

BY DOROTHY
POUCHER
SHE/HER
JACKSONVILLE, FL
QUEER
CREATIVE
WRITING MAJOR

THE FEMALE BODY: LIVED AND SPOKEN

FEATURING:

SHE/HER
BROOKLYN, NY
AFRO-LATINA
CREATIVE
WRITING MAJOR

KAYAH
HODGE

THEY/THEM
PORTLAND, OR
NONBINARY
BISEXUAL
EDUCATION
MAJOR

JOAN
MASTERS

SHE/HER
BRONX, NY
SOUTH ASIAN
BIOCHEM &
ART MAJOR

URBANA
ANAM

I BEGAN THIS PROJECT
LAST SUMMER, INSPIRED
BY ALL OF THE
CONVERSATIONS MY
FRIENDS AND I WERE
HAVING ABOUT OUR
EVER CHANGING AND
COMPLICATED
RELATIONSHIPS WITH
OUR BODIES. WE ALSO
SPOKE ABOUT HOW THE
PERCEPTION OF OUR
BODIES AFFECTS HOW
THE WORLD INTERACTS
WITH US AND HOW WE
SEE OURSELVES. I
PLANNED TO ANALYZE
THE DIFFERENT
INTERSECTIONS AND
LAYERS THE FEMALE
BODY CARRIES AROUND
AND HOW A SELF IS
CONSTRUCTED AMIDST
THESE LAYERS. I HOPED
TO EXPLORE THESE
EXPERIENCES BY
BRIDGING MY INTEREST
IN PHILOSOPHY WITH
CREATIVE EXPRESSIONS
LIKE POETRY, DRAWING,
PHOTOGRAPHY, ECT.

IT IS IMPORTANT TO NOTE THAT THE LINK
BETWEEN THE FEMALE BODY AND
WOMANHOOD HAS BEEN USED AS A TOOL
FOR OPPRESSION FOR MANY YEARS. THE
BINARY BETWEEN FEMALE AND MALE BODIES
WAS ESTABLISHED IN ORDER TO FURTHER
POLITICAL AGENDAS OF INEQUALITY
BETWEEN MEN AND WOMEN IN THE LATE
18TH AND EARLY 19TH CENTURY. THIS
TRANSITION WAS MADE FROM A UNISEX
MODEL AND WAS PUT FORTH, AND
ENFORCED BY MEN WHO WERE PHYSICIANS
IN THE WEST. OYÈRÓNKÉ OYĚWÙMÍ USES
THE INDIGENOUS YORUBA SOCIETY AS AN
EXAMPLE OF GENDER AND RACIAL
HIERARCHIES AS NOT BEING UNIVERSAL,
BUT IMPOSED. BEFORE EUROPEAN
COLONIZATION, AGE WAS THE MAIN
DETERMINER OF STATUS HERE. THESE
VIOLENT IDEOLOGIES IMPOSED UPON
SOCIETY AND/OR ESTABLISHED WITHIN IT,
PLACED THE FEMALE BODY AND ESPECIALLY
BROWN AND BLACK FEMALE BODIES LOWER
THAN THEIR WHITE MALE COUNTERPARTS.
SO AS WE CAN SEE, THE FEMALE BODY AND
WOMANHOOD ARE HISTORICALLY
INTERTWINED ESPECIALLY IN OUR
COLONIAL CONTEXT. HOWEVER IT IS
ESSENTIAL WE WORK AGAINST THE IDEA
THAT THEY ARE THE SAME AND
UNDERSTAND THAT EVEN THE IDEA OF A
BODY AS FEMALE IS CONSTRUCTED,
CULTURALLY SPECIFIC, AND VIOLENTLY
IMPOSED. IF WE DON'T, WE DO AS MANY
PEOPLE AND FEMINISTS HAVE DONE BEFORE
WHICH IS TO LEAVE OUT AND SILENCE THE
EXPERIENCES OF GENDER DIVERSE AND
TRANSGENDER INDIVIDUALS. I HAVE TAKEN
SOME CREATIVE LIBERTY WITH SOME OF THE
AUTHORS AND THINKERS I USE DURING THIS
EXHIBIT, ALTERING PRONOUNS AND MOVING
THEM INTO A SPACE WHERE THEIR
IMPORTANT CONTRIBUTIONS CAN BE MORE
ACCURATE AND INCLUSIVE.

SOURCES:

MAKING SEX BY THOMAS LAQUEUR

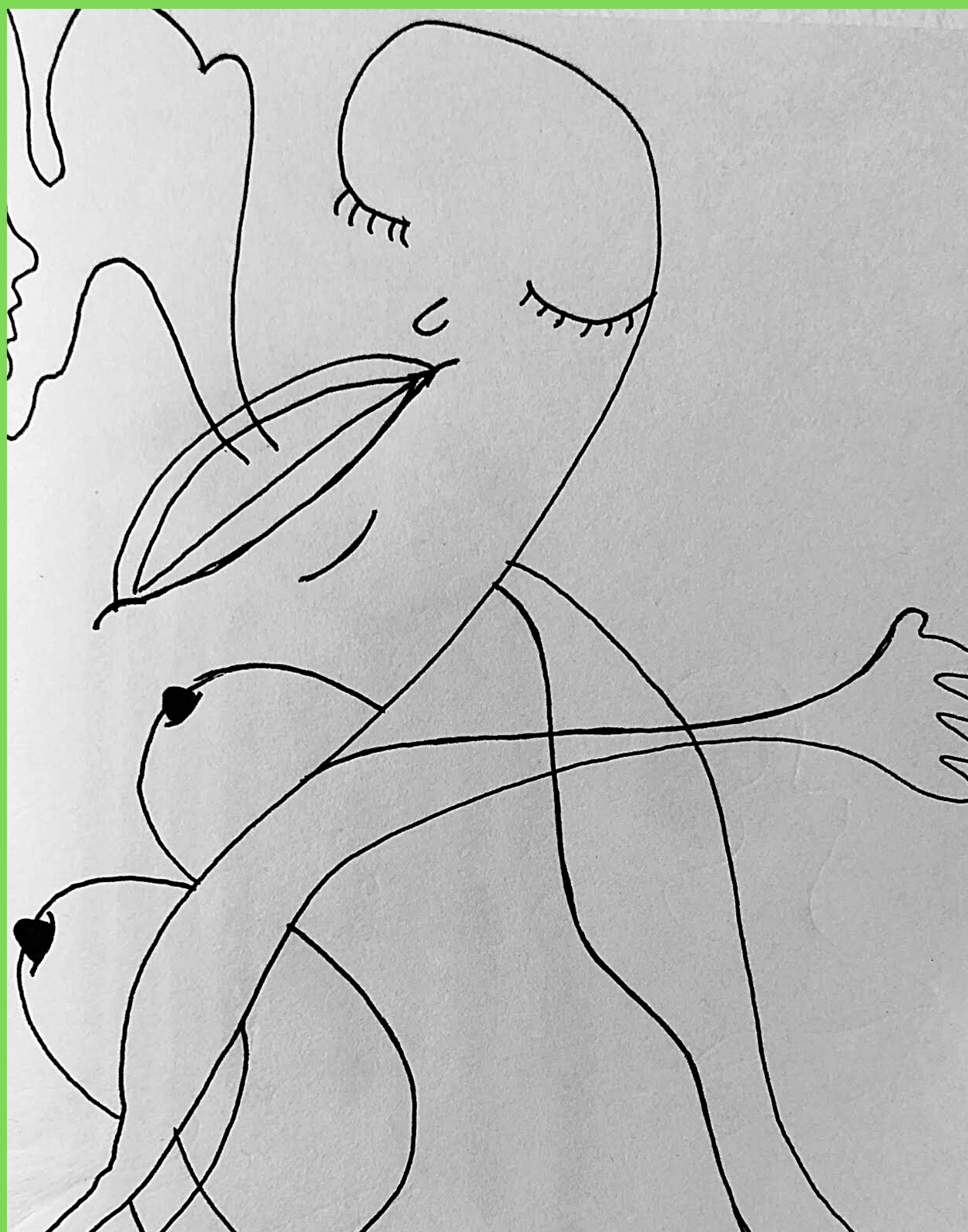
THE INVENTION OF WOMEN BY OYÈRÓNKÉ

OYĚWÙMÍ

RECOMMENDATION BY @ALOKVMENON



**PART 1:
THE SELF
CONSCIOUS
AND
CONSTRAINED
BODY**



"THE STRATEGY OF MUCH BEAUTY- RELATED ADVERTISING IS TO SUGGEST TO [THOSE WITH FEMALE BODIES] THAT THEIR BODIES ARE DEFICIENT... THE DISCIPLINARY PROJECT OF FEMININITY IS A "SET-UP": IT REQUIRES SUCH RADICAL AND EXTENSIVE MEASURES OF BODILY TRANSFORMATION THAT VIRTUALLY EVERY [INDIVIDUAL] WHO GIVES [THEM]SELF TO IT IS DESTINED IN SOME DEGREE TO FAIL. THUS, A MEASURE OF SHAME IS ADDED TO [THEIR] SENSE THAT THE BODY [THEY] INHABIT IS DEFICIENT: [THEY] OUGHT TO TAKE BETTER CARE OF [THEM]SELF; [THEY] MIGHT AFTER ALL HAVE JOGGED THAT LAST MILE. MANY ARE WITHOUT THE TIME OR RESOURCES TO PROVIDE THEMSELVES WITH EVEN THE MINIMUM OF WHAT SUCH A REGIMEN REQUIRES, E.G. A DECENT DIET. HERE IS AN ADDITIONAL SOURCE OF SHAME FOR POOR [INDIVIDUALS WITH FEMALE BODIES] WHO MUST BEAR WHAT OUR SOCIETY REGARDS AS THE MORE GENERAL SHAME OF POVERTY. THE BURDENS POOR [INDIVIDUALS] BEAR IN THIS REGARD ARE NOT MERELY PSYCHOLOGICAL, SINCE CONFORMITY TO THE PREVAILING STANDARDS OF BODILY ACCEPTABILITY IS A KNOWN FACTOR IN ECONOMIC MOBILITY." (100)

"FOUCAULT, FEMININITY AND THE MODERNIZATION OF PATRIARCHAL POWER" BY SANDRA BARTKY

"ONCE I STARTED TO WEAR A LOT OF MAKEUP, I FELT LIKE I COULDN'T GO ANYWHERE WITHOUT BEING PRETTY, WHICH WASN'T EVEN PRETTY NECESSARILY. PEOPLE WERE NOTICEABLY MUCH FRIENDLIER TO ME WHEN I WORE MAKEUP. WHEN I WANT TO BE PERCEIVED AS A WOMAN, I HAVE A VERY ACCEPTED VERSION OF IT: MY MAKEUP DONE, CUTE CLOTHES, DON'T SPEAK UP ABOUT THINGS AS OFTEN, AND I KEEP TO MYSELF ABOUT MY OPINIONS BECAUSE GOD FORBID WOMEN SPEAK UP ABOUT THEIR OPINIONS. I CALL IT MY CUSTOMER SERVICE PERSONALITY BECAUSE I AM SERVING ANOTHER PERSON WITH THIS RATHER THAN GIVING SOMEONE ELSE MY ACTUAL PERSONALITY. IT FEELS WEIRD TO HAVE TO PERFORM YOUR GENDER OR A GENDER AT ANY TIME, BUT YOU GET REALLY GOOD AT IT...I AM CONSIDERED A FEMININE PERSON. I DON'T RELATE TO IT, BUT AM SEEN THAT WAY AND THAT FRUSTRATES ME."

JOAN MASTERS

"ON SOCIAL MEDIA
YOU ARE SEEING
BODIES THAT WERE
BOUGHT, THAT
LOOK NOTHING LIKE
YOU. THE
DEFINITION OF
BEAUTY IS
IMPACTED HEAVILY
BY
COLORISM
AND THE
SEXUALIZATION OF
THE BLACK
WOMAN'S BODY.
IT'S "GHETTO" FOR
ME TO HAVE
CORNROWS AND
IT'S GROTESQUE
FOR ME TO HAVE A
BOOTY BUT YOU
WILL PAY FOR ONE.
IT'S ALWAYS THE
QUESTION OF WHO
PROFITS OFF OF
THESE STANDARDS."

KAYAH
HODGE





THE MIRROR IS THE
PERFECT EXPRESSION
OF INTERNALIZED
SURVEILLANCE AND
CONSCIOUSNESS.
HERE THE FEMALE
BODY LOOKS UPON
ITSELF, CAPTURED AS
AN IMAGE AND
OBJECT RATHER
THAN AN ACTIVE
BEING, AND SEES
ITSELF THROUGH THE
EYES OF THE HATEFUL
GAZE THAT HAS BEEN
FORCED UPON IT.

THESE PHOTOGRAPHS
EXPLORE THE
STRANGENESS OF
SEEING ONSELF
THROUGH THE LENS
OF THE MIRROR, AND
EVEN TO WALK UPON
THE IMAGE OF ONE'S
OWN BODY.

THROUGH THESE
SMALL AND
DISCONNECTED
MIRRORS, I HAVE
ATTEMPTED TO MIMIC
THE DUALITY OF
IDENTIFICATION
WITH THE ENTIRE
BODY AND
INDIVIDUAL PARTS
SIMULTANEOUSLY.
THIS IS OFTEN A
PRODUCT OF
OBJECTIFICATION
AND OPPRESSION.

THE MIRROR & SELF SURVEILLANCE



Fishbowl

by Dorothy Poucher

fishbowl
fucking fillthy
fit for noone
nothing fits right
on me, in me
I am asking
am I supposed to be here
is this right or left or
back or
straight like my sex ed
simple and awkward and
silent, I'm clenching
they don't use
the word pleasure
it was my pleasure
have I ever meant
my pleasure is
only a hypothetical
hypothetically I desire
but only if desired to first
second third I am 432nd back in line
and I think I'm supposed to be knitting
some kind of web back here, curling
spinning secrets
all my truths are secrets
if no one wants to hear them

have I ever been heard
or is it more like remembering
if my breath is breathed in like filtered air
if I'm using words given me
all my thoughts read like my
dad's texts long and round
about and without
pause
your words roll
over us press us
into the ground
plant water pull
bring us up as you
would have us
ripe on your table
I am shining
don't you see me
medium rare
bloody
spitting no words of despair
angry, impossible I am
not capable
oh I'm sorry, no hair
I forgot myself for a second
there, is that
her in the platter
crashing into
itself

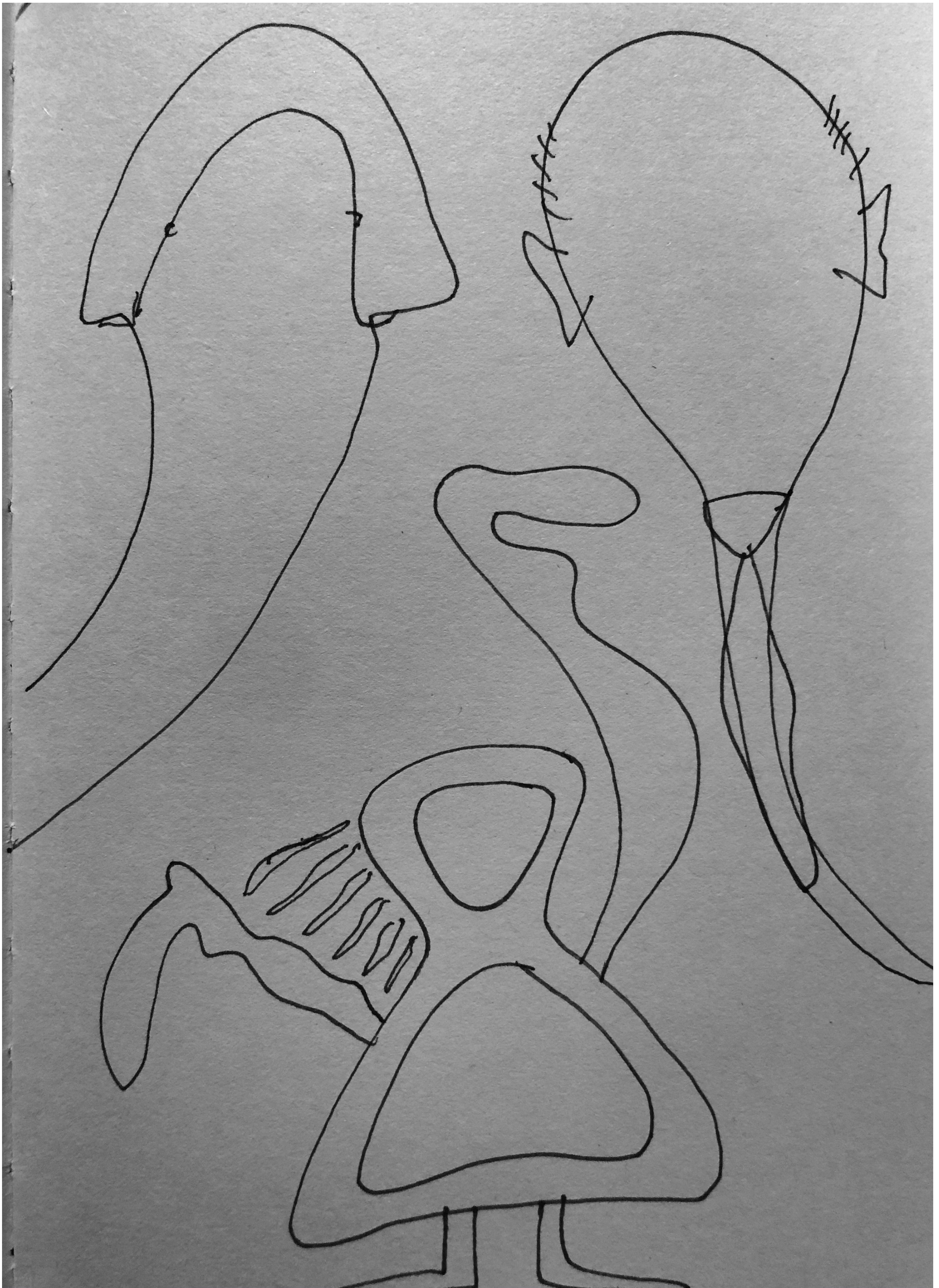
"I HAD A REALLY
HARD TIME
RELATING TO
ANYTHING SEXUAL
BECAUSE OF MY
BODY. I AM
ALWAYS ONLY
SEEING THIN
PEOPLE BEING
SEXUAL OR
ATTRACTIVE. I
HAVE A HARD TIME
IMAGINING MYSELF
THERE. MY BODY
TYPE WAS THE ONE
THAT WAS THE
JOKE, THE FRIEND,
THE FAT FRIEND IN
THE MEDIA. I FELT
ESPECIALLY WEIRD
TRYING TO FIND
SEXUAL PARTNERS,
BEING GAY AND
HAVING THE BODY
TYPE THAT I DO...
AND
MASTURBATION IS
TAUGHT ONLY TO
THOSE WHO ARE
ASSIGNED MALE AT
BIRTH AS A GOOD
THING. THOSE
ASSIGNED FEMALE
AT BIRTH ARE
NEVER TAUGHT
WHAT TO DO. BUT,
IT IS REALLY GREAT
AND IN MANY
WAYS NOW I
PREFER
MASTURBATION."

JOAN MASTERS



"WHEN I HAD JUST
MOVED TO
PORTLAND I WAS
WEARING SKINNY
JEANS, A T-SHIRT,
A JACKET AND
BOOTS AND FELT
REALLY CUTE.
SUDDENLY MY MOM
SAID "GO TO THE
OTHER SIDE OF ME".
I ASKED, "WHAT'S
GOING ON?" SHE
ANSWERED, "ALL OF
THEM WERE
LOOKING AT YOU",
REFERENCING THIS
GROUP OF MEN THEY
HAD PASSED.
BASICALLY MY MOM
WAS TRAINED TO
DO THIS FOR HER
KIDS, BUT THEY
NEVER HAD TO DO
THAT WITH MY
BROTHERS. WHEN
GIRLS INTERACTED
WITH MY
BROTHERS, TO MY
PARENTS IT WAS
ALWAYS A
COMPLIMENT OR
"OH SHE THOUGHT
YOU WERE SO
CUTE", BUT TO ME IT
WAS OFTEN "IT
WAS YOUR FAULT"
OR PERCEIVED AS A
NEGATIVE THING."

JOAN MASTERS



Braids

by Kayah Hodge

Only a few more times asking, "How many more left?"
until Mama needs another break.

The pillow on the floor between her legs still leaves
my ass sore.

It always does, and Mama always says that if I fidget
one more time -

as she waits for me to get comfortable before she
keeps going.

Time is measured in commercial breaks,

Stretch breaks,

Pee breaks,

Snack breaks,

And fake scratches to feel how many more braids I
got left

Until the blood can flow back down to my ass,

Until I can tie my scarf around my head and

Fall asleep kinda on my face cause it's the only
comfortable position,

Until I flaunt in compliments from those who can
empathize

With uncontrollable patting

And the bliss of low maintenance,

Until hyperfascination oozes from those who can't
quite understand

How it all grew over the weekend;

Nah, you can't touch it.

Yeah, it's all mine cause I paid for it,

No matter how old I get,

My chin raises a little with Mama's styles on me.

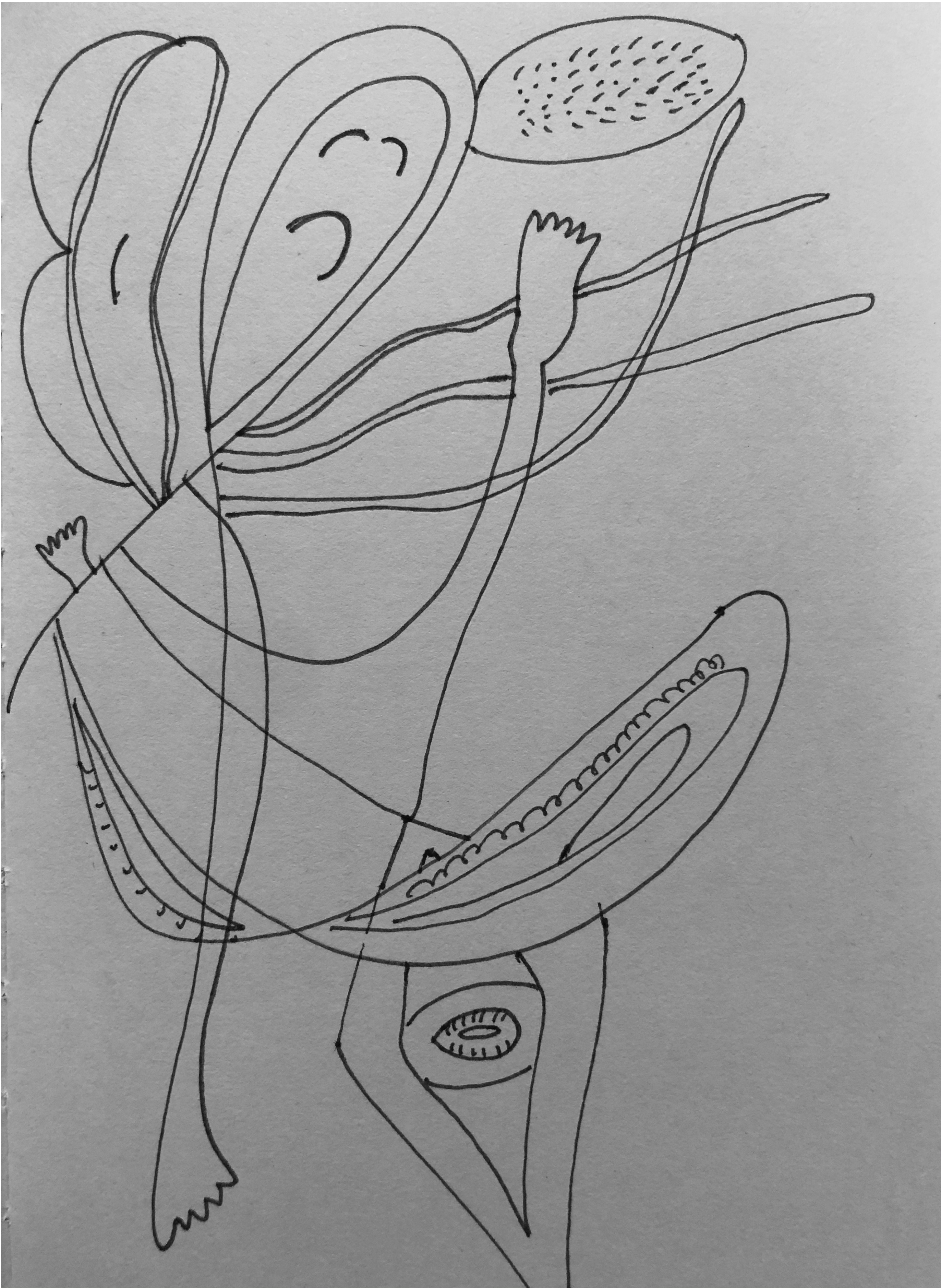
Until it's time to unravel every twist and braid,

Until authentic arches and bends remain in my kinks,

Until my ass is sore again with the pillow on the floor
between Mama's legs.

"THE INSPIRATION
FOR THIS POEM WAS
AN ANIMATED
PICTURE I FOUND OF
A BLACK GIRL
SITTING DOWN
GETTING HER HAIR
BRAIDED. THIS IMAGE
IS VERY RELATABLE,
THE FRUSTRATION ON
HER FACE, AND THE
FEELING OF WHEN
ARE WE GOING TO BE
DONE WITH THIS? BUT
I WAS BLESSED TO
HAVE A MOM WHO
DOESN'T BRAID SUPER
TIGHT AND WHO
DIDN'T MAKE IT A
TRAUMATIC
EXPERIENCE. HAIR IS
VITAL IN THE BLACK
COMMUNITY AND
BLACK CULTURE.
HAIR BRAIDING IS A
TIME FOR
COMMUNICATION
AND CONNECTION. IF
I GO IN SOMEWHERE
TO GET MY HAIR
DONE, BY THE TIME
WE LEAVE WE AREN'T
STRANGERS. IT IS
LIKE WHAT MEDIA
PORTRAYS IN HAIR
SALONS, IT'S SORT
OF THERAPY IN A
SENSE."

KAYAH
HODGE

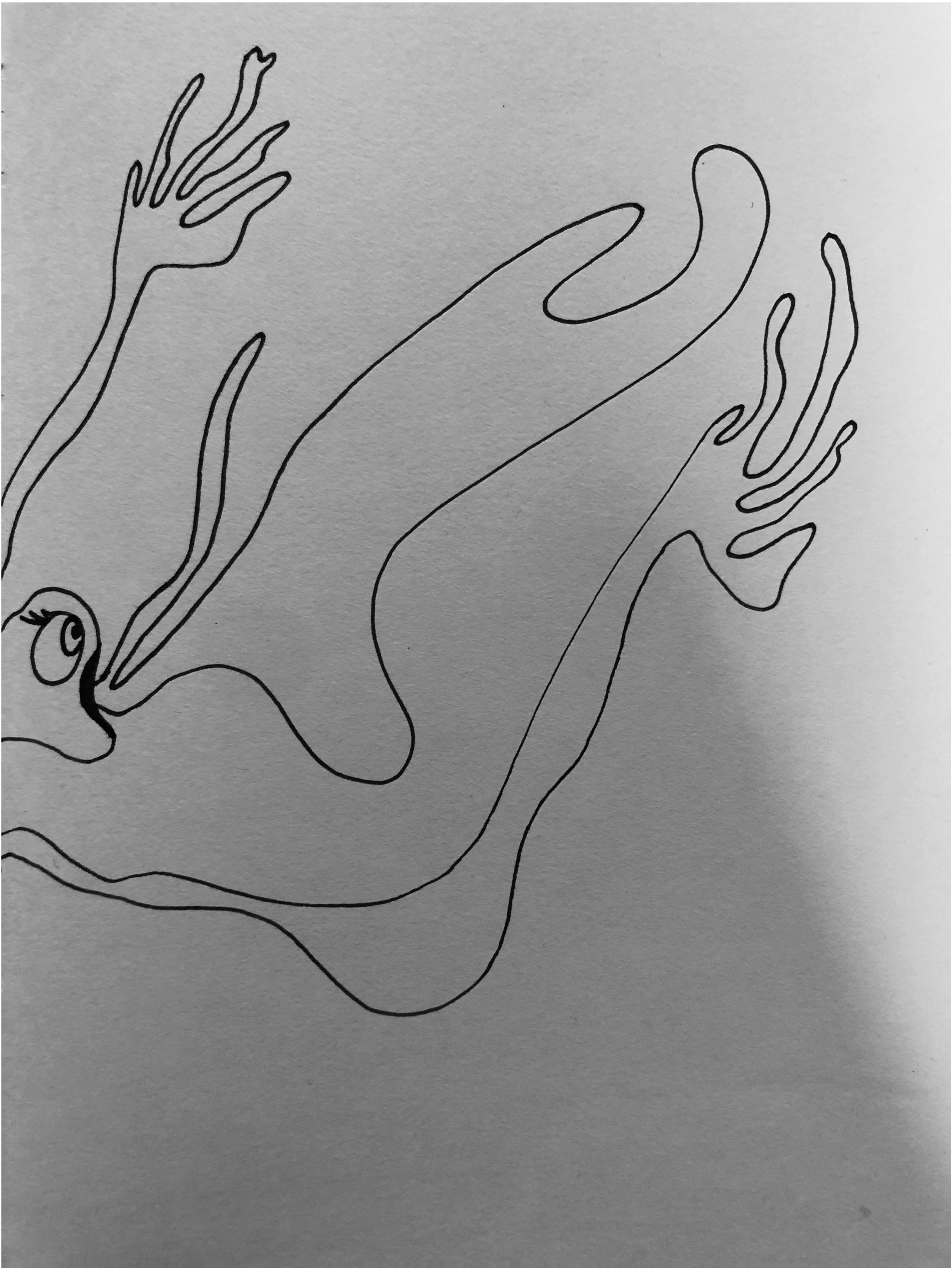


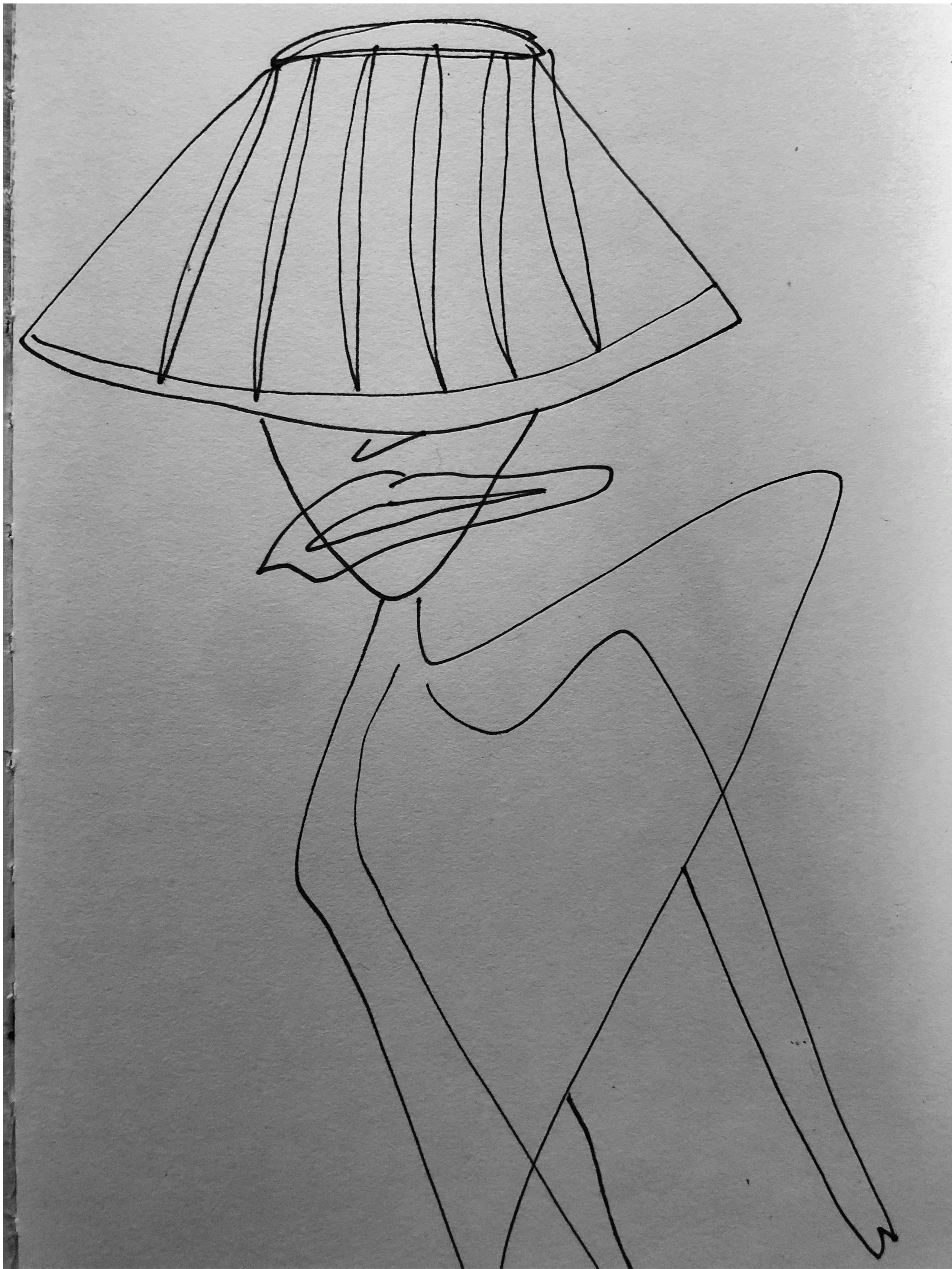


"LANGUAGE AS A
SYSTEM OF
SIGNIFICATION
THROUGH WHICH
SUBJECTS ARE
PRODUCED AND
INTERPOLATED"

*INTERPOLATE: TO
INSERT (SOMETHING OF
A DIFFERENT NATURE)
INTO SOMETHING ELSE
-SABA MAHMOOD,
POLITICS OF PIETY

PART 2: LANGUAGE AND ITS GAZE





“AN INSULT
ESSENTIALLY IS
LANGUAGE, OVERT OR
COVERT, THAT ACCUSES
YOU OF NOT BEHAVING
AS YOU OUGHT. SLURS
ATTEMPT TO SOCIALIZE
AND CONDITION YOUR
BEHAVIOR TO FIT THE
DESIRED
CHARACTERISTICS OF A
PARTICULAR GROUP, BY
ANALOGY...WOMEN ARE
INSULTED THROUGH
REFERENCES TO SEXUAL
MORALS OR BEING
COMPARED TO SUB-
HUMAN ENTITIES, WHILE
MEN ARE INSULTED BY
BEING ASSOCIATED
WITH WOMEN AND
WEAKNESS/FEMININITY.
”

CHI
LUU

FROM "BAD LANGAUGE FOR NASTY
WOMEN (AND OTHER GENDERED INSULTS)"

RECLAMATION

WORDS LIKE "SLUT",
"BITCH", "PUSSY",
"PRUDE", "HYSTERICAL",
ECT HAVE TARGETED
BODY PARTS AND
BEHAVIORS SEEN AS
INHERENTLY FEMALE AND
SHAMED THEM FOR BEING
SO. SOME ARGUE THAT
WORDS CAN NEVER LOSE
THEIR ORIGINS, BUT IT
SEEMS THAT IT MAY BE
POSSIBLE TO RECLAIM
CERTAIN PHRASES AND
IN DOING SO TAKE BACK
AGENCY AND IDENTITY.
"QUEER" AND "BITCH"
ARE EXAMPLES OF WORDS
THAT HAVE
SUCCESSFULLY BEEN
RECLAIMED WITHIN
COMMUNITIES, BUT ARE
STILL USED AS SLURS
FROM OUTSIDERS.
"BITCH" SPECIFICALLY
WAS RECLAIMED AND
POPULARIZED BY BLACK
WOMEN IN RAP AND HIP
HOP IN THE 90'S LIKE LIL'
KIM, TRINA, AND MISSY
ELLIOT. HOWEVER, SLURS
ARE NOT THE ONLY
EXAMPLES OF LANGUAGE
THAT CONTAINS AND
REINFORCES STRUCTURES.
WE CAN FIND THESE IN
OUR EVERYDAY
CONVERSATIONS.

REFLECTION EXERCISE

IMAGINE YOU
HEAR SOMEONE
IN A CROWDED
ROOM SAY: "LAST
NIGHT I HAD SEX"

WHO DO YOU IMAGINE?
WHAT ACTS DO YOU
ENVISION?

NOW IMAGINE
SOMEONE ELSE
SAYS "LAST
NIGHT I
HOOKED UP"

HAS ANYTHING
CHANGED?

HOW ABOUT
"I WAS
PHYSICAL"
"I WAS
INTIMATE"

ANYTHING NOW?

HOW WOULD YOU COUNT THE
NUMBER OF TIMES SOMEONE
HAS HAD SEX?

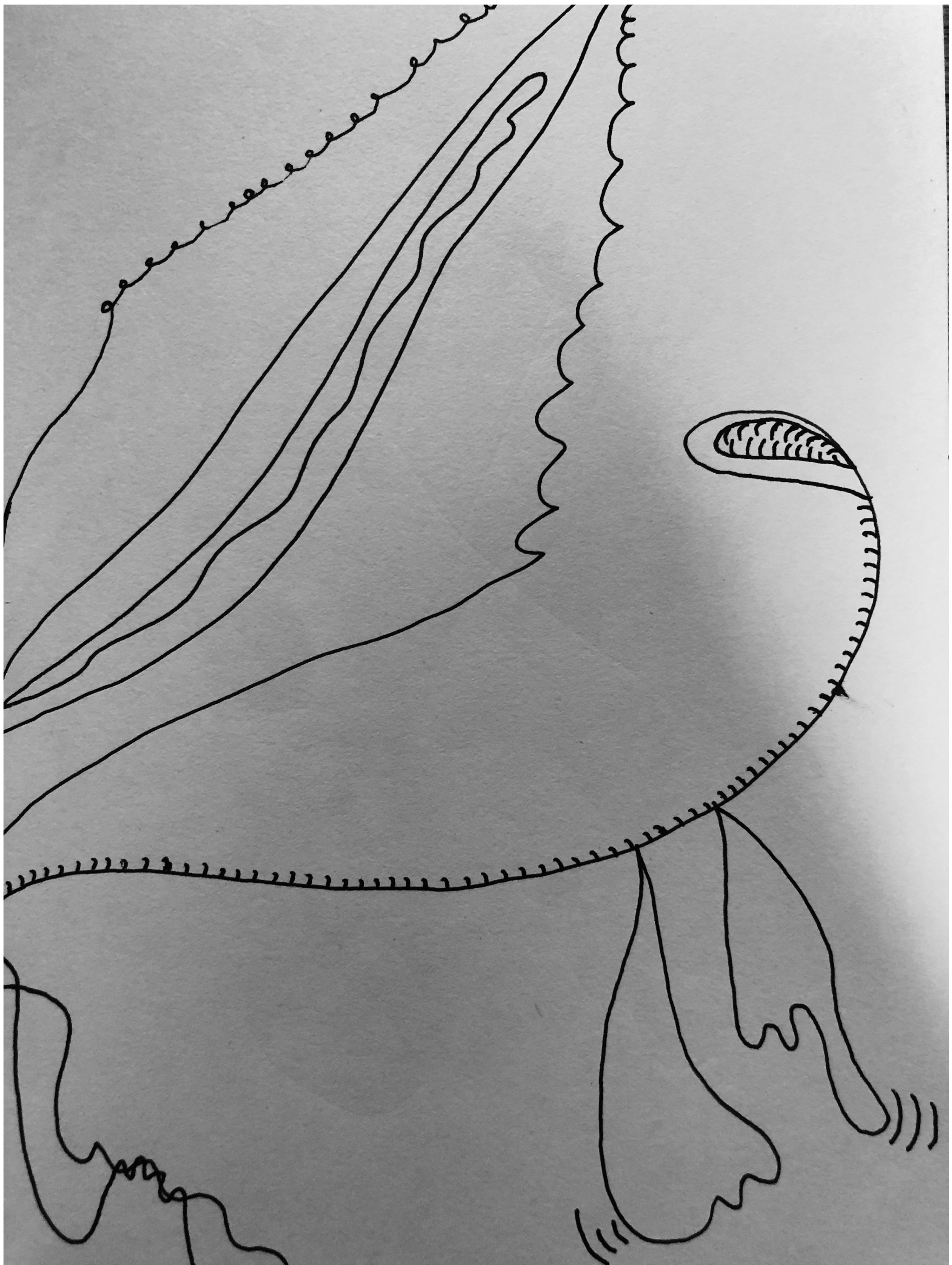
IS TIMES DEFINED BY A
SPECIFIC ACT?
BY ORGASM?

WHOSE PLEASURE IS “SEX”
OR “TIMES” DEFINED BY?

WHEN WE CONSIDER ALL
OF THESE QUESTIONS WE
MUST ALSO ASK, WHERE
DO THESE CONCEPTIONS
COME FROM? AND HOW
DO THEY REINFORCE
EXPECTATIONS IN OUR
RELATIONSHIPS WITH
ONE ANOTHER?

inspired by "Lesbian 'Sex'" by Marilyn Frye





LIBERATION IS A COMPLICATED AND MESSY PROJECT. WHEN STARTING THIS SECTION, I WAS LOOKING FOR ONE ANSWER AND INSTEAD I FOUND MILLIONS. SO I CHOSE TO OFFER VARIOUS VOICES THAT TACKLE DIFFERENT STRATEGIES FOR FREEDOM AS WELL AS SURVIVAL. HOWEVER IT IS IMPORTANT TO ALSO CONSIDER THE IMPLICATIONS OF THESE STRATEGIES. ESPECIALLY THAT WE CANNOT RELY ON "SELF LIBERATION" AND "INNER WORK" ALONE TO FREE EACH OTHER. WHILE THERE IS SO MUCH INSIDE OF US TO DISCOVER, WE SHOULD RESIST THE EXPECTATION THAT EVERYONE AROUND US CAN AND SHOULD SIMPLY FREE THEMSELVES AND THEIR BODIES FROM THE LAYERS OF OPRESSION THAT SYSTEMS LIKE HETEROPATRIARCHY, COLONIALISM, CAPITALISM, AND THEIR SUPPORTERS PLACE UPON THEM. WHILE THE SELF SHOULD BE EMPOWERED TO LOOK WITHIN, THESE OUTWARD STRUCTURES MUST ALSO BE INVESTIGATED, HELD ACCOUNTABLE, AND EVENTUALLY REIMAGINED.

PART 3: LIBERATION

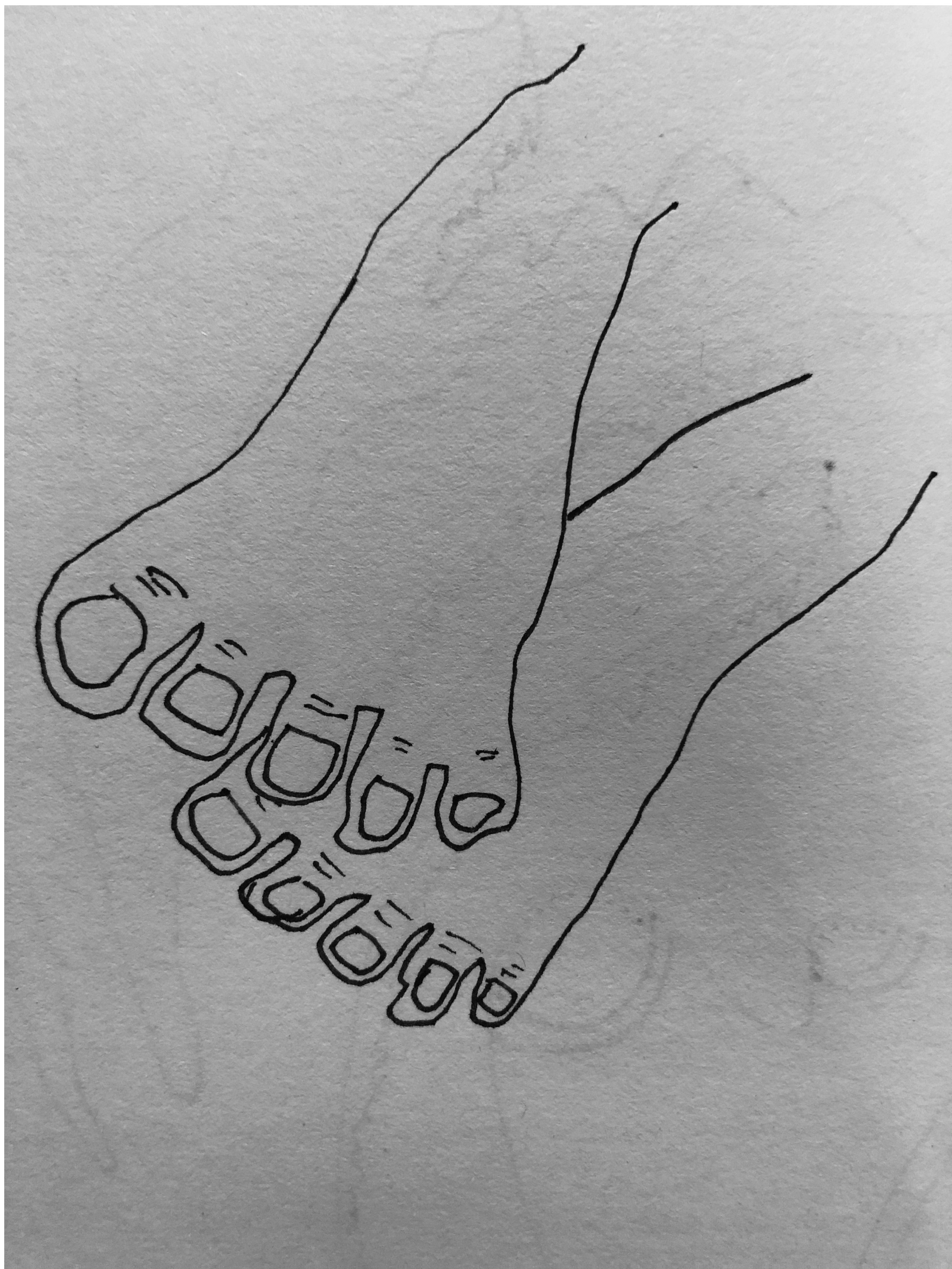
"MY DAD MADE IT
VERY CLEAR
GROWING UP THAT
HE WAS HOPING I
WOULD BE OF A
DIFFERENT GENDER,
HE HOPED I WOULD
BE A BOY. HE
WANTED ME TO PLAY
BASKETBALL AND TO
HAVE A BLUE ROOM,
HE PROJECTED ONTO
ME HIS IMAGE OF
MASCULINITY. IN
MIDDLE AND
HIGHSCHOOL I
PUSHED AS HARD AS
I COULD AWAY FROM
THE COMMON IDEA
OF FEMININITY,
AWAY FROM NAILS
AND PURSES. GIVE
ME MY SNEAKERS!
BUT AT THE SAME
TIME I WAS GAINING
KNOWLEDGE
THROUGH MEDIA
PLATFORMS ABOUT
MAKEUP. I DIDN'T
WANT ANYONE TO
KNOW I WAS THIS
GIRLY GIRL. I DIDN'T
SEE UNTIL COLLEGE
THAT THE WAY
OTHER PEOPLE SEE
ME IS IN MY
CONTROL."

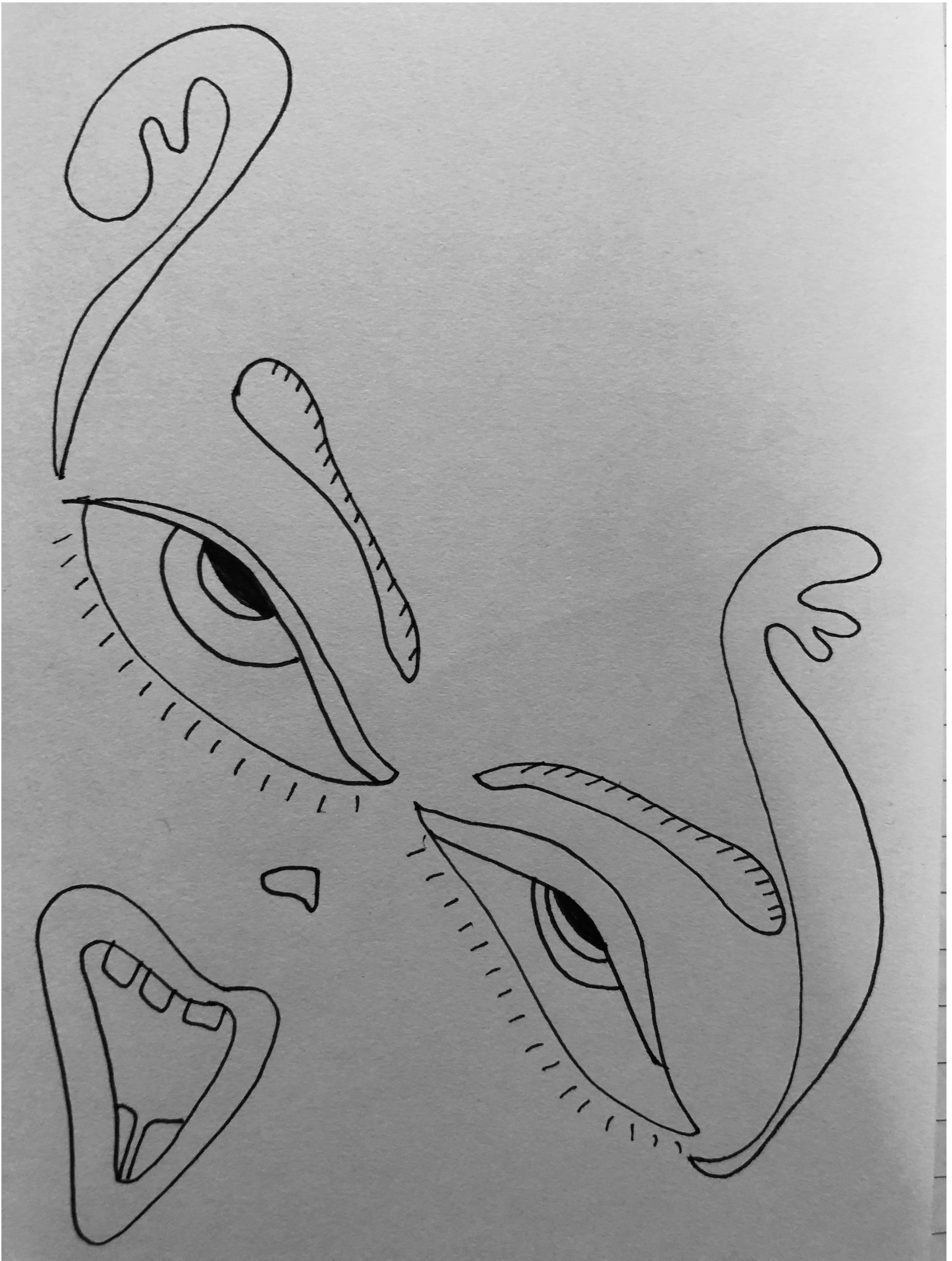
KAYAH
HODGE

NOW I AM
NON BINARY
AND DON'T
IDENTITY WITH
GENDER, IT'S
MORE ABOUT
WHAT I
WANT...
I PREFER TO
HANG OUT IN
QUEER
FEMININE
SPACES ONLY. I
STARTED
TAKING ON
EVERYTHING
I'M NOT
SUPPOSED TO
FOR FUN.
I STARTED
WEARING
THINGS I'M
NOT SUPPOSED
TO AND
SPEAKING THE
FUCK UP."

JOAN MASTERS







"THE EROTIC IS A
RESOURCE WITHIN
EACH OF US THAT LIES
IN A DEEPLY FEMALE
AND SPIRITUAL PLANE,
FIRMLY ROOTED IN THE
POWER OF OUR
UNEXPRESSED OR
UNRECOGNIZED
FEELING" (89)

LORDE GOES ON TO
EXPLAIN THAT
OPPRESSION DISTORTS
THIS POWER AND
MAKES US SUSPICIOUS
OF THIS SOURCE OF
INFORMATION IN
ORDER TO PREVENT US
FROM CHANGING THIS
HIERARCHY.

THE END GOAL HERE
BEING TO LIVE FROM
WITHIN OUTWARD, SO
THAT WE CAN TRULY
CONNECT AND
PARTICIPATE EVEN,
"IN THE FACE OF A
RACIST,
PATRIARCHAL, AND
ANTI-EROTIC SOCIETY"
(91)

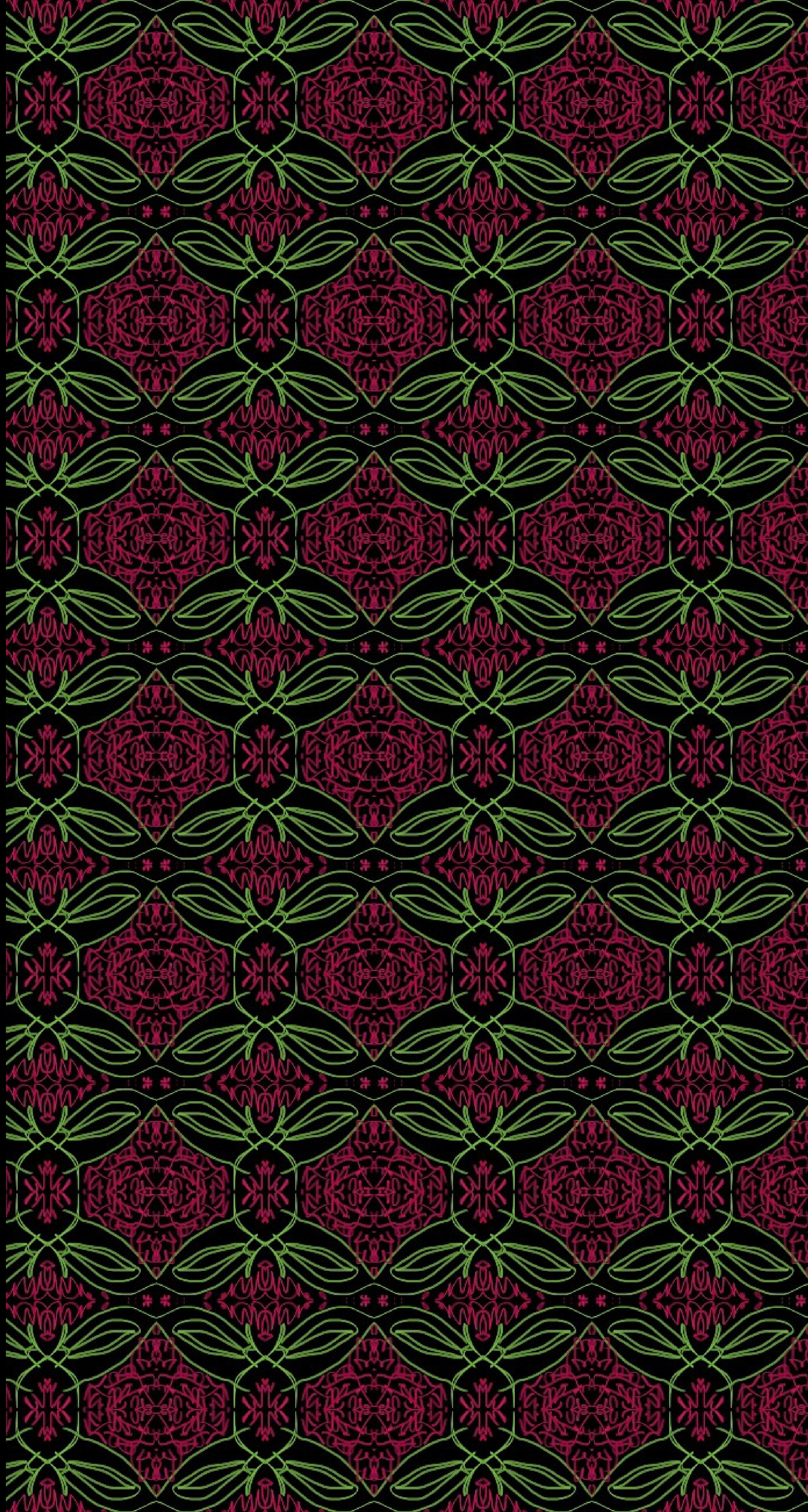
"THE EROTIC AS POWER" BY AUDRE LORDE



"THE NORMATIVE POLITICAL SUBJECT OF POSTSTRUCTURALIST FEMINIST THEORY OFTEN REMAINS A LIBERATORY ONE, WHOSE AGENCY IS CONCEPTUALIZED ON THE BINARY MODEL OF SUBORDINATION AND SUBVERSION. IN DOING SO, THIS SCHOLARSHIP ELIDES [OR LEAVES OUT] DIMENSIONS OF HUMAN ACTION WHOSE ETHICAL AND POLITICAL STATUS DOES NOT MAP ONTO THE LOGIC OF REPRESSION AND RESISTANCE...THIS IS WHY I HAVE MAINTAINED THAT THE CONCEPT OF AGENCY SHOULD BE DELINKED FROM THE GOALS OF PROGRESSIVE POLITICS, A TETHERING THAT HAS OFTEN LED TO THE INCARCER- ATION OF THE NOTION OF AGENCY WITHIN THE TROPE OF RESISTANCE AGAINST OPPRESSIVE AND DOMINATING OPERATIONS OF POWER."
(14,34)

"SUFFERING AND SURVIVAL—TWO MODALITIES OF EXISTENCE THAT ARE OFTEN CONSIDERED TO BE THE ANTITHESIS OF AGENCY—CAME TO BE ARTICULATED WITHIN THE LIVES OF WOMEN WHO LIVE UNDER THE PRESSURES OF A PATRIARCHAL SYSTEM THAT REQUIRES THEM TO CONFORM TO THE RIGID DEMANDS OF HETEROSEXUAL MONOGAMY...FOR SANA THE ABILITY TO SURVIVE THE SITUATION SHE FACED LAY IN SEEKING SELF-EMPOWERMENT THROUGH THE CULTIVATION OF SELF-ESTEEM, A PSYCHOLOGICAL CAPACITY THAT, IN HER VIEW, ENABLED ONE TO PURSUE SELF-DIRECTED CHOICES AND ACTIONS UNHINDERED BY OTHER PEOPLE'S OPINIONS. IN THIS VIEW, SELF-ESTEEM IS USEFUL PRECISELY BECAUSE IT IS A MEANS TO ACHIEVING SELF-DIRECTED GOALS... IMPORTANTLY, IN NADIA'S VIEW, THE PRACTICE OF SABR DOES NOT NECESSARILY MAKE ONE IMMUNE TO BEING HURT BY OTHERS' OPINIONS...RATHER THAN ALLEVIATING SUFFERING, SABR ALLOWS ONE TO BEAR AND LIVE HARDSHIP CORRECTLY AS PRESCRIBED BY ONE TRADITION OF ISLAMIC SELF-CULTIVATION...THE WEIGHT NADIA ACCORDS TO FATE DOES NOT ABSOLVE HUMANS FROM RESPONSIBILITY FOR THE UNJUST CIRCUMSTANCES SINGLE WOMEN FACE." (172,173)

POLITICS OF PIETY: THE ISLAMIC REVIVAL AND THE FEMINIST SUBJECT BY SABA MAHMOOD



The Hands that Hold Mine

by Dorothy Poucher

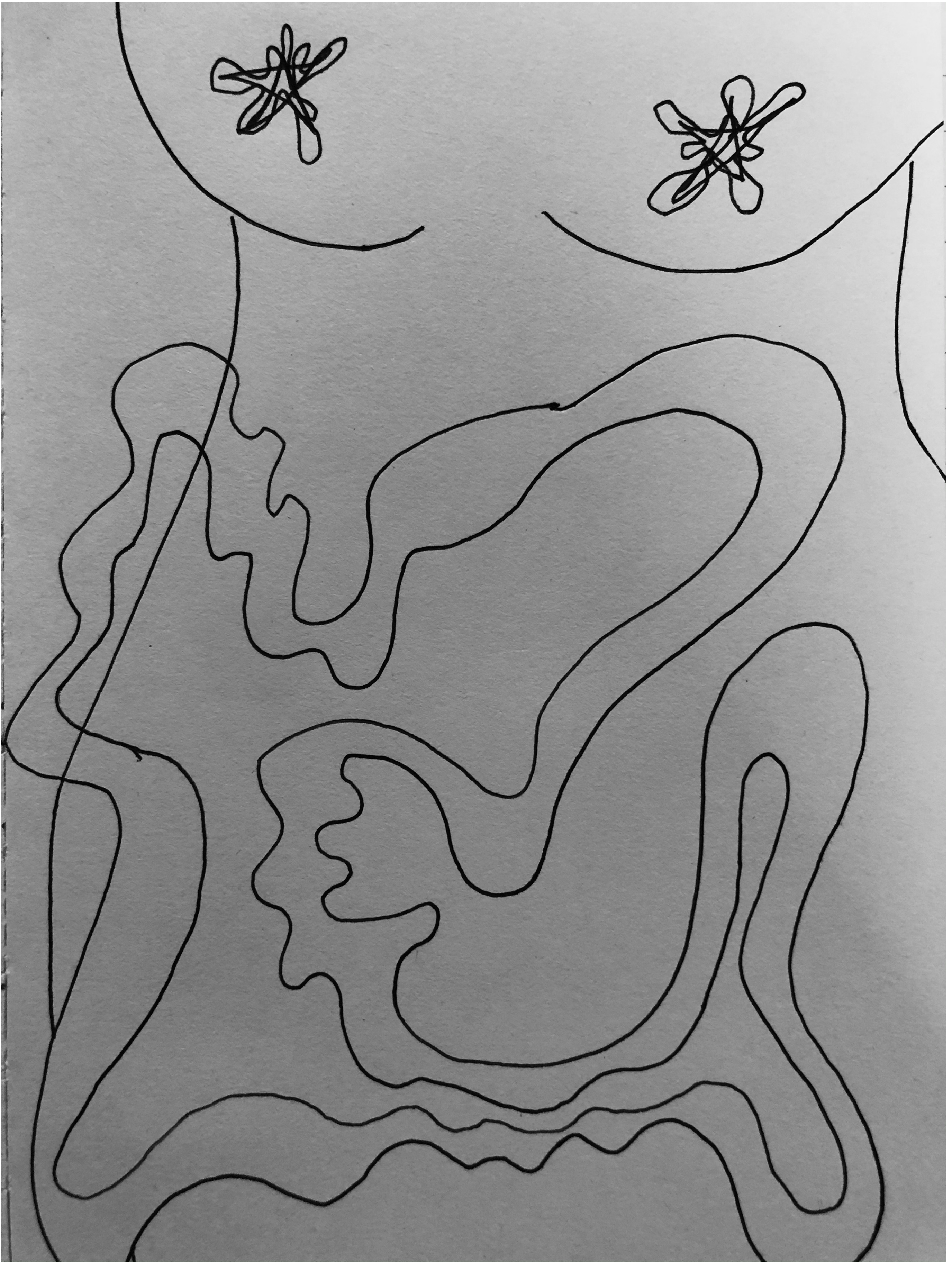
On good days
we are
wind touched teeth,
we are all hips
and bent elbows,
we are circles
of round shoulders.

On bad days
we are knees
sunken into carpets,
we are hot breath
held between jaws
held between each other's hands,
on bad days
we take turns blinking.

On in between days
we are
chewing gum,
we are a pile of soft spines
on hard floor,
we are passing thoughts
looking for a pocket to fit inside.

"IN REAL LIFE YOU
CAN'T GET A JOB AS AN
EXECUTIVE UNLESS YOU
HAVE THE EDUCATION
BACKGROUND AND THE
OPPORTUNITY. NOW THE
FACT THAT YOU ARE
NOT AN EXECUTIVE IS
BECAUSE OF THE SOCIAL
STANDING OF LIFE. THAT
IS JUST PURE THING.
BLACK PEOPLE HAVE A
HARD TIME GETTING
ANYWHERE. AND THOSE
THAT DO ARE USUALLY
STRAIGHT. IN A
BALLROOM YOU CAN BE
ANYTHING YOU WANT.
YOU'RE NOT REALLY AN
EXECUTIVE BUT YOU'RE
LOOKING LIKE AN
EXECUTIVE. AND
THEREFORE YOU'RE
SHOWING THE STRAIGHT
WORLD THAT U CAN BE
AN EXECUTIVE. IF I HAD
THE OPPORTUNITY I
COULD BE ONE BECAUSE
I CAN LOOK LIKE ONE.
AND THAT IS LIKE A
FULFILLMENT."

DORIAN COREY, PARIS IS BURNING



"WHITE BODIES,
ESPECIALLY THE
WHITE FEMALE
BODY, DOMINATE
THE ART WORLD.
I PAINT BLACK
AND BROWN
BODIES FOR
CELEBRATION,
FOR BEING A
BLUEPRINT FOR
MANY THINGS
WITHOUT
RECOGNITION. I
PAINT BLACK
AND BROWN
BODIES TO TAKE
UP SPACE."

BLACK AND BROWN BODIES BY URBANA ANAM



CONCLUSION

EXISTENCE UNDER
OPPRESSION CAN TAKE
MANY FORMS. AS
MAHMOOD POINTS OUT,
EVEN OUR
UNDERSTANDING OF
LIBERATION AND
FREEDOM FROM
OPPRESSION IS
CULTURALLY SPECIFIC.
VARIOUS CREATIVES
AND THINKERS OFFERED
ACTIONS LIKE
COMMUNITY,
INTROSPECTION AND
INTERNAL WORK,
REDISCOVERING DESIRE,
STRUCTURAL SHIFTS,
CREATIVE OUTLETS,
HEALING, ECT. THESE
PHOTOS EMBODY THE
WAYS THAT THOSE
AROUND ME HAVE FOUND
MOMENTS OF FREEDOM
THROUGH CONNECTION,
DANCE, TIME OUTSIDE,
AND REST.

I HOPE THAT THIS
COLLECTION OF PIECES
CAN INSPIRE REFLECTION
ON HOW WE TREAT OUR
BODIES AND THE BODIES
OF OTHERS. I ALSO HOPE
IT CAN HELP US TO MORE
CRITICALLY USE
LANGUAGE WHEN
INTERACTING WITH ONE
ANOTHER AND THE
WORLD AROUND US.

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