an issue has been delayed or why certain sections are missing or only partially filled. For a young journal that's still trying to find its steps at just under three years old, ALON does not yet

possess a robust trove of manuscripts on its back burner, or an editorial staff that has been stably emplaced, or a funding structure that's been sufficiently endowed to last for many years ahead. Of course, we hope to get there someday, and we remain positive that ALON will, with your continued support of, and care for, our field and collective.

ALON's lone article for this issue confronts the complexities and oftentimes indeterminate conditions of performing research fieldwork as itself an exercise in observing ethical responsibility. Andi T. Remoquillo offers a thoughtful proposal here, from a Filipina American feminist critique, that may help us navigate through arduous questions that touch on values, research methodologies, and the enterprise of writing about others.

Our featured artist in Leese Street Studio is Jenifer K Wofford, someone whose eye-catching and thought-provoking work I've personally seen and experienced. Do pay attention to the constellations of history, memory, and patterns of uneven disruptions and flows in their choices of colors and line, and you'll see what I mean. In Reviews, we have a solid line-up of engaging and provocative writings from three genres: Marianne Chan's book of poetry, *All Heathens* (thoughtfully reviewed by editor Antonio T. Tiongson, Jr. through a conversation he held with her); Gina K. Velasco's *Queering the Global Filipina Body: Contested Nationalism in the Filipina/o Diaspora, a cultural studies take on nationalisms across transnational sites and their disruptions*; and M. Evelina Galang's *Lola's House: Filipino Women Living with War*, her latest "creative nonfiction" work that tackles the fraught histories of Filipino "comfort women" during World War II. Forum opens with yet another collection of stimulating ideas rounded up by editor Joseph Allen Ruanto-Ramirez, and features Michael Viola's ruminations "On Filipinx: Who Gets to Name Whom?"; Stacey

Salinas and Angel Trazo’s account of a conference paper presentation on the complexities of “The Asian Baby Girl Through a Filipina American Lens”; and insightful notes from a conference panel on “The Celine Archive: Decolonial and Feminist Approaches to Filipina Lives,” skillfully transcribed and edited by Rachael Joo.

We have some transitions in ALON beginning with this issue: Angel Trazo, our layout designer, has moved on to other ventures, and will be replaced by Keezia Dotimas; Jean Vengua, our copy editor, is also working on other opportunities for her writing and art. Our new copy editor is Anna Alves. Thank you so much Angel and Jean, and welcome to ALON, Keezia and Anna!

Wishing you all a happy and invigorating read!

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