

PERSEUS

CIRCINUS

BOOTES

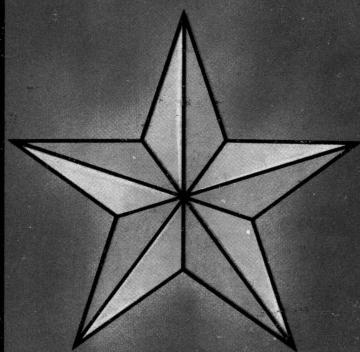
CAMELOPAR

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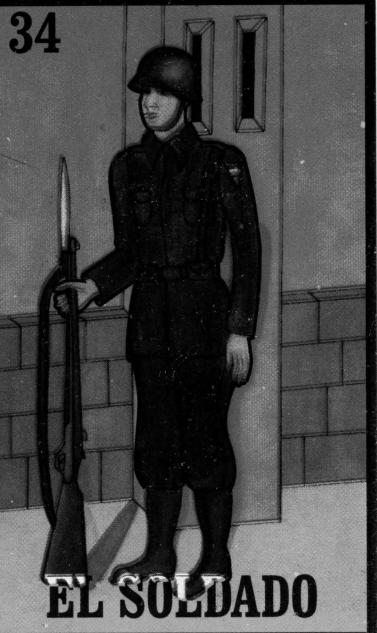
LA DAMA

35



LA ESTRELLA

34

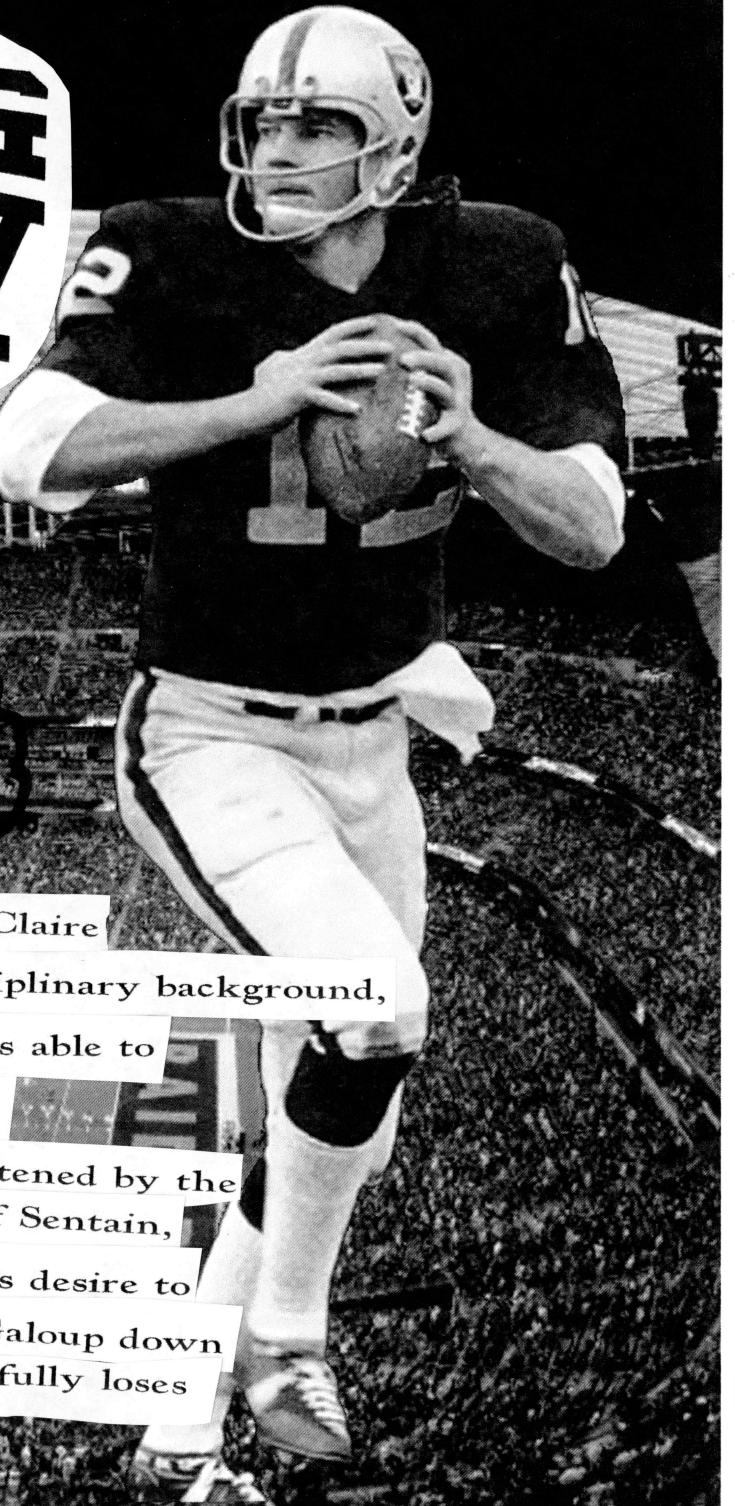


EL SOLDADO

Theories of Cinema

Women, Cinema, Nation

AMERICANA & DISCIPLINARY GENDER



The film from this class that resonated with me the most was Claire Denis's Beau Travail (1999).

As someone from a somewhat disciplinary background, having played American football, I really admired how Denis was able to visualize the suppression that comes with performative masculinity.

In Beau Travail, Galoup, the chief of the legionnaires' ego is threatened by the emergence of a new legionnaire, Gilles Sentain. Galoup is envious of Sentain, for he demands more attention from the legion's commandant. This desire to be the manliest man, likely a mechanism to armor the closet, leads Galoup down a path of utter self-destruction and the murder of Sentain. He rightfully loses

his job in the Legion and commits suicide soon thereafter. His afterlife is represented by him freeform dancing to “The Rhythm of the Night” by Corona at a discotheque near where he was stationed at Djibouti.

The movie made me think about aspects of my American upbringing, as opposed to the unapologetic Frenchness of the film, that are constructed by hypermasculinity, like our sports culture (Sidebar: I don't think I've seen anything apologetically French). For one, any training sequence in Beau Travail could easily be substituted with the myriad of oddly intimate football drills I've done since 5th grade. The drill where the legionnaires bump shoulders with one another and the one where they wrap each other are pop drills and tackling drills respectively. Like the legionnaires' day-to-day, football practice is a bunch of muscle-driven, sweaty boys preparing for a game of sheer violence.



Downward sloping hood

Advantages:

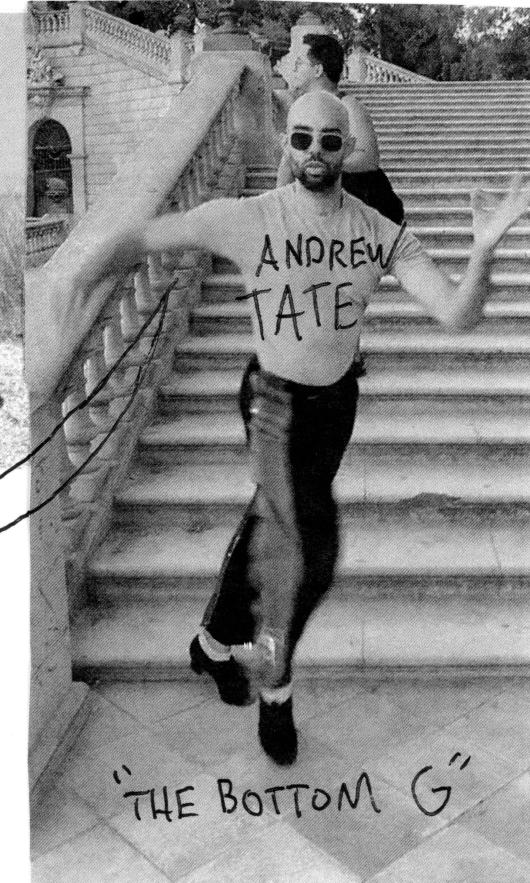
- More aerodynamic, letting you go faster and spend less on gas
- Gives better visibility of the road, so you can see children walking in front of you or obstacles in the road
- Less deadly if you do hit a pedestrian since they will fall onto the hood rather than being knocked down onto the road
- Lower lights don't impede vision of other drivers



High front hood

Advantages:

- Lets you feel really tough, like a big boy



Outside of participation in the game, the spectation of football is often one that's even more riddled with performative gender, particularly at southern schools. Home crowds calling the opposing team a bunch of homophobic slurs, a homogenous and standardized dress code for the game, drunken dickheads throwing their empty beer cups down the stands at strangers to showcase how the madly impressive bad boy lifestyle they lead.

Moreover, there's a young, football-adjacent culture that's rising and unfortunately affirmed with the popularity of platforms like Barstool Sports, the Nek Boys, and the Tate manosphere: the frat. Obviously, there are countless records of fraternity members raping women and getting away with it since the dawn of frats, but what's newly dangerous about fraternities is that social media has now to some degree aestheticized being a fratboy and combined that perceived lifestyle with other American horrors. Walk into any frat tailgate (at your own risk) and spot me more than 10 guys without a backwards baseball hat, oddly tight shorts, and a polo. You can't.

Now what other subculture does this look like? That's right: the yuppies. Instagram reels of Wolf of Wall Street and misogynistic podcasts have snuck their way into the echo chamber discourse of fratlife. Now not only is the bootstraps mentality of the GOP engrained in the American identity, but now it's perceived as masculine to be a Republican. Performing manhood is guzzling down a six pack, owning cowboy boots, owning a monster truck, and hating anything queer or unheteronormative.

This concerns me because by god, I love football and I love Americana. The armpits of America are camp as fuck. I love rocking camouflage to a happy hour. I love bumping bluegrass and outlaw country and folk out of a Chevy Scottsdale. I love our love for rampant, corporate logomania in the all the things we wear. It's like a new pop art. Though, as a straight-passing White man, this aesthetic is now an imminent threat and I can't take part in it fully because it normalizes the sights and sounds of those who hate me. Americana is an aesthetic of rising Christian nationalism and forced gender.

In my old college try at an Americanized Beau Travail,
I wrote a poem about a gay cowboy.

THERE ARE NO BALLS IN THE BIG SKY

Like a poet's poet, there is a nobody's nobody, growing out a ghillie suit firewatered by his own dribble. This one is a blond mondo that sprouts from sunscathed skin, caching all but his beaks

He's freer than we're, some think. He's tumbleweed teetering to Bessie Smith ditties, spread-eagle and hooch-slumped on a millipedish mattress back, ragdolled in various sprawls across the town.

An indiscernible bush or bear to the passerby, he tumbles out of pubs, where knives like him dull in Bud, singing a song never howled by wolves, or Mud, or harped on by the Kings. Muffled change six-eight swings across his pockets as he strums his chest,

riffing, Bouncer got the nerve to ask me why my jeans come with so much baggage.
I said honey, with balls this big,
you gotta get the britches to match it.

BY:
TAKE
BEALESS

This melts to cobwebbed jaws by sunrise, that nest gold nugget incisors and ash, and limbs shackled to marionettist clouds, hoodoo handing him to a bridge in Twin Falls he can swanny off, only for his parachute pants to break his fall.

If only he could have hopped on that train, galloping past the tele pole crosses along the Basin and into the Victorians of this country's forbidden fruitsburgs, their Toad Halls and Twin Peaks, cowboy killing and disco dancing with the dolls.

If only he had the nerve to hitch down with Godfolk, he could be the bear he always was, camped out in his denim squirrel suit, as seen on Haight Street, now swamped and ripping down the Snake River and tethered until this nobody's nobody attempts again to tear from his Strings of Life.

There is no Rhythm of the Night, but remnants of a blues seven-inch never spun under needles, buried in the burnt down House of Coeur d'Alene.

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Z



payton dennis

definition:
"the act of depicting women
in the visual arts & in
literature from a masculine;
heterosexual perspective that
presents and represents
women as sexual objects for
the pleasure of the
heterosexual male viewer."



women: made
for men?? and
only men???



"dance girl dance" follows
the idea of womanhood and
exemplifies many male gaze
characteristics.

do women need to
be sexualized in
order to be taken
seriously in
hollywood???

2

men survey women before treating them. Consequently how a woman appears to a man can determine how she will be treated. To acquire some control over this process; women must contain it and interiorize it.

-john berger, ways of seeing

Hollywood . . .



go on; laugh; get your money's worth.
no-one's going to hurl you
you want me to tear my clothes

so you can look at your fifty cents' worth. fifty cents for the privilege of
staring at a girl the way your wives
won't let you. what do you suppose
we think of you up here with your
sister? your mothers would be

up in arms if we
laughed at her
right back at them
we're paid to let you

your eyes are screamingly clever
for? so you can show's over; str
and sweetheart
the stronger sex
sure they see through you
they see through you



A Stream of consciousness about femininity and the male gaze.

Anela Gabeljic :)

What is a woman?

What is a woman?

woman?

What is a woman?

What is a woman?

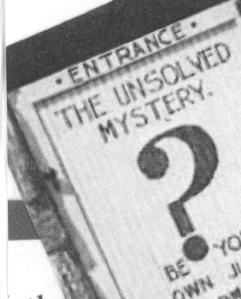
What is a woman?

What is a woman? Are we defined by our ability or inability to bi children? Are we defined by ever-changing beauty standards? Will ever be feminine enough, or even too feminine? Is our gender def solely by our biology? These questions will likely never get ans because to be a woman is a purely individual experience.

Femininity is often misused by the media. Femininity is weak.

Femininity is shallow. Femininity is a curse. Femininity is nothing without a man. Or at least that's how the ideals of society have n seem. For years, women have had to appeal to the male gaze.

What is a



The male gaze often infiltrates film,

leaving femininity to be sexualized

in favor of male audiences.

The movie *Dance, Girl, Dance* directed by Dorothy Arzner tells the story of two female dancers who are subject to the male gaze. Throughout the film, there are many scenes depicting the male gaze. The men in the movie often look at the dancers in a lustful and way. One such scene is Bubble's first performance with Judy as a stooge. When Bubble's is on stage, the men are staring at her with desire. They even catcall her while she is on stage. However,

The Male gaze, as a weapon in

Dance Girl Dance

Judy comes
because Judy
laughed off
men are happy
back in the
stage because

But women
uses the ma



Is the
gaze.
longing
is her
with looks
, when



s out to perform ballet, the men look disappointed. This is
dy was not performing in a sensual way. Judy gets booed and
f stage because of this. When Bubbles returns to stage, the
ppy once again. This shows how powerful the male gaze was
1940s, that a woman simply dancing ballet was shunned off
se she did not pander to the men's sexual desires.

were smart, and resourceful. This is true for Bubbles. She
le gaze to her advantage. As John Berger said in *Ways of*

Seeing, "To acquire some control..."

women must contain [the male gaze]

and interiorize it."

Bubbles

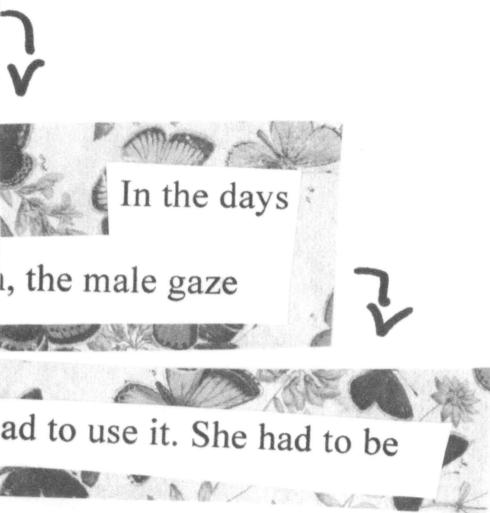
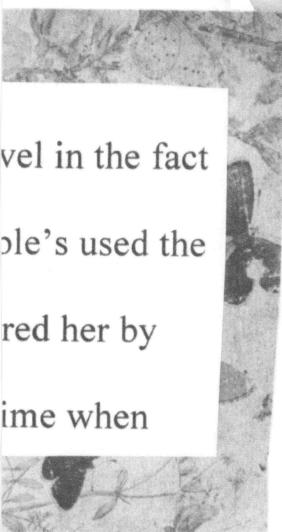


She knew the looks that men would give her. She would realize that she was desired, and she used it to her advantage. Bubbles used the male gaze to build herself a career. She knew that men desired the looks they gave her, so she took advantage of that in a time when women did not have much success in other careers.

where women had little choice but to depend on a man's favor

was a woman's weapon. To survive, she had to

day, women have to use their male gaze to their advantage.



"DEFINING WOMANHOOD AND AMERICAN IDENTITY: EXPLORING THE MALE GAZE IN 'DANCE, GIRL, DANCE' AND 'A LEAGUE OF THEIR OWN' THROUGH THE LENS OF CLAIRE JOHNSTON'S 'WOMEN'S CINEMA AS COUNTER-CINEMA'

By Natalie Freeman



Despite the constant objectification, Bubbles and Judy refuse to be defined by the male gaze. They respond to men looking at them with defiance and strength, looking back at the men and each other with a sense of camaraderie and solidarity.

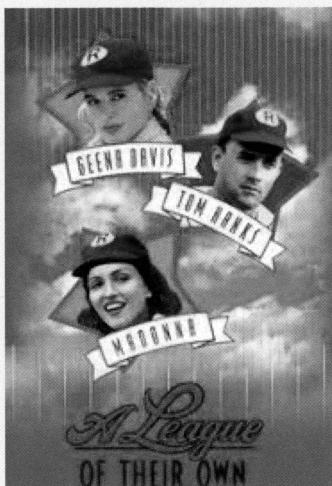
In 'Dance, Girl, Dance' and 'A League of Their Own,' the notion of womanhood is explored through the characters of Bubbles and Judy, respectively. These films highlight the struggles and challenges that women face in male-dominated fields such as sports and dance, while also exploring what it means to be American.



Sweeth

Throughout both films, we are constantly reminded of the male gaze, with shots and scenes that objectify and sexualize the female characters. However, director Dorothy Arzner also includes other types of gazes, such as the female gaze, which is represented visually through close-ups of Bubbles and Judy's facial expressions.

Claire Johnston's "Women's Cinema as Counter-Cinema" provides a useful framework for understanding the ways in which these films challenge traditional notions of cinema and gender. By exploring the intersection of womanhood and American identity, 'Dance, Girl, Dance' and 'A League of Their Own' offer a powerful critique of the male gaze and the ways in which it has been normalized in cinema.



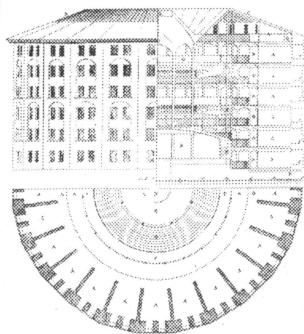
hearts

Addison

Foucault, Butler, & Women as seen in Film

Foucault

Michel Foucault's "Panopticism" section from his text "Discipline and Punish: The birth of the prison", explores the notion of how power operates in a supposed democratic nation. In the panopticon, the prisoner disciplines themself due to fear of always being watched. It can be envisioned as a tower shape in which the people and guards can see the prisoners but the prisoners can't see out; therefore, they don't know if they're being watched at all. Panopticonic ideals exist in numerous places today such as prison, school, work, and hospitals due to the constant presence of control and surveillance.



All women are arguably put into a panopticon by patriarchal society. In "A League of Their Own", it is verbatim how Foucault describes a panoptic situation since the women were in the middle of a baseball field being watched from above in seated bleachers. The women were disciplined for the most part due to fear of not being able to play or getting benched or in trouble by their male coach. Not only that, but there was the constant wonderment during

games of who was there to watch them. Sometimes big names from the MLB or scouts for the MLB were there to watch.

A similar situation can be seen in "Dance girl, Dance" since women are placed on stage to perform in front of men for their enjoyment and pleasure. Julie is fearful of acting in any other way because she knows she could lose her job or risk being made fun of by the male audience. Julie and all the other dancers are prisoners in the world of the male gaze which is constantly upon them. They never know which men are watching them and how they will react to their dancing. In fact, Julie is even used to make Bubbles look better by acting as a bad dancer so that the men will be more seduced by Bubbles. The dancers are disciplined and conditioned to act in specific ways so that the male audience, aka the guards, will be pleased.

Butler

In "Gender Trouble", Judith Butler argues that feminists want to look at sex and gender separately when they are in fact intricately interwoven. There is biological sex but there is also gender which is about a variety of things that are socially constructed. They are so interwoven that calling them two separate things does not solve the problem because how can you make a change without an idea of womanhood. There is no universal experience of womanhood since not one single person has the same lived experiences. Womanhood is different at every period of life and is different based on

continent, location, ethnicity, time period, etc of the woman. In turn, gender is performative. Gender is a set of acts you do repeatedly but it's also how systems of power interpret you doing those things. These systems of power change depending on continent, location, ethnicity, time period, etc. For example, if a woman wears a dress everyday then the repeated act reinforces that she identifies with womanhood as gender based on this schema that exists all around us that is really hard to nail down and point out.

Butler is also very concerned with political representation and claims that if women go and ask for rights in front of the law, then they are giving into the system because it shouldn't matter to the law what your biological sex is. However, based on systems in the United States, it's evident that biological sex and the law are closely connected and related because biological sex is on most legal documents including drivers licenses and passports. Not only that but the entire country had to have a women's suffrage movement just to gain the right to vote which specifically indicates how biological sex dictates your freedom as an American.

 Butler's theory can be clearly tied to the film "A League of Their Own" since the entire plot is around the concept of women playing baseball once men can no longer do it because they've gone to war. If biological sex wasn't important then these women would have the opportunity to play baseball without being under those circumstances. More importantly, if

biological sex wasn't important then they would have been able to keep playing baseball even when the men returned from war, which sadly wasn't the case. Being biologically female is illegal in the Major League Baseball system further proving Butler's point that the law cares about your biological sex. Not only that but she would likely argue that several of the characters in the film gave into the system since they tried to keep a women's league going afterwards in an all girls league.

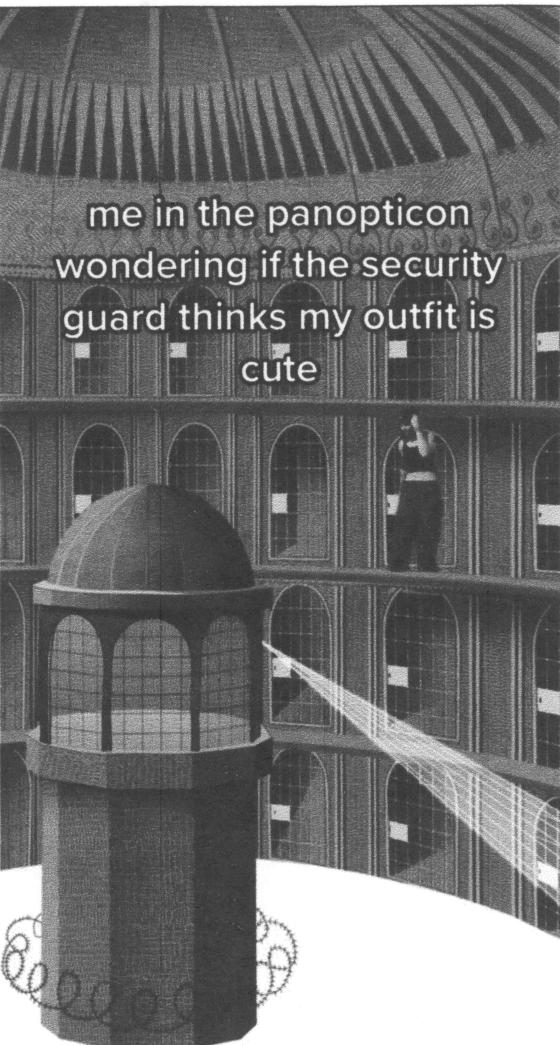


Butler states how gender is performative; a statement that can be seen as true in "Dance Girl, Dance". When Julie and her fellow dancers are auditioning as luau girls they hardly receive any attention; but, when Bubbles comes in with limited talent and dances in a seductive manner, the male auditioning is immediately fond of her over the other girls. Women are complimented and their attention is grabbed by the male eye when they act in such a way, which in turn rewards their behavior in a way, which then reinforces the continuation of their behavior. The cyclical behavior further strengthens the idea that she identities with womanhood as a gender due to her "female behavior". This scene also further proves how socially constructed gender is. Women are

expected to act in very particular ways i.e. the ways in which men want them to act.

Foucault & Butler

Foucault and Butler would both likely argue that the law places women in a constant state of panopticon. Like gender, the panopticon is also performative and has a way of continuing itself and being related to oppressed groups of peoples such as women. Not only that, but the panopticon has to do with “prisoners” and “guards” within a prison, therefore tying it to the law. If women go to the law to ask for rights, Butler states that they are giving into the law; but, if they do not challenge the law, then they are also stuck in the panopticon with the continual gaze of men on them. In both “A League of Their Own” and “Dance Girl, Dance”, women are put into the male gaze, panopticon, and therefore singled out by the law for their biological sex.



me in the panopticon
wondering if the security
guard thinks my outfit is
cute

From Michael Foucault's "Panopticism" from Discipline & Punish: *The Birth of the Prison* we know the principle on which the panopticon was based: at the periphery, an annular building; at the center, a tower with a supervisor; this tower is pierced with expansive windows that open onto the inner side of the ring; the peripheral building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. By the effect of backlighting, one can observe from the tower, standing out precisely against the light alone, perfectly individualized and constantly visible.

Why is this version of a prison remembered and studied today? Because the primary effect of the Panopticon was to induce the inmate into a state of conscious and permanent visibility that assures the automatic functioning of power. This revealed something about the human condition! People act differently, or better when they know they are under surveillance.

In class, we compared this reading and the idea of surveillance to the movie *The Hitch-Hiker* directed by Ida Lupino. This is a 1953 American film that falls into the noir/thriller category. This film follows two men on a road trip who pick up a seemingly harmless hitchhiker. Turns out, this "harmless" hitchhiker is wanted and on the run. He holds the threat of a gun to these men at all times and directs their every move, even in their sleep. The film has a happy ending as the hitchhiker ends up in the custody of the police. This was one of my favorite movies of the semester!

PANOPTICON: A PRISON IN WHICH ALL PRISONERS CAN BE SEEN, FOUCAULT ARGUED, LED PRISONERS TO PUNISHMENT OF THEMSELVES

"VISIBILITY IS A TRAP." - FOUCAULT

DIGITAL PANOPTICON

In my research of the Panopticon I stumbled upon the idea of the Digital Panopticon. In looking for photos of Panopticons I saw an image of a circle, filled with desks, and people at those desks staring at computers, in the center of the circle was a tall post and the Facebook icon at the top. This sent my mind into a spiral and sparked an idea for this assignment.

WE ARE ALL IN A PANOPTICON... A DIGITAL PANOPTICON

I thought I would introduce the idea of a digital panopticon to you all. Think about it people post the best aspect of their lives on social media as they know their platforms are being surveyed. Either by people from high school, family, ex-boyfriends, classmates, employers, etc.

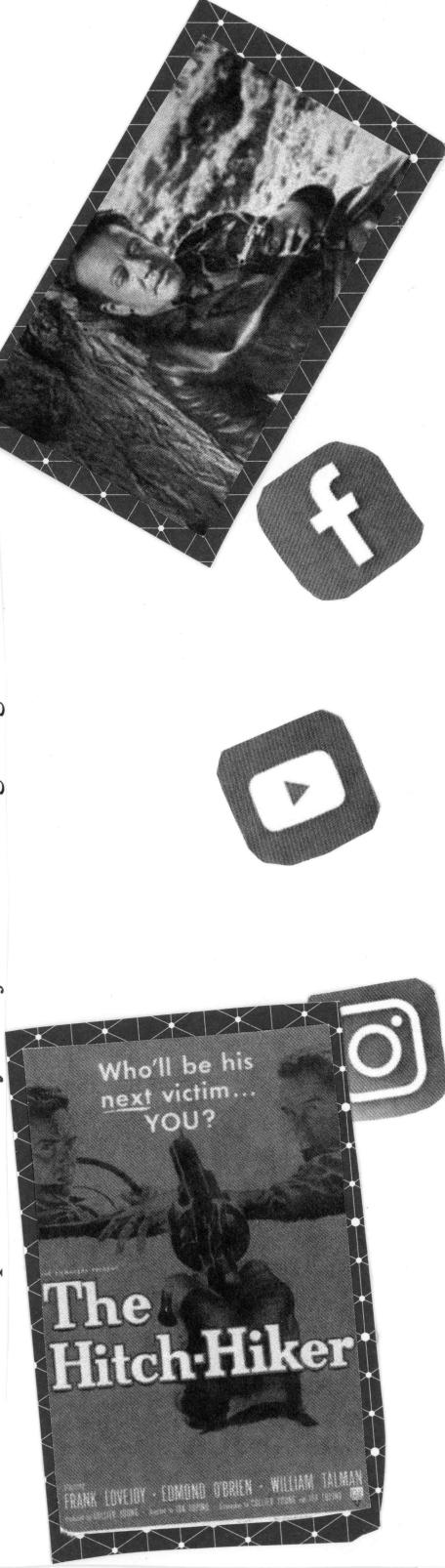
This feeling of needing to be perfect because others are watching is similar to the Panopticon. Hopefully, this is beginning to make sense.

BE SURVEILLED AT ANY TIME. THE THREAT OF CONSTANTLY DISCIPLINE THEMSELVES, EFFECTIVELY IMPOSING THE STATE UPON THEMSELVES.

Another example of the digital panopticon is an app like Life360. I grew up with this app. It tracks your location and also has the ability to track your speed and potential crashes while driving. Personally, my parents got rather obsessed with this app and would literally watch my drive from their phones. On one of my first drives to college, they called me and practically interrogated me about my speed. From then on I was much more aware of my driving, even when I was alone. Life360 was my hitchhiker!

The primary difference between the digital Panopticon and the real Panopticon prison system is the number of supervisors. In a Panopticon there is one supervisor that occupies the center tower. However, in the digital Panopticon, there is no one physically in the central tower. It is all virtual and everyone's number of supervisors is different based on followers and stakeholders in their lives.

Although Foucault's "Panopticism" from *Discipline & Punish: The Birth of the Prison* was released in 2008 it seems the Panopticon continues to evolve as time goes on. With the evolution of social media and the internet, I believe surveillance will continue to keep people on edge. In the future the Panopticon may be comparable to the world itself as privacy, in all aspects, of life has become harder and harder to come by and every person in society can serve as a supervisor. The Panopticon itself may have just been the beginning.





This reading and movie have been my favorite from the semester and I appreciated this chance to dive deeper into the topic and feeling of surveillance. Beginning of this course I did not know about the Panopticon and I am grateful this class introduced me to it. I enjoyed analyzing this form of prison in connection to the world today with social media! I will now look at social media in a new light and better understand why the various platforms cause a feeling of stress and anxiety.

Thousands of those attempts originated in the United States; hundreds more arrived from Brazil and Mexico. Muñoz said he believed that someone, perhaps in Russia, had marshalled thousands of computers by infecting them with malware and launching them as an army of bots. The hijacked machines used stolen or compromised usernames and passwords to try to gain access to TCU's network in

WE LIVE IN PUBLIC

How to avoid a cyberattack

TCU's network professionals offer tips for staying safe on the internet.

BY: STEWART ANNE
MURDOCK



You stink, Myers! You smell! Just like your clothes! Sure, you'll make it to Guaymas, but they'll catch up with you and put you out of your misery. You haven't got a chance. You haven't got a thing except that gun! You'd better hang onto it because without it, you're finished! - Hitch Hiker

"What I want people to know is that everything they're doing online is being watched, is being tracked, is being measured. Every action you take is being carefully monitored and recorded." - The Social Dilemma

Panopticon:

"The Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power." Michael Foucault

"The bill also creates status that allows the US government to detain limitless and without any accusation, every single person suspected of holding terrorist projects. In practice, this law provides security services the means to access to computer data owned by private individuals and firms, without preliminary license and without the duty to inform all concerned users" Marion Hastings on 1984 and Big Brother

Training for Attacks

The Neeley School of Business prepares students to protect companies' sensitive information.

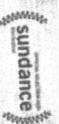
Temperatures Rising: Mobb Deep

**Word up, son, I heard they got you on the run
For a body, now it's time to stash the guns
They probably got the phones tapped so I won't speak long
Gimme a hot second, and I'ma put you on
It's all messed up, somebody snitching on the crew**

Social media starts to dig deeper and deeper down into the brain stem and take over kids sense of self-worth and identity.

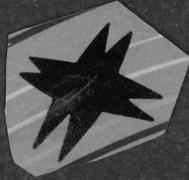
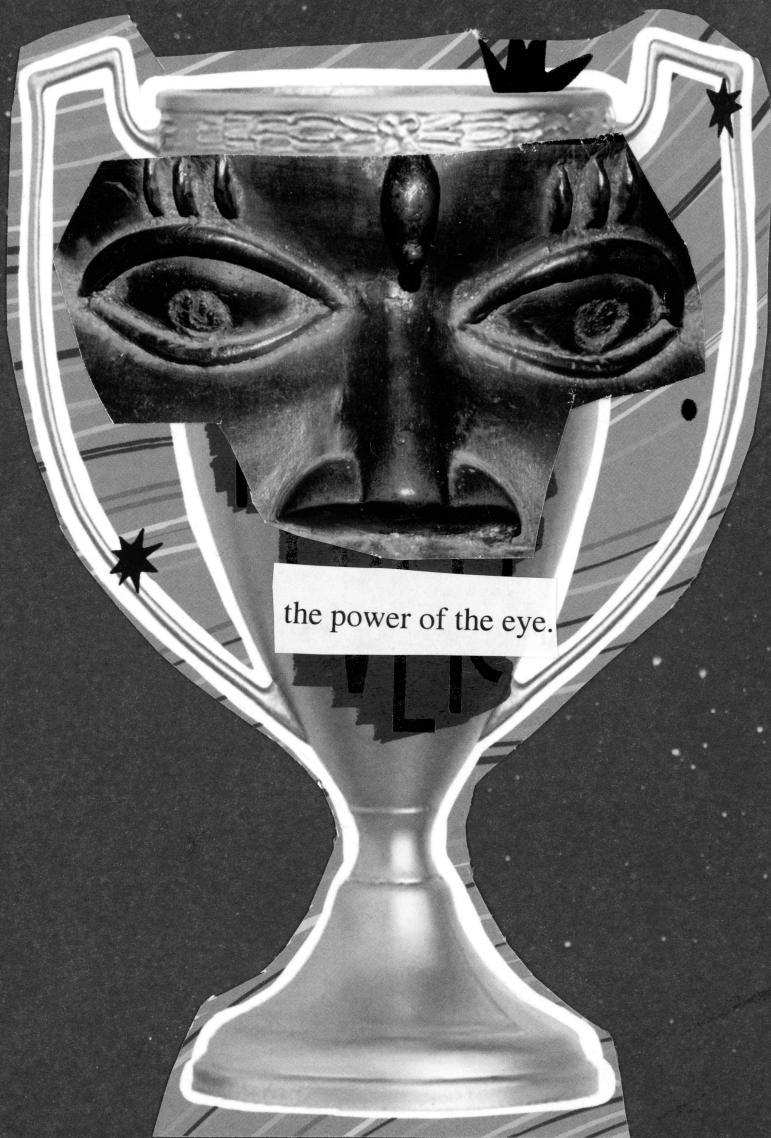
"Discipline 'makes' individuals; it is the specific technique of a power that regards individuals as objects." Michael Foucault

"Northmeyn revealing of what our own society has become..." - SF Bay Guardian
"A fascinating tale of dot-com boom, bust and bizarreness..." - WIRED Magazine
"Revealing... a compelling cautionary tale..." - New York Times



WE LIVE IN PUBLIC

/the social dilemma



be human.

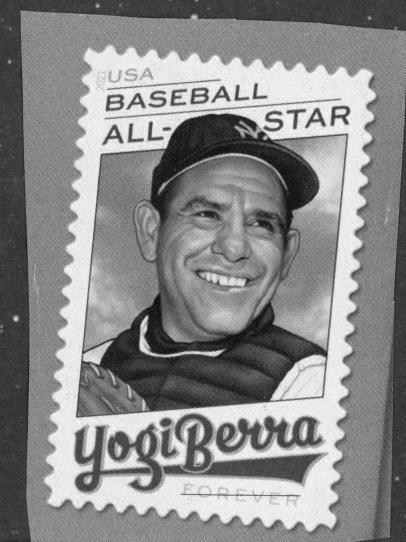
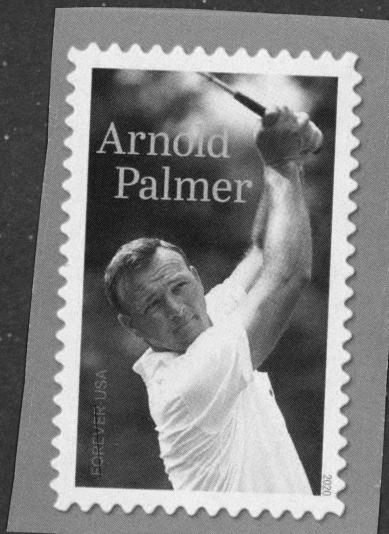


1

“The Male Gaze”



ALWAYS being watched,



Sorry there's no cash prize.

STOLEN ZUNI ARTIFICE
CAN I PLZ HAVE SOME LAND BACK

PLZ

1928
 Four corners
 Navajos
 Hopis

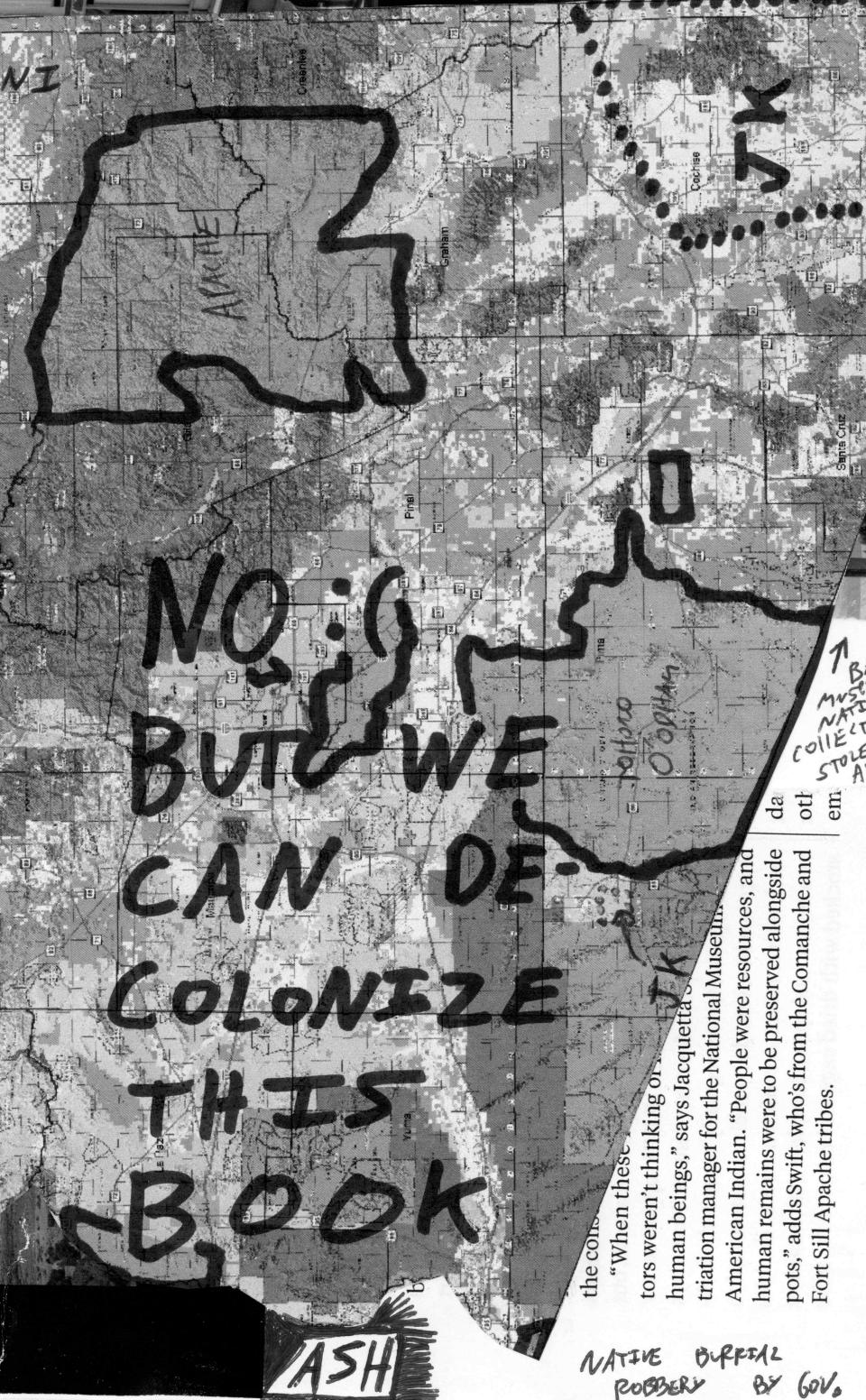
No one died in 1868. Not long after, U.S. Army soldiers tracking the tribe found their abandoned and dismembered American artifacts, collections of debris from a previous culture, scattered around the world. Hopi Indians say there are and buffalo and yenne child

have been
pollinger, the
ation office,
s of cabinets
the pungent
ide there are

Landmark Legislation
 Native American activism in the
 1970s led to U.S. laws requiring
 the repatriation of human
 remains and sacred items to
 tribes. The tribal claims process,
 however, is slow and complex.

STORY OF US ARMY
 LOOTERS

Indigenous heritage
 measures and universities



"When these...tors weren't thinking of human beings," says Jacquetta S. trition manager for the National Museum American Indian. "People were resources, and human remains were to be preserved alongside pots," adds Swift, who's from the Comanche and Fort Sill Apache tribes.



Sutter Portner

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Hypothek

for

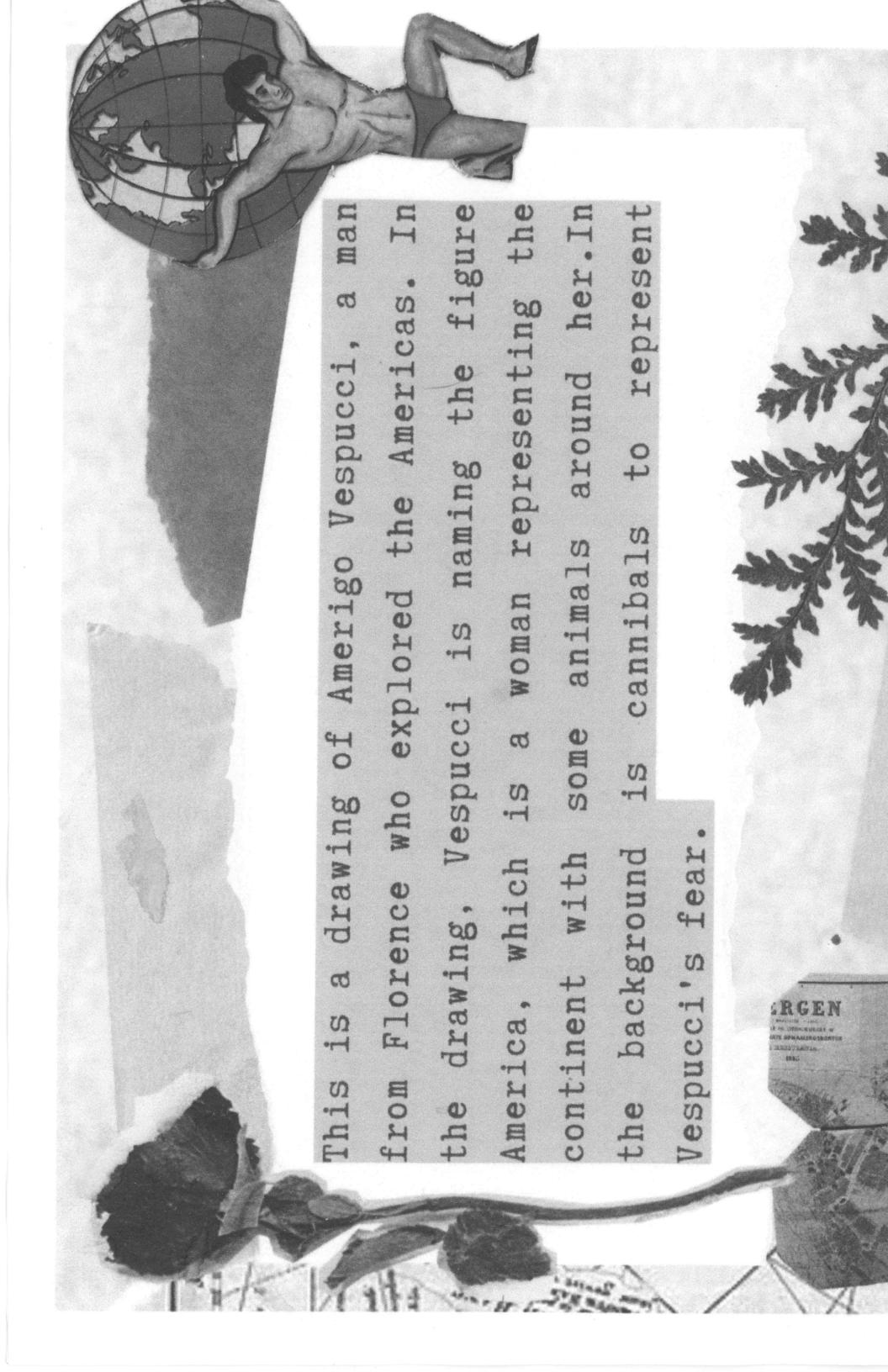
theories of

Texas Cinema

Chrsitian
University

Exploring the drawing of Jan van der
Straet in relation to author Anne
McClintock and her writing of material

Leather

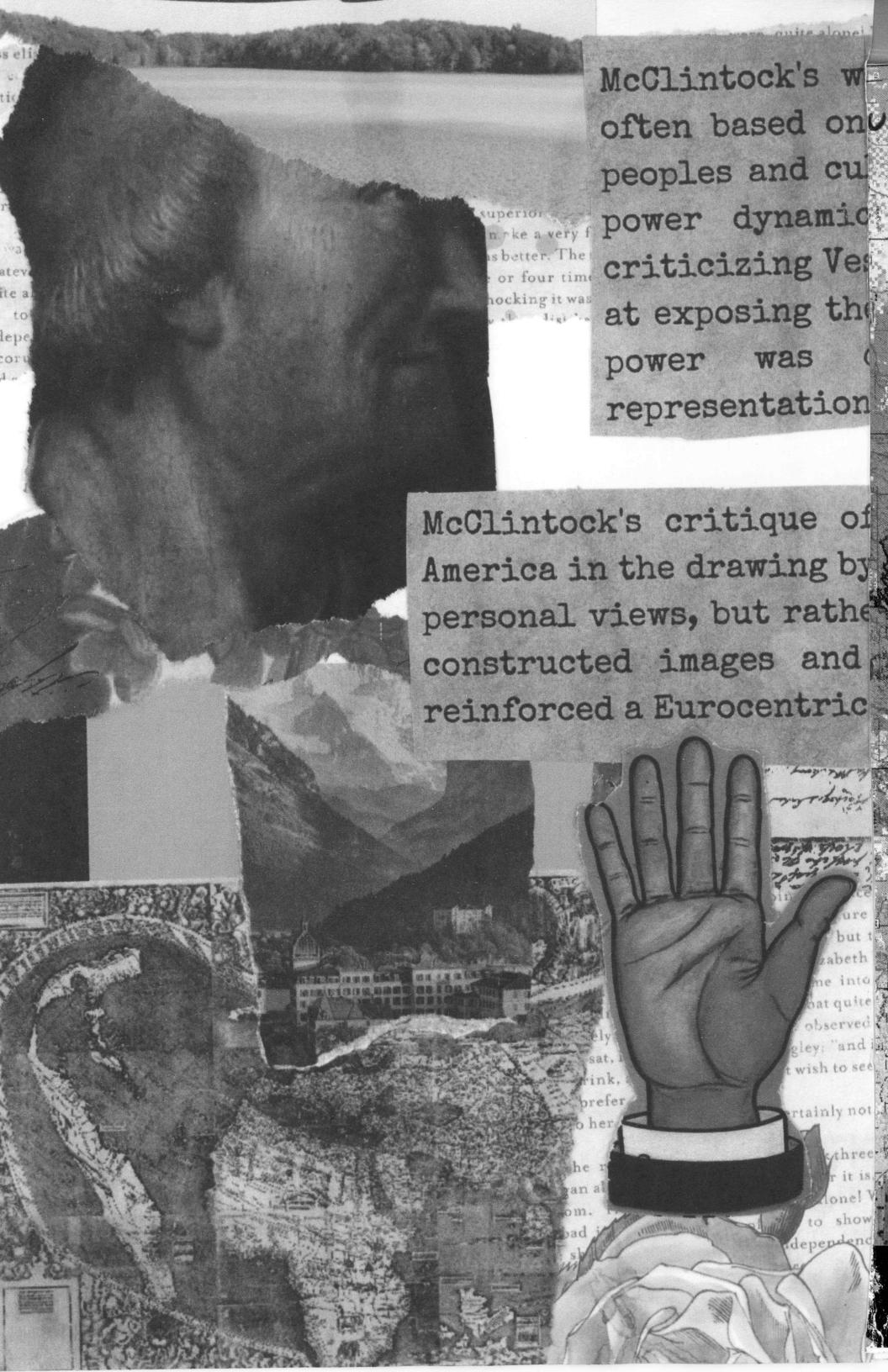


This is a drawing of Amerigo Vespucci, a man from Florence who explored the Americas. In the drawing, Vespucci is naming the figure America, which is a woman representing the continent with some animals around her. In the background is cannibals to represent Vespucci's fear.

Americanus retexit, & AMERICA Semel vixit inde semper exxitam.

LA LUNA





quite alone
McClintock's w
often based on
peoples and cul
power dynamic
criticizing Ves
at exposing the
power was the
representation

McClintock's critique of America in the drawing by personal views, but rather constructed images and reinforced a Eurocentric

... ankles in dirt, and alone. was by no means better. The sisters, on hearing this, What could she mean by it? It seem to repeated three or four times how much they were "she did, indeed, i
ork emphasizes how these representations were biased and stereotyped views of non-European cultures, and how they contributed to the unequalities and violence of colonialism. Rather than spucci personally, McClintock's critique is aimed at the ways in which European cultural and political constructs were constructed and maintained through such s.

the representation of Vespucci and Stradanus is not focused on Vespucci's narrative, but rather on how European artists and writers constructed narratives about the Americas that reflect a colonial point of view.



ANNE MCCLIN

MCCLINTOCK'S VIEWS

Anne McClintock is a cultural critic and scholar who has written extensively on colonialism, race, gender, and representation. She has analyzed a 16th-century drawing of Amerigo Vespucci by Stradanus as an example of how European artists created images that promoted a Eurocentric view, while also representing a biased and stereotypical view of non-European peoples.

In her work, McClintock argues that the image of Vespucci depicted as a feminized allegorical figure, reinforces the view of the Americas as a passive, conquered, and feminized space during European exploration, exploitation, and colonization. She claims that this image relies on ethnographic details mixed with traditional imagery to create a distorted and exoticized view of the indigenous people.



McClintock's analysis of this drawing shows how it represents a colonial narrative that has shaped European culture and its representations of race, gender, and power.

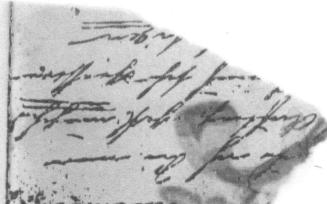
PHOTOSHOP AND
AI GENERATED
IMAGES

TOCK

has written extensively about the example of how European and Christian point of view has typified non-

ci naming America, as the idea of the continent, open for also notes that the ditional allegorical e Americas and its

k sees the f Amerigo as a ation of the indset that d Western d its ations of er, and



One of the aspects from the reading that was interesting was how, yes, men have this obsession or "megalomania" with power and control and wanting to seize the virgin parts of any place, but at the same time they have this fear. McClintock describes this fear as "fear of engulfment, with its fantasy of dismemberment and emasculation." She compares it to artwork of a man finding "land" in the shape of a naked woman, which represents the obsession of power and control. Then, in the background you see woman eating men, which represents the subconscious fear that you are not "manly" enough for this "quest" or just in general. To relate this to The Piano, I believe we see this with Alisdair. He at first is confident, yet apprehensive, about his new wife, Ada. The buying of this wife represents gaining power, status, love all through his own means.

Slowly, you see his fear of not being worthy of love creep up on him. I could be wrong, but I interpret Alisdair's reaction to receiving Ada's love letter piano note as a way of Ada emasculating him. Not that Ada wanted to do that on purpose, but it is just what Alisdair feels. Like another man who is stronger and better than him has "captured" HIS property that he bought. So, out of this insecurity he feels in order to take control of the situation he needs to physically harm her as a way to teach her a lesson.

In the end, he is not teaching her a lesson, he is just re-establishing his dominance to make himself feel better. I think there are also other aspects from "The Lay of the Land" that relate to The Piano, but personally this was the most interesting connection I found!

"Men diminish women's contribution by reducing them to vessels and machines - mere bearers --without creative agency or the power to name."

This quote is also interesting because although Ada's piano playing wasn't a contribution to society and more as a way to express herself, Alisdair still did not understand the importance of the piano and only saw Ada as an object that he bought. So I think this quote relates to the movie as well.



There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very 'expressions' that are said to be its results (Butler 25)

As I watched Venus Extravaganza discuss her desires and dreams, I found it interesting that, other than her “sex change,” they aligned so well with the heteropatriarchal lives imposed on women for so long. Of course, I acknowledge that some women genuinely want to marry a man and raise children, but it surprised me coming from a queer person. I think this is especially interesting in consideration of trans people because of how their physical sex and gender identity appear more visible. This may not be the case and I’m speaking only from a cisgender perspective, but applying this moment of Butler’s theory makes me think that it is not being a woman that led Venus to want these things and is rather her desire to have these things we consider feminine that lead her to perform her identity as a woman. Had our society not tied gender so strongly to sex, would Venus even be trans? It seems to me that she would simply be a person, among many people of any sex, who is more feminine, likes frilly clothes, wants a relationship with a masculine person, and hopes to raise children. Whether this hypothetical situation

What Makes A Woman?

Is it her maternal nature? Her gentle acceptance that she should die. Giving even her spirit to the greedy child.

Is it her longing for a charming man? Home and a pick of sex or silence. Her shining tears in the night when she has no armor.

Is it her snow white skin? Blue eyes tell you she'd never cheat, lie, or steal, not one to bite the prison apple.

Is it her dress and heels? Hair teased by fat jokes until she finally fits. Cinderella slips into bad habits while waiting for the scale to strike.

If one is not always these things, must the queen be frog or only fag? What about the boys in drag?

What about lesbians? What about the ones who don't use "she"? The ones who've had surgeries? Or the ones with fluid identities?

What about me?

Amanda

"Inasmuch as "identity" is assured through the stabilizing concepts of sex, gender, and sexuality, the very notion of "the person" is called into question by the cultural emergence of those "incoherent" or "discontinuous" gendered beings who appear to be persons but who failed to conform to the gender norms of cultural intelligibility by which persons are defined." (Butler 17)

If persons are called into question based on their lack of "identity," or their refusal/inability to align with gender and sex-based norms, it allows us to see these individuals as subhuman or nonexistent. This was the case with Fae Richards in the Watermelon Woman. Most obviously, she was not seen as worthy of the same recognition as the rest of the film cast. This is primarily because of her skin color (though her position specifically as a black woman makes her especially vulnerable to this disregard), this dehumanizing still relates to Butler's theory of determining who someone is, or isn't, based on their physical markers. As a black woman, a group of women that generally do not fit societal views of femininity, Fae becomes less than human, and as a queer woman, she is essentially erased. When Richards engages in relationships with other women, she becomes a "lesbian ghost." Cheryl Dunye (character), also a black lesbian rejecting gender norms with her shaved hair, masculine clothing, and relationship with Diana, takes it upon herself to bring the visibility and humanity back to Far Richards, just as Cheryl Dunye works to point to cases of what Butler describes here.

still included terms like man and woman (it seems likely that it wouldn't, as Butler points to our constrained definition of gender terms), I don't believe Venus would identify as trans, simply because she would exist in her body and live out her gender without the conflation between the two that creates a need for transition. Based on what Butler says here, I think this would be the case for any trans person. Of course, she (and all of us) do not live in such a social environment, and gender reassignment surgery as well as identifying as trans are not only understandable but affirming and often necessary for sustaining these individuals' lives. So long as we base identity on action, or expression, and tie sex and gender, many people will need to transition. But what if they never had to experience gender dysphoria in the first place?



PARIS IS BURNING GLOSSARY

HAYLEY HOOVER

BALLS

"it's like crossing into the looking glass

in wonderland. you go in there and you feel...

you feel a hundred percent right as being gay."

"a ball to us is as close to reality as

we're gonna get to all that fame and fortune

and stardom and spotlights."

Realness

"to be able to blend. that's what realness is.

if you can pass the untrained eye or even

the trained eye and not give away that you're gay,

that's when it's real."

Mother

"you know, you have to have something to offer

in order to lead. the mother usually becomes

the mother because she's usually the best one

out of the group."

"my birthday will come and i'll always get

a birthday gift from Angie. won't get one

from my real mother. and when i got thrown out

of my house, Angie let me stay with her

until i got myself together and i got working.

she always fed me. she can be a pain

in the ass sometimes, but i wouldn't trade her

in for any other mother."

house

"they're families. you can say that.

they're families... for a lot of children

who don't have families. but this is a

new meaning of family."

"i'll tell you what a house is. a house is

a gay street gang. a gay house street-fights

at a ball. and you street fight at a ball

by walking in the categories."

READING

"you get in a smart crack and everyone laughs and kik-

because you found a flaw and exaggerated it, then you've

got a good read going."

shade

"then reading became a developed form when it became shade."

GLOSSARY 3

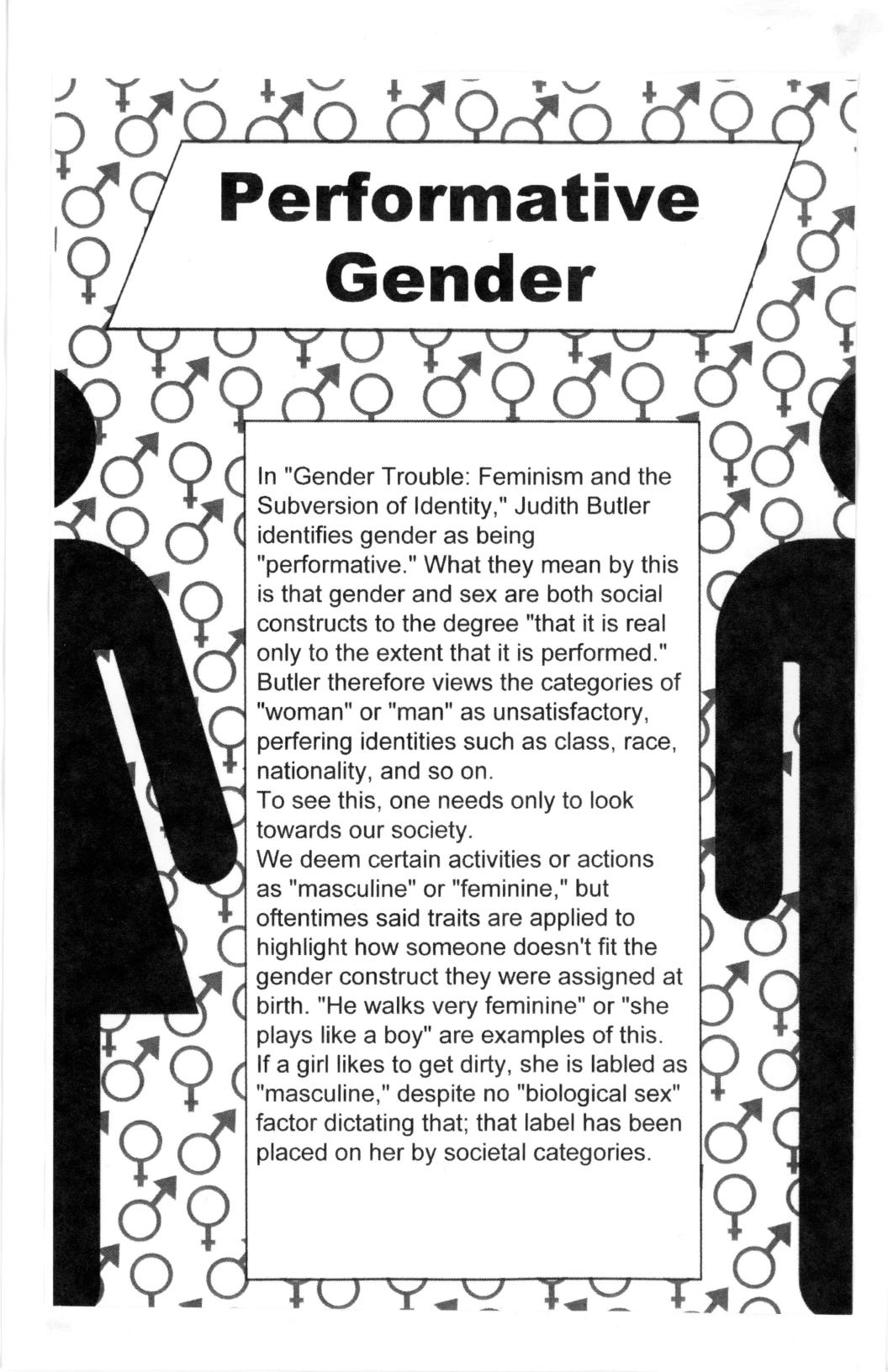
VOGUING

"voguing is the same thing as, like, taking two knives and cutting each other up, but through a dance form."

"voguing came from shade because it was a dance that two people did because they didn't like each other. instead of fighting, you would dance it out on the dance floor and whoever did the better moves was throwing the best shade, basically."

"the name is taken from the magazine 'Vogue,' because some of the movements of the dance are also the same as the poses inside the magazine. the name is a statement in itself."

"like breakdancing, the dance takes from the hieroglyphics of ancient egypt. it also takes from some forms of gymnastics. they both strive for perfect lines in the body, awkward positions."



Performative Gender

In "Gender Trouble: Feminism and the Subversion of Identity," Judith Butler identifies gender as being "performative." What they mean by this is that gender and sex are both social constructs to the degree "that it is real only to the extent that it is performed." Butler therefore views the categories of "woman" or "man" as unsatisfactory, preferring identities such as class, race, nationality, and so on.

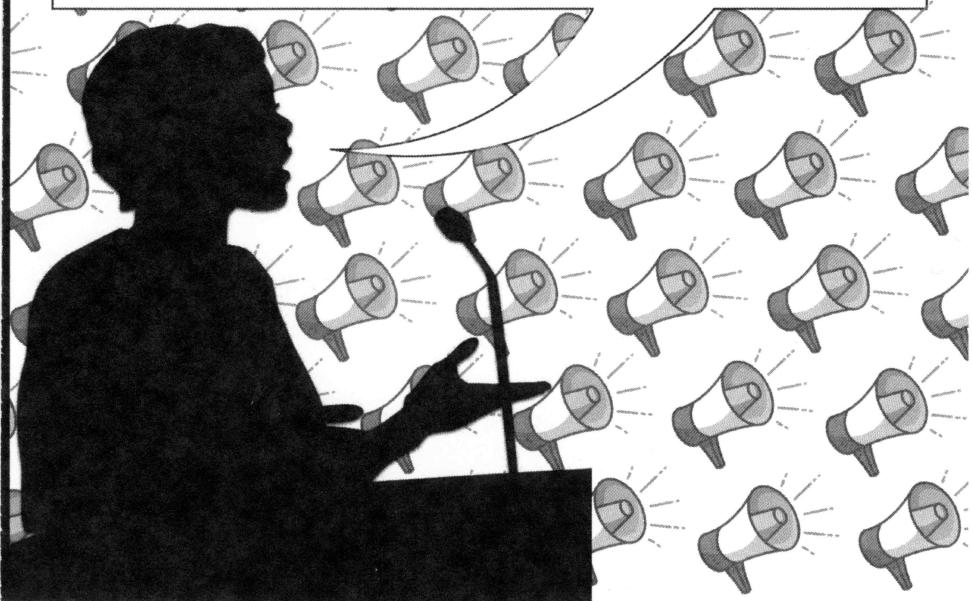
To see this, one needs only to look towards our society.

We deem certain activities or actions as "masculine" or "feminine," but oftentimes said traits are applied to highlight how someone doesn't fit the gender construct they were assigned at birth. "He walks very feminine" or "she plays like a boy" are examples of this. If a girl likes to get dirty, she is labeled as "masculine," despite no "biological sex" factor dictating that; that label has been placed on her by societal categories.

Language and Gender

In Judith Butler's argument regarding the performative nature of gender, they state that language is one of the major factors that codifies set genders into our culture. For instance, the association of the female body with "sex" reinforces, through repetition, the classification of women as agents of reproduction distinct from men. For example, our society sees a woman's nipples as profane, due to the association with the word "sex," while a man's nipples are fine, despite them being the same part of the body.

Here are some other examples. In law, the subject is often labeled with masculine pronouns, as a "man" is associated with ownership, legality, and citizenship. Things like boats, cars, and weapons are often given feminine pronouns to denote the status of a tool, object, and/or property.



Performative Gender in Paris is Burning

In the 1990 documentary "Paris is Burning," gender is shown to literally be performative. Focusing on the drag ball culture of New York City in the late 80's, we get a glimpse into the lives of these performers and how they view and express their gender. Pepper LaBeija (pictured on the right), for instance, identified as a man but used feminine pronouns, using the balls as a form of expression. She said that other queens used the balls as a form of escapism, to act as or become a woman for a night to let themselves

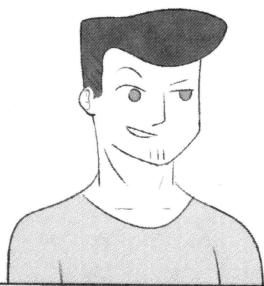
shine. The balls were not limited to trans women or drag queens, however, and also saw cisgender gay men competing as well in masculine clothing. Among the various ball-goers, defining a gender or sexuality among them would be impossible, as it was all incredibly fluid. Yet most of them shared an economic class and/or ethnic class background, creating a stronger grouping for these individuals than gender ever could. Furthermore, the language of the balls was an important factor of the performance; "queen" denoted a feminine being but also wealth and high class.



Cole Crawford

Gender Trouble!

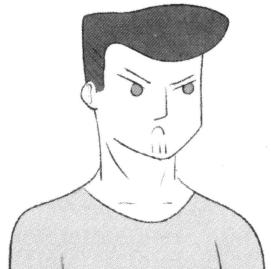
You act like such a
girl!



Thanks for noticing!
I present feminine.



What?! That's
inappropriate! You're
a boy!



Ok, which one
is it, pal?



See how flimsy gender is?



3



the imperfect anime strives to overcome me
- divisions of poor within class society.

28



IT'S NOT JUST
ATROPE
Sumiko Guroishi



Awesome!
OK, so...
HOW ARE
LESBIANS
GHOSTS??



My Thoughts On

Throughout history, queer identities, and le

and popular culture. Queer identities have been “sa

they hadn’t yet had a platform to present themselves

represented by and informed by mainly the hetero,

produced through these normative lenses would be

identities. Thus, this invisibility on screen and in hi

So Mayer articles repeatedly refers to it, “apparition

or solidified queer identity, and therefore historical

their identities erased as they were recreated through

article, *Uncommon Sensuality*, that temporality relat

that because lesbian and queer film-makers were no

they are over time forgotten about and erased. This p

temporality highlights the fact that the screen is “bla

theorists. However, this “void,” this “blankness,” all

own forms of representation and reject the familiarit



Uncommon Sensuality:

lesbian intimacy have been invisible in media
sanitized" and lost throughout history because
es in. Dominant forms of media have been
male gaze, and it's unlikely that film or media
able to cater to queer audiences or show their
story is why "lesbians are ghosts," or as the
nal." There was never a space that recognized
figures who performed and lived as queer had
n normative perspectives. Mayer states in the
es to apparitionality. By this, Mayer means
t included or archived in dominant culture,
parallel between apparitionality and
nk" when it comes to queer and feminist
ows queer identifying people to create their
es that are created by dominant culture.



54



Queer feminists use “poverty” aesthetics strategy to perform theory and show gender non-hetero sexuality, monologues and diversities these films represent queer theory and rather lives. The unfamiliar means of expression represent understandings of sexuality and allow them to

In Cheryl Dunye’s film *The Watermelon Woman* identities by making diverse lesbian identities “poverty” style filmmaking and other elements identity and perspectives on sexuality that reject

A

woman who is referred to as “Woman in the Mirror” in a Hollywood movie and discovers that the woman is played by a white woman, a straight woman, a man dressed as a woman, and a black woman. Even though their lesbian identity was erased through dominant retelling, they still find ways to reclaim their identity.

In my opinion, queer

throughout history.

ic film, and other alternative performances as a
luidity. In documentary style films surrounding
e perspectives are presented. Therefore, subjects in
than just speak about it, perform it in their everyday
present feminists' rejection of dominant
o "turn the blank screen into a lesbian screen."

on Woman, she contests the representation of queer
more than apparitional. Dunye also employs
of queer theory in order to show her own style,
ct dominant culture. In her film, she hunts down
'atermelon Woman," in the credits of an old

ian was actually the lover of the woman
es were known during their time, this facet of their
gs of history.

queer filmmaking arose out of a necessity to maintain queer identities

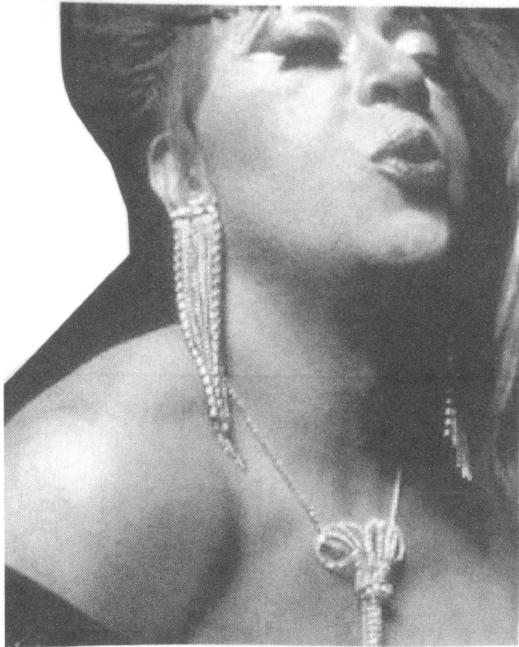
Wild Geese-

You do not have to be good.
You do not have to walk on your knees
For a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting

over and over announcing your place
in the family of things.

Mary Oliver





IT'S
PUNK



Everybody wants to make an impression,
Some mark upon the world.
Then you think you've made a mark
On the world
If you just get through it,
And a few people remember your name.

Examining *Mauri* by Merata Mita

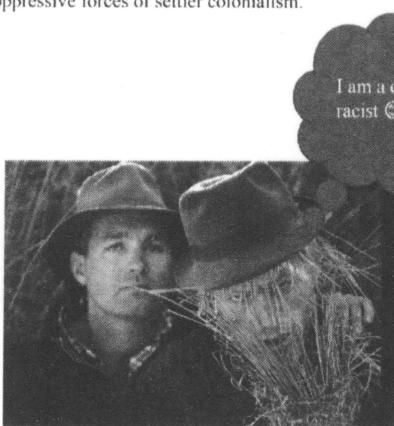
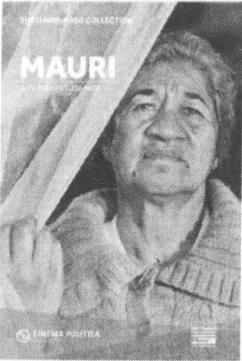
By Kathryn Reid

Synopsis

Mauri is a film directed by Merata Mita. The film centers around the story of a Mauri woman who lives in the countryside of New Zealand. Throughout the film, we see her interactions with her family and community of Mauri people and see the stark differences between Mauri culture and the behavior of the British colonizers in New Zealand.

Analysis

In "Decolonization is Not a Metaphor" by Eve Tuck and K. Wayne Yang, the authors describe colonization as an ongoing struggle experienced by indigenous people. Tuck and Yang go into depth about how settler colonialism differs from simply colonialism because the settlers colonizing in a certain area play a much larger role in the discrimination and removal of indigenous peoples than just colonial regimes. The film *Mauri* connects to Tuck and Yang's analysis very well because it also shows the true plight of the colonized by taking the colonizer lens out of the film entirely. There are certain tropes in the film unfamiliar to western audiences, or just audiences not in touch with Mauri culture and traditions. The metaphors and ways of storytelling are foreign to western audiences, so it is clear that this style is purposeful. It is meant to be confusing to western audiences so that they may feel how indigenous people feel when colonizer's culture is forced upon them. This approach to the film really exemplified Tuck and Yang's many discussions on the effects of colonialism, especially settler colonialism, and that the film was a sort of response to the oppressive forces of settler colonialism.



What did I think?

In all honesty, *Mauri* was not one of my favorite films of the semester. I would rank it fairly middle of the pack.

Most of my reasoning behind not liking it is because I felt confused for most of the movie. I did not know what the plot was, really, until deep into the story. By then, I had almost given up. Still, though, there were many elements to the story that were confusing. The metaphors and the language were not always clear to my western perspective. There were time skips and flashbacks that were not always fully explained, too.

What I did appreciate about the film was the meaning behind it. After our study of Tuck and Yang's article, I understood that the film was about the relationship between colonial forces and indigenous peoples, and how oppression is constant for the victims of colonization. I felt that, even though I did not always understand the story, I still could understand that Mita was trying to accurately depict the complex relationship between colonizers and indigenous people, and how that relationship interacts with every aspect of the indigenous people's lives.

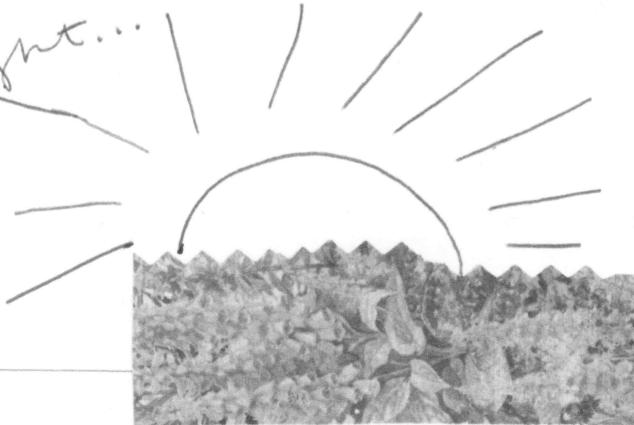
There were conflicts outside of the colonial conflict, too, such as the love triangle between Kara, Steve, and Rewi. Their love triangle is complicated as Kara is in love with Rewi, but Rewi refuses to be with her, although he loves her back. Kara marries Steve, another man who lives in New Zealand. He is not Mauri, though. He is descended from British colonizers. This adds another layer of tension within the triangle; Rewi and Kara are Mauri, and Steve is not. Even though Steve is sympathetic to the Mauri and seems to respect their culture and traditions, he still represents the reason behind the Mauri people's struggle and strife throughout their lives.

Through the love triangle, the director examines colonial conflicts at an even deeper level. At the surface, the conflict is just "who is going to get the girl?" But it is really just exemplifying Tuck and Yang's analysis of colonialism, which is that colonialism is an ongoing struggle experienced by indigenous people. Even when it comes to love and romance, the indigenous people have to deal with the complications of colonialism. This demonstrates how ingrained colonialism really is, and how it can be difficult to try to break free of its problems.

I was not as inspired by any of the characters in *Mauri* like I was in *Sambizanga*, though I did respect the character of the grandmother. She represented a great leader for the Mauri and is another example of a strong woman in a film directed by a woman. For that reason, I did really enjoy watching her character's development in the movie.

Overall, I did appreciate learning more about Mauri culture and also seeing the effects of colonialism through a different lens.





Examining *Sambizanga* by Sarah Maldoror

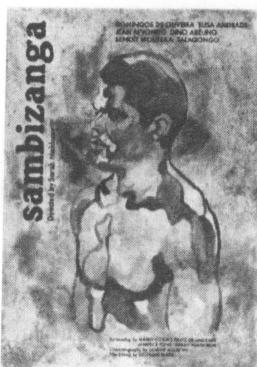
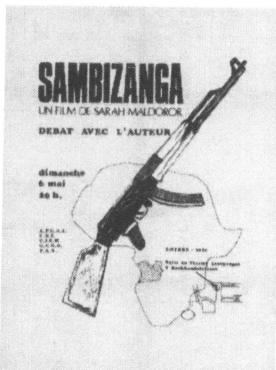
By Kathryn Reid

Synopsis

Sambizanga is a film directed by Sarah Maldoror. The film centers around the story of Domingos Xavier, an Angolan man arrested by Portuguese colonial officials and sent to a prison in Luanda. The plot follows Domingos' wife, Maria, as she goes around Sambizanga looking for her husband in each prison in the area. She continues searching for him until the Portuguese officials ultimately kill him.

Analysis

The book, *The Wretched of the Earth* by Franz Fanon, covers an analysis of the depth of how negatively colonialism effects communities and people it interacts with, particularly the people who are subjugated by colonialism. Fanon claims that colonialism is inherently violent and destructive, and I believe that Maldoror would likely agree with that assessment. Maldoror is the director of *Sambizanga*, which is a film that depicts the effects of Portuguese colonialism in Angola. Maldoror paints a picture of how negatively the Portuguese have effected Angola through the use of the story of Maria and her husband, Domingos. Overall, *Sambizanga* demonstrates Fanon's analysis of colonialism very effectively.



Above this text are two pictures of the *Sambizanga* film poster.



The film connects with Fanon's work nicely because it shows how ingrained the Portuguese colonial influence is in Luanda, just like how Fanon describes colonial forces being so oppressive because of how involved they are at every level of an oppressed society.

What did I think?

Sambizanga was one of my favorite films of the semester.

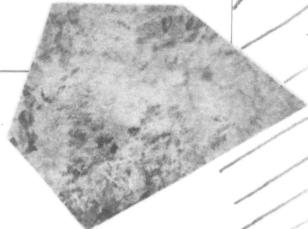
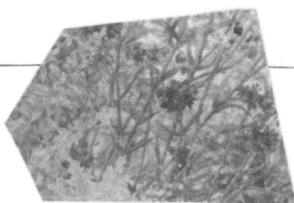
Sarah Maldoror said, "African women must be everywhere. They must be in the images, behind the camera, in the editing room and involved in every stage of the making of a film. They must be the ones to talk about their problems."

That is one of the reasons why I loved this film so much. Many of the other films we watched had female characters, even female main characters. But *Sambizanga* really struck me. Even though it is a story about a man being unjustly imprisoned by a colonial government, it is also very much about a woman persevering through colonial oppression and never giving up because of her love for her husband. I liked that the focus of the story stayed on Maria most of the time. Domingos was struggling too (he was being beat up in prison, so that was horrible) but I really liked that his struggle was also her struggle. I feel like Maldoror did a really good job at portraying women's issues with colonial oppression and violence. Sure, they might not be at the forefront of the rebellion or fighting physically, but they still have a presence in the revolt against colonial forces. Maria is not really aware of her husband's involvement in the rebellion. Still, she struggles, and she also fights against the Portuguese officials in her own way. Unfortunately, there is little she can do except to beg for her husband back, but she does it anyway. She stands her ground and never stops fighting for Domingos.

I think that's also why I liked the film so much. It is terribly tragic, but I always appreciate a strong love story. We barely get to see Domingos and Maria interact throughout the film. He is in prison for most of the story, after all. Still, her love for Domingos is evident as she treks from her hometown all the way to Luanda with her son on her back.

Maria's character was also very inspiring. I really felt for her when watching the film. Especially at the end when she discovers Domingos is dead. That part was especially tragic, though I know that it was realistic. His death, according to the film, inspired the Angolan rebel forces to start acting against the Portuguese. I was a bit upset when the man at the end grieved for Domingos but told the Angolan people to mourn and also celebrate because of Domingos' sacrifice. Again, that is likely realistic, but it slightly upset me anyway.

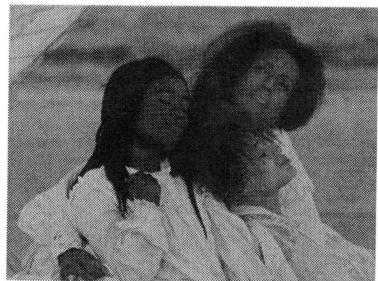
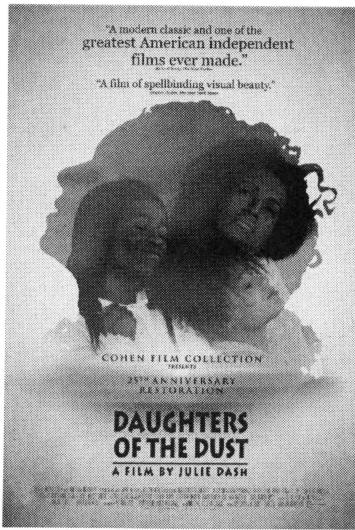
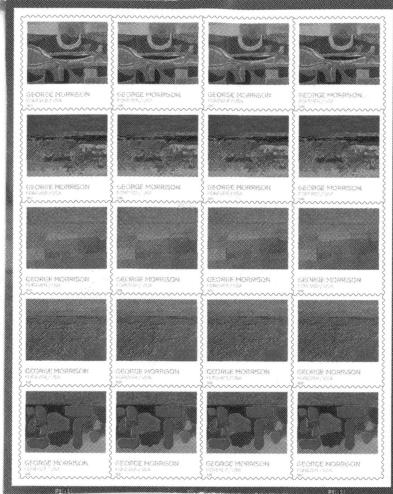
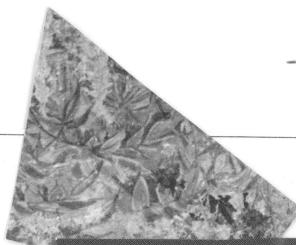
Overall, I really enjoyed the film, and felt that I learned more about colonialism through it.



Kathryn's

Ultimate Ranking

1. *Daughters of the Dust*
2. *Aftersun*
3. *Sambizanga*
4. *Beau Travail*
5. *The Piano*
6. *The Day I Became a Woman*
7. *Mauri*
8. *Slumber Party Massacre*
9. *A League of Their Own*
10. *The Watermelon Woman*
11. *Dance, Girl, Dance*
12. *The Hitchhiker*
13. *Paris is Burning*





A ZINE FOR *WOMEN*

Blakelee Hamerman

CULTURE

THE GOVERNMENT refuses justice to women.

Inequality
Injustice
Don't you see?
Hidden in your homes
As you're told to be
Chained by expectation
Keeping you from being free
Conditioned and quiet
Stay in your lane
Those issues don't concern you
Are you insane?
Please quiet your voice
Don't listen to that noise
You aren't strong, what do you mean?
Stay in your house where you can't be seen
But what happens if you look beyond all the doubt
I'll find strength and power
don't want you to find out

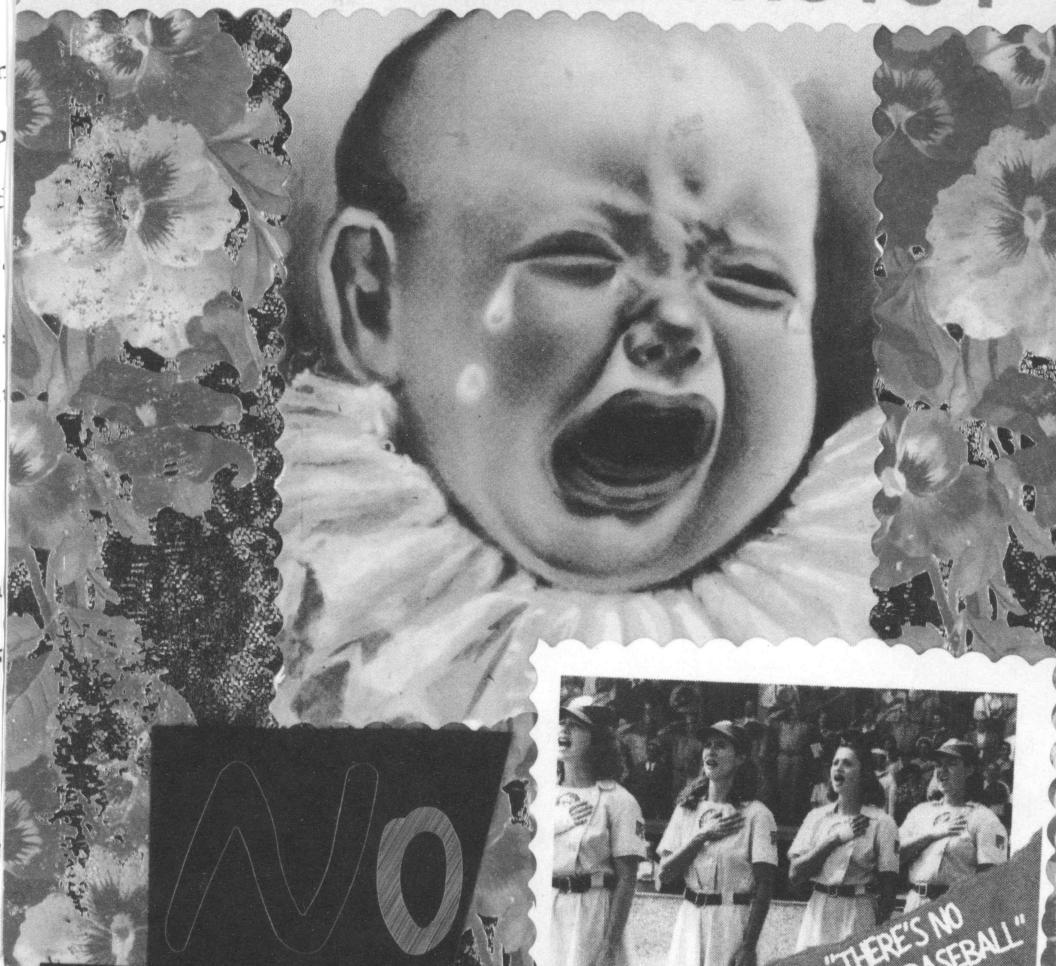
I WANT TO PRETTY
PERFECT AND SWEET
LOOKED AT WITH ADMIRATION
PROPER AND NEAT
BUT YOU SEE ME AS AN OBJECT
ONLY USED FOR GAIN
WHY CAN'T YOU SEE ME
FOR WHO I REALLY AM
MY IDENTITY AND PURPOSE
INSTEAD, ARE IN THE PALM OF YOUR

WOMEN

RAISING
the BAB

MEN & WOMEN

NOTE THESE FACTS !



No
Crying



MRS.
NETTIE
NEWHALL,
HON. SECRETARY,
NATIONAL
UNION OF
WOMEN'S
SUFFRAGE
SOCIETIES

BY MARTIN JACOLLETTI, SOUTH RENSING

Replica

2nd DIVISION CELL

ALLOTTED TO

SUFFRAGETTES



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INJUSTICE

FOR WOMEN



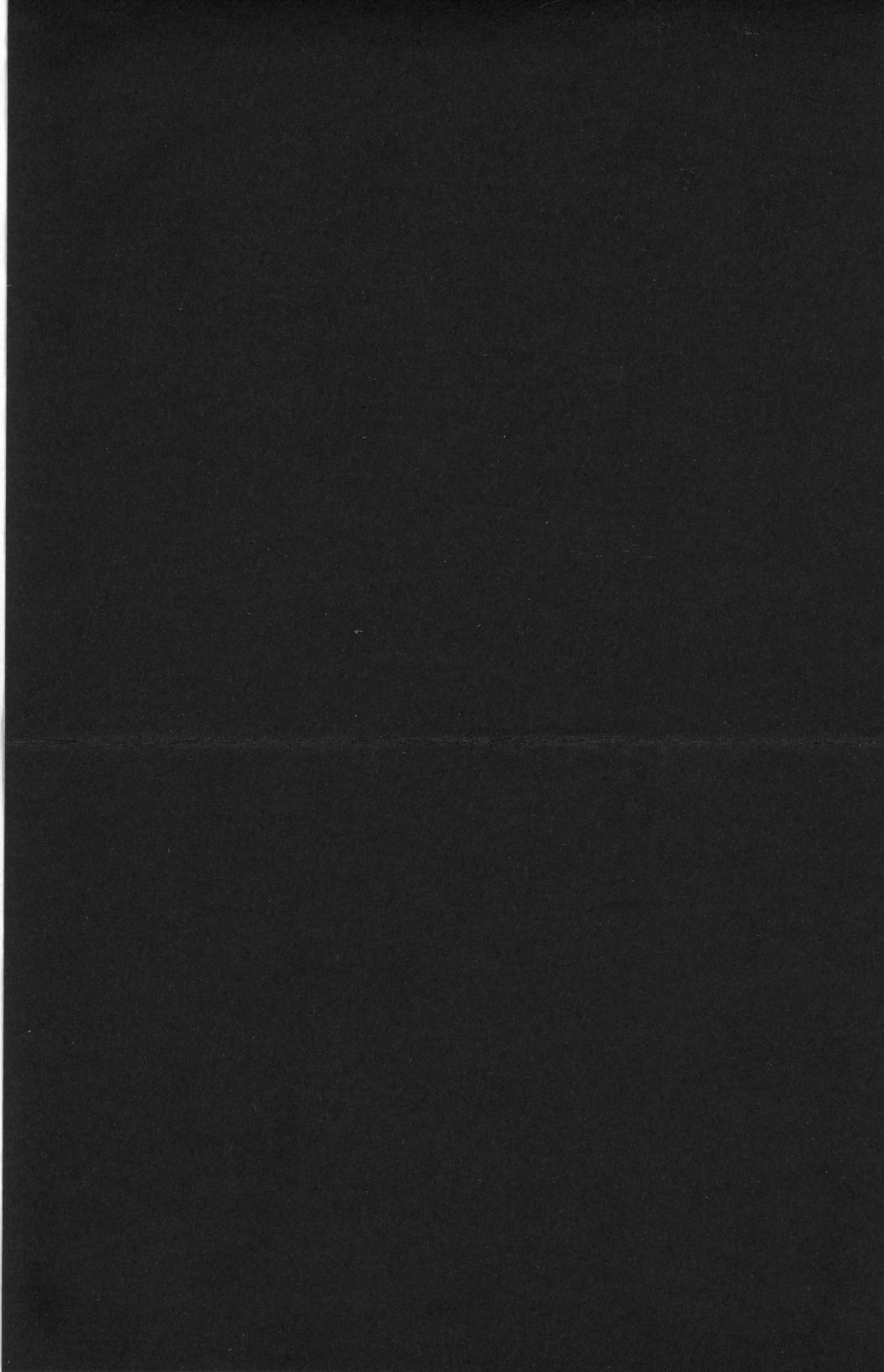
Replica

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Replica

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This zine was created by:

Jake Beales

Payton Dennis

Anela Gabeljic

Natalie Freeman

Addison Lawrence

Meghan Schuckenbrock

Stewart Anne Murdock

Noah Columbo

Ash Harris

Sutter Portner

Amanda Peterson

Hayley Hoover

Cole Crawford

Avrie Cost

Kathryn Reid

Blakelee Hamerman

Films

A League of Their Own (1992, dir. by Penny Marshall)

Dance, Girl, Dance (1940, dir. by Dorothy Arzner)

The Hitch-Hiker (1952, dir. by Ida Lupino)

The Slumber Party Massacre (1982, dir. by Amy Holden Jones)

Beau Travail (1999, dir. by Claire Denis)

The Piano (1993, dir. by Jane Campion)

Sambizanga (1972, dir. by Sarah Maldoror)

The Day I Became a Woman (2000, dir. by Marziyeh Meshkiny)

Daughters of the Dust (1991, dir. by Julie Dash)

The Watermelon Woman (1996, dir. by Cheryl Dunye)

Paris is Burning (1990, dir. by Jennie Livingston)

Mauri (1988, dir. by Merata Mita)



Extra Credit

Daisies (1966, dir. by Vera Chytilova)

The Arch (1968, dir. by Tang Shu-Shuen)

Love and Anarchy (1973, dir. by Lina Wertmuller)

Letter From My Village (1976, dir. by Safi Faye)

The Gold Diggers (1983, dir. by Sally Potter)

Salaam Bombay! (1988, dir. by Mira Nair)

Eve's Bayou (1997, dir. by Kasi Lemmons)

A Girl Walks Home Alone at Night (2014, dir. by Ana Lily Amirpour)

Marlina the Murderer in Four Acts (2017, dir. by Mouly Surya)

and: Aftersun (2022,
dir. by Charlotte Wells)

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LA ESCALERA

