

#Feminist 20:21

The Feminist Agenda | Fall 2021 Issue



IN THIS ISSUE:

- Art
- Poetry
- Essays

all from feminist perspectives

Florida Atlantic University
Feminist Graduate Student Association
Student Publication

*This publication was designed and produced
by FGSA Media Coordinator Cassidy Barnett*

a note from our faculty advisor

A reflection of the tenuous and ever-shifting terrain of the past year, the Feminist Graduate Student Association's student publication "Feminist 2021" takes an unflinchingly feminist approach to the current edition. Through a wide array of scholarly and creative forms and methods—including essays, poetry, and paintings—contributions navigate issues that range from the restructuring of the neoliberal university, to the role of social media in the performance of gender and politics, to poetic refusals of the gender binary. The scope of these contributions emerges in the spirit of the interdisciplinarity that characterizes feminist studies within the Center for Women, Gender, and Sexuality Studies at Florida Atlantic University as well as feminist studies more broadly and historically.

Further, this issue is a testament to both the activist and student-driven origins of *The Feminist Agenda*, created by the Feminist Graduate Student Association in 2019 under the leadership of Annelyn Martinez and Elan Steinhaus. A collective effort of scholarly care and collaboration, the student publication of the Feminist Graduate Student Association, now as then, reflects the thoughtful political and scholarly aims that shape the organization's work on Florida Atlantic University's campus and beyond.

As the faculty advisor of the Feminist Graduate Student Association in 2021-22, it has been an inspiration to witness the unwavering commitment to feminist thought and activism that the organization has shown under the leadership of Shanique Mothersill, Morgan Cope, Cassidy Barnett, and Ronit Golan. I am so thrilled to see this issue and learn along with its contributions.

Congratulations to the leadership of the Feminist Graduate Student Association and all of the contributors on a wonderful publication!

Dr. Andrea Miller

*Assistant Professor of Social Media and Digital Cultures,
School of Communication and Multimedia Studies
Faculty Associate, Women, Gender, and Sexuality Studies
Faculty Advisor, Feminist Graduate Student Association*

*your #Feminist2021 experience will begin
after the following messages from the
Feminist Graduate Student Association leaders*

This issue is a feminist verb—standing as one of the most astute and relevant interpretations of FGSA’s fall motto, “Feminist 2021.” Beautifully asking each reader to be patient when encountering its aliveness, this issue features graduate student essays, poetry and paintings. It offers a way to explore the deeply feminist lives and moments out of which meaningful layers of consciousness arise. It should be acknowledged that “Feminist 2021” is the result of collaboration—a goal Morgan, Cassidy, Ronit & I wish to share especially with posterity—of course, carrying anew the energies of our feminist histories.

To the contributors of this issue, your creations and voices are a chorus that promises the continuation of feminist questions, theories and methods. I am very proud of this publication!

*Shanique Mothersill
FGSA President*



**The Feminist is a cerebral being - a mind that observes, analyzes, and critiques.
The Feminist is a physical being - a body that moves, marches, and resists.
The Feminist is a divine being - a force pushing against, up, and forward.**

FGSA’s 2021 annual student publication is the manifestation of the complete Feminist, featuring graduate students’ written and illustrated contributions to our organization’s mission of collaborative promotion of critical feminist ideals through academic discourse and excellence. The voices in this publication reverberate throughout the walls and walks of our FAU and beyond, disrupting what once was still water, making waves we hope to ride - forward.

*Morgan A. Cope
FGSA Vice President*

This feminist publication, as curated by the several creative spirits willing to share and work collaboratively with one another, is a stunning piece of artistic craft. We, as feminists, have gathered time and time again to spread the word:

FEMINISM IS ALIVE.

Let this ring true today and every day. There is potency in activism, and change starts with you and I; together, we fight for the voices of those unheard, and the changes that must be made in order to facilitate the conversations that must be had.

Ronit Golan
FGSA Graduate Student Liason

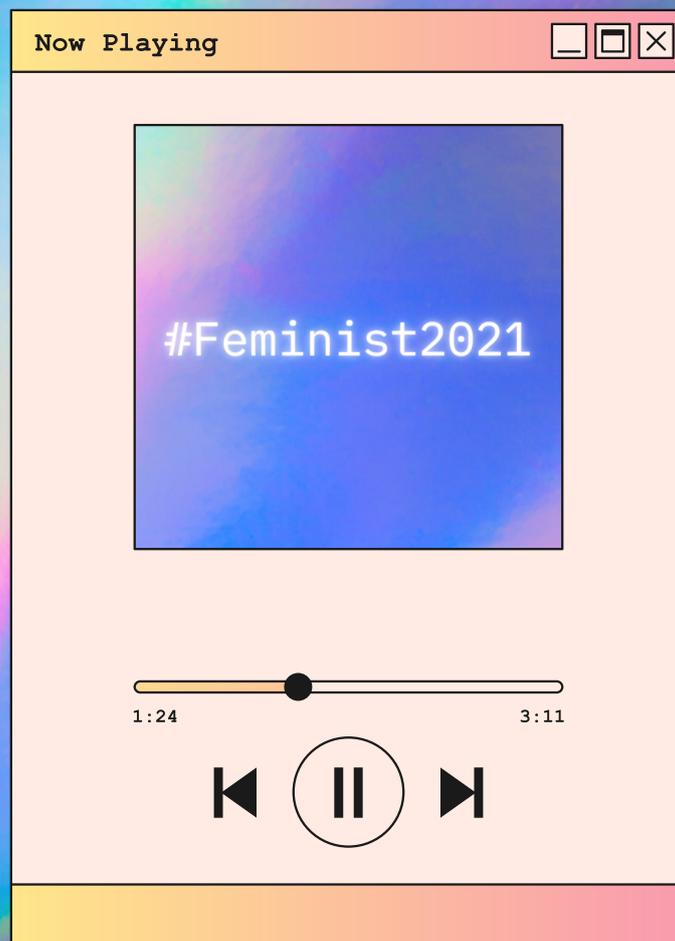


The process of crafting this feminist publication and bringing together each beautiful piece, producing a single stunning mosaic of feminist thought, has been profoundly fulfilling, and both a creative and intellectual pleasure. The feminist language is characterized by love, passion, intelligence, wisdom, resilience, hope, creativity, beauty, and life, and #Feminist2021 is evidence of that. It is an honor to be able to walk alongside my fellow FGSA leaders in the movement to assert feminist experiences and voices in both the physical and virtual world, and it has also been an honor recently to collaborate with the feminist artists whose works comprise this publication.

#Feminist2021 reminds us that feminist art and communication never fail to connect, inspire, heal, and incite action. These works are impressive expressions of feminist critical consciousness and meaning-making. Each piece is a powerful assertion of, and reflection on, the feminist experience in a world constrained by racist capitalist patriarchy, particularly at a time when the oppressive power structures of the physical world are threatening to have just as much power in the virtual world. #Feminist2021 is a dynamic and compelling example of feminist excellence, and the feminist commitment to live and create authentically despite the oppressive forces working against them.

Cassidy Barnett
FGSA Media Coordinator

now get cozy
and tune in to



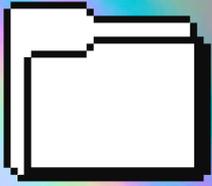
#Feminist2021

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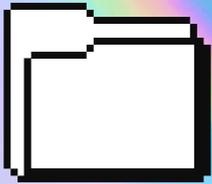
Grume | Acrylic on Canvas

Morgan Cope, *Experimental Psychology PhD Program*



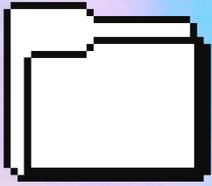
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Contemporary Cherry | Acrylic on Canvas

Morgan Cope, *Experimental Psychology PhD Program*



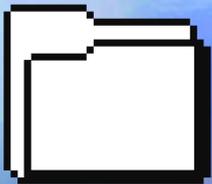
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Tuğçe Doğan, *Center for Women, Gender, and Sexuality Studies*



Intersection | Acrylic on Canvas

Morgan Cope, *Experimental Psychology PhD Program*



Bound | Doodle

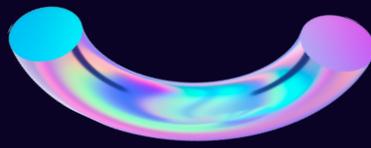
Salina Rai, *Center for Women, Gender, and Sexuality Studies*



GRUME

Morgan Cope | Acrylic on Canvas





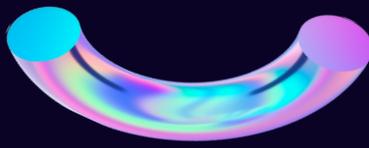
Understanding the Intersectional Oppressions of the Black Woman Adjunct Instructor in Consideration of Patricia Hill Collins' "Mammies, Matriarchs, and Other Controlling Images"

By Kimberly Bain

The Black woman's place within academia is a precarious one. Black women are viewed in various ways through the eyes of their colleagues, administration, and students. Controlling images that have been placed on the Black woman within society, oftentimes, serve as a way to control the identity and the performance of the Black woman academic at the university. Particularly for the adjunct instructor, more barriers are put in place that further the oppression of not only Black women faculty, but faculty members who are without a home, permanent status, or established identity within the institution.

The controlling image of the Mammy puts Black woman academics in a position of willing subservience. Serving as the "normative yardstick" for Black women to model their behavior by, as Collins puts it, this controlling image allows them to keep a willing attitude towards their contingent position despite their need for support, accessibility, and positionality within that role (71). Creating this image keeps Black women faculty in the positionality of temporal, disposal, and insecure members of the institution. Their identity becomes tied to that temporal status in a way that allows their positionality as an academic to be seen as an outlying event.

When considering the intersectional issues that already exist around Black women faculty, despite their employment status, Walkington points out that "the research [on these intersectional issues]. . .reveals

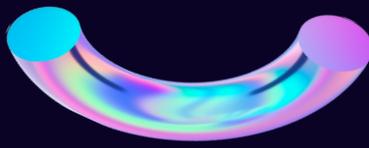


the existence of negative stereotypes rooted in racist, sexist, and classist notions from the era of chattel slavery about black women..." (52).

Similarly to Collins' exemplification of how the controlling images that have been placed on the Black woman's identity stem from systems of slavery, the status of Black women in academia can be viewed through that same lens.

Walkington furthers that "Black women faculty and graduate students face a double-bind of racial and gender discrimination at every level of academic life. This double minority status leads faculty and students to view black women scholars as less capable, leading to fewer full-time, tenure-track positions for black women faculty..." (52). This presumed inherent incapability allows Black women to remain in contingent positions under the presumption that they are simply not capable of serving in a full-time or tenured status.

One can only look at the disproportionate number of contingent faculty that are represented by minority groups compared to those that fill full-time positions. Flaherty reports that "Underrepresented minority groups held approximately 13 percent of faculty jobs in 2013, up from 9 percent in 1993. Yet they still only hold 10 percent of tenured jobs." If Black women are included in the number of underrepresented groups disproportionately filling contingent positions, would that be a result of the intersectional issues that might prevent them from gaining full-time status as an academic? Collins points out that "Even when the initial conditions that foster controlling images disappear, such images prove remarkably tenacious because they not only subjugate U.S. Black women, but are key in maintaining intersecting oppressions" (69). This question of subjugation through academic status is quite compelling because if Black women faculty make up a large portion of the part-time faculty positions across the country, it would be most appropriate to understand why and to look at how controlling images have been



used to “control” Black women faculty into positions of contingency and temporary employment status, despite any desire to be promoted to full-time or tenured positions within the university.

It is crucial to identify the controlling images that are used to control Black women’s positionality and status within academia. If these images contribute to their positionality, it would stand to reason that these controlling images have served to reinforce the constraints of their positionality within academia. Collins points out that “denying Black women status as fully human subjects by treating [them] as the objectified Other...demonstrates the power that binary thinking, oppositional difference, and objectification wield within intersecting oppressions” (71). Fighting for the rights of Black women in academia requires an acknowledgment of the intersectional issues that serve to keep her in a positionality of inferiority and willing subservience and fear that if she decides to step out of that subservience, she will be shamed and disregarded by the controlling images that seek to constraint her.

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Contemporaries Cherry



CONTEMPORARY CHERRY

Morgan Cope | Acrylic on Canvas



I Don't Want to be A Woman

by BL King

*I don't want to be a woman
And I don't want to be a man
I wasn't born a they
besides you'd think I'd be the same but in a different way.*

*I love that I have curves
I love that I bleed
I love that eggs can come from me
But I don't want to be a woman.*

*I think women are strong
I think women are powerful
I think women are everything the world needs them to be
but it's not about what it needs.*

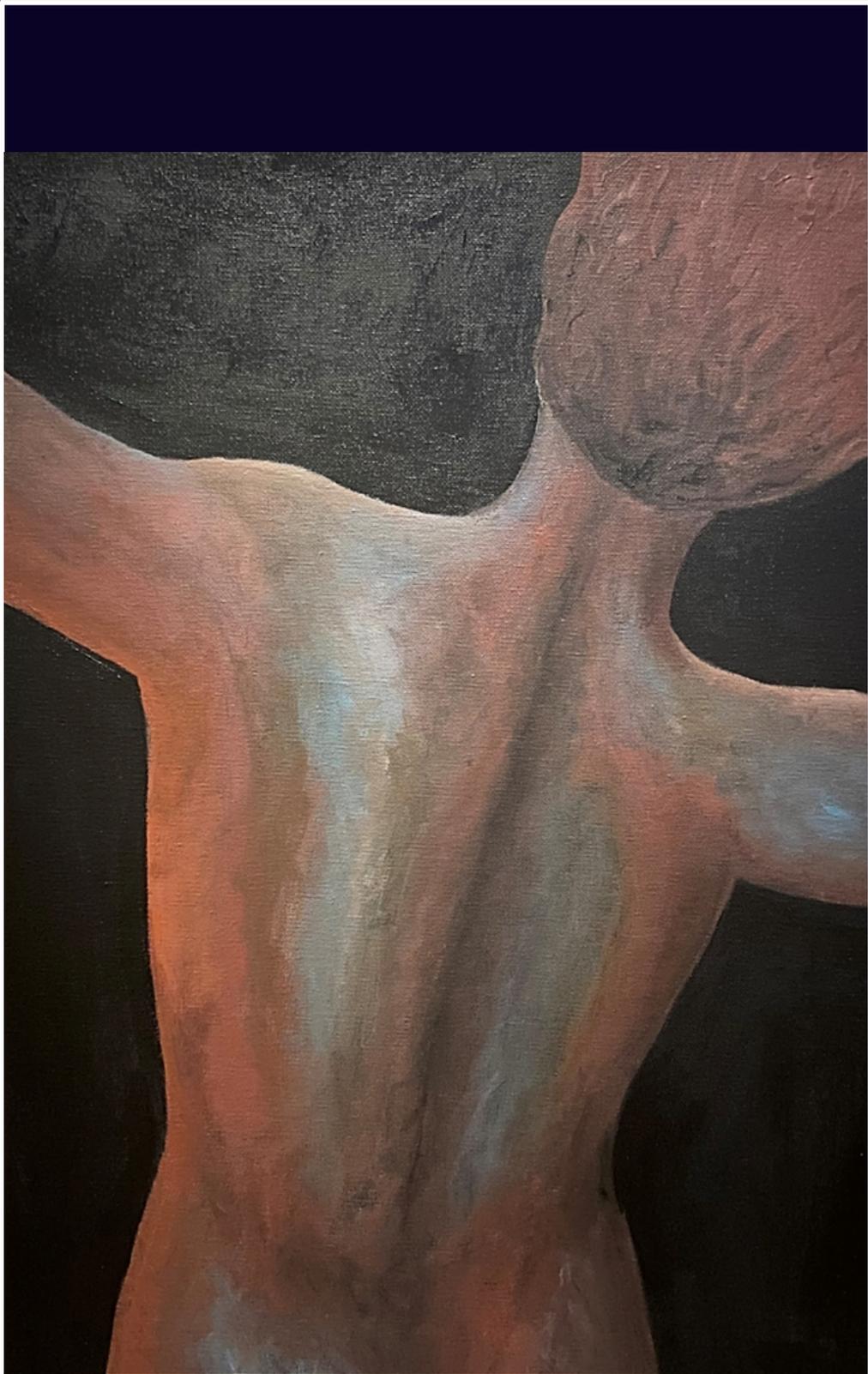
*I dress like a woman
I communicate like a woman
I do my job like a woman
I don't want to change
and I don't want to be a woman.*

*Again, I know you're thinking it
But I don't want to be a man.
I don't want an extra limb
I like that I don't need one
I don't need to be inside someone
To screw them, to have a place to be,
I like that I don't grow the way you do.*

*I don't want to be a woman.
I don't want to be a man.*

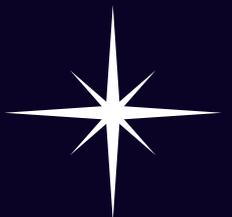
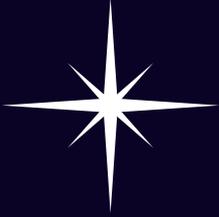
I just want to be a person.

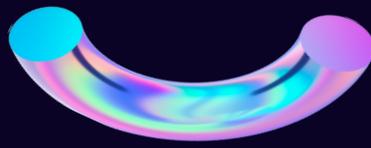




TAKE-IN

Morgan Cope | Acrylic on Canvas





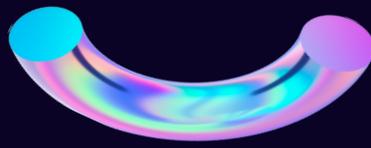
Feminist Movements on Social Media: Challenge Accepted

By Tuğçe Doğan

Scholars of social media and feminism have been exploring how women started to use social media to engage in feminism and activism. For context, the usage of social media for activism does not only include women. According to Eslen-Ziya (2013), the recent democratic movements in the Middle East, especially in Tunisia, Egypt, Bahrain, Libya, Yemen, and Syria, put forward a new kind of political activism accelerated by social media.

The case of #ChallengeAccepted used in this paper was started in Turkey, as an Instagram-tagged challenge as well as an awareness campaign, which aimed to support women by sharing posts of black and white selfies. A woman who is nominated posts a black-and-white picture of herself, then nominates another woman in her life, ostensibly as a way to show love and support to each other. Some people used this tag as women supporting women. Also, the selfies are a way of women putting themselves forward and saying we exist, and you can't ignore us. The entire challenge was framed as an international trend of women empowering other women (Sloss, 2020).

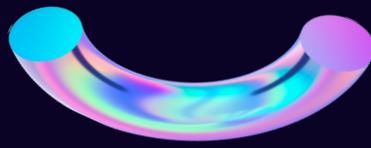
#ChallengeAccepted, #MeToo, and other such movements are using social media as a space to perform by women who choose to be in the spotlight. This is an unmissable opportunity to perform their gender identity. Women perform their role again and again while posting their photos. Selfies are in and of themselves "a re-enactment and re-experiencing of a set of meanings already socially established" (Butler, 1990). Selfies are not agentive expressions of self. If we consider it in



this way, the action taken and its purpose are inconsistent. In these selfies, women were posting their best-looking photos as black and white with the #ChallengeAccepted hashtag. Even celebrities and Hollywood actresses were posting. Can you believe a woman's best looking black and white photo will change women's situations and solve women issues? Many people who shared photos using this hashtag were not even aware of what the aim of what that they were doing was supposed to be. Mundro (2013) named this situation as contemporary feminism.

Contemporary feminism is characterized by its diversity of purpose, and amid the cacophony of voices it is easy to overlook one of the main constants within the movement — its reliance on the internet (Mundro, 2013). They just take part in social media movements like funny TikTok (video based social media platform) movements. Even if I believe in social media's effect on social, political change for women's issues, I still see these kinds of movements as passing trends and I do not believe they lead to permanent change. In this sense social media seems to just provide another stage to engage in socially accepted performative acts, rather than providing an outlet in which these acts can subvert existing social constructions of gender roles.

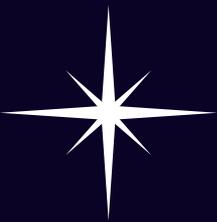
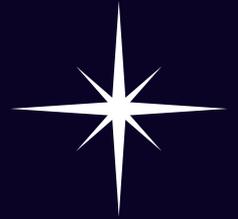
In the #ChallengeAccepted case, we can ask these questions. Did it really help to change women's situation in Turkey? Does it really empower women? Which women have participated in this movement? Who did these selfies represent? Unfortunately, these selfies are not giving power to women. Sharing selfies may increase awareness but it is not enough to empower women. Especially in Turkey's case, government politics are directly affecting women's lives. Their decisions, their mindset, their pressure on the law is legitimized violence against women. Furthermore, these selfies do not represent women who suffer from femicide most of the time. The people who suffer femicide are



women who live in the countryside or struggle for life in the city. They cannot be represented in this way. They need to be represented in councils and parliament. Still, Turkish council is patriarchal. Representing more women in politics will cause more women's lives to change. Women will make their voices heard as they take place more in public spaces rather than online or private spaces.

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<https://www.buzzfeed.com/morgansloss1/challenge-accepted-trend>



INTERSECTION

Morgan Cope | Acrylic on Canvas



BOND

Salina Rai | Doodle

A NOTE FROM THE ARTIST: My artwork represents a collective reflection I have with my two best friends on the chaos, relationships, and emotions that have shaped our identities today. It incorporates the vulnerability and innocence of young adolescent girls; the trauma, jealousy and hatred we shared as academic competitors; the reliance and loyalty as peers from similar economic backgrounds; and the bonding and perception we share from our intertwined lived experiences.

*your #Feminist2021 experience
has concluded*

FEMINISM IS ALIVE
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