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Introduction

Welcome to Resist and Revolt. You are about to take a journey into the heights of our resistance, rising above the inequity of systems in society designed to keep us down. Our talented minds and beautiful souls have come together to form a creative masterpiece, displaying our individual and academic collaboration as Women and Gender Studies graduates. As comrades and students, we have brought you a collection of personal struggles and triumphs, analytic essays, poems, music, and art that fully encompasses who we are, what we represent, and what we won't tolerate. This publication shows how we critically examine our world and what we have learned as students pushing against structural imbalances.

- WGS 690, Spring 2015



DEDICATIONS

SARA AHMED • GLORIA ANZALDÚA • ALICE BAG • BEYONCÉ • KATE BORNSTEIN
• DEBORAH BROWN • ELAINE BROWN • KELLY BROTHERS • JUDITH BUTLER •
OCTAVIA BUTLER • MELISSA CAMACHO • ELI CLARE • PATRICIA HILL COLLINS •
KIMBERLÉ CRENSHAW • ANGELA DAVIS • TILLY DONAHUE • NATHAN JR.
DONAHUE • LENA DUNHAM • EVE ENSLER • GENA ESTEP • GENE GILLIGAN •
RUTH WILSON GILMORE • AIDEN GLEISBERG • EMMA GOLDMAN • REINA
GOSSETT • KATHLEEN HANNAH • bell hooks • JULIETTA HUA • SHERYL J •
AFSHAN JAFAR • MARSHA P. JOHNSON • FRIDA KAHLO • MARTHA KEENEY •
GRACE KIM • TARA KLINE • EARTHA KITT • MICHAEL LOEBS • AUDRE LORDE •
MISS MAJOR • MARIA MALAGON • CeCe MCDONALD • CHERRIE MORAGA •
JENNIFER SIEBEL NEWSOM • SYLVIA RIVERA • EDWARD SAID • EVREN SAVCI •
MARSHA SAXTON • ASSATA SHAKUR • NINA SIMONE • TODD SISTERS • ANDREA
SMITH • SUSAN SONTAG • MARTIN SORRONDEGUY • DEAN SPADE •
ALEXANDRA MINNA STERN • ANDRE RAMON STEWART • SUSAN STRYKER •
POLY STYRENE • MATTILDA BERNSTEIN SYCAMORE • REILLY REVERSE • MISTY
ROJO • SHAWN T • CORNEL WEST • JANELLE WHITE • LIGHTFOOT WILHITE •
JENAH YANGWAS

A Wounded Existence

You will spend your life in fear when you learn of the violence perpetrated against your mother and her mother and most likely her mother. They will equip you with the weapons of women while you are young, remind you of your voice, tell you of your power, tell you that your body is your own, your mind does matter, and you are relevant.

Only for you to forget it all, along with the words,

“NO”

and “STOP.”

There will come a time when you will decide to educate yourself and develop your actions and your mind to become a better person with a better understanding of the way this world can be brutal and warped, a knowledge with which to forge new paths and sabotage power, criticize normalcy and complicate everything, when you will be pushed down by,

“I can see why your dad thinks your degree would be a waste of money.”

But you will do it anyway out of defiance and spite and an annoying level of persistence to flip off (in every literal and figurative sense) anyone who dares judge you for your choices. It will be worth it, and you will feel enlightened, and exhausted, and inspired, and depressed, and like it all makes sense. Then your father will call and he'll share a few laughs about life and success, and explain that you too could enjoy it,

“If you marry a bright, young, entrepreneur,”

and that after all this time,

the only means by which you could achieve success in his eyes is as a bride.

Then at some point, you will begin to realize with a creeping agony that you've grown your hair long and you've dressed a certain way and become this shell of a woman who is simple and charming, pleasant to look at and that boys enjoy, delightful at family gatherings and properly reserved. And you will realize you have absolutely no idea who she is. So you will cut all your hair off and start looking like your true self. You will feel home again and good in your skin

when you will hear with distaste and concern,

“You're starting to look a bit butch.

You looked prettier

with long hair.”

But you will reassure yourself, all the while never believing it. You will enter the realm of adulthood and attempt to navigate relationships. You will feel confident and cool, mature and yet so young. You will learn that men will put their hands on you because they are entitled. You will learn that if you don't speak you are fucked, and if you do—worse—when you are physically threatened by a drunk man whose fist is bigger than his brain that he “will break your fucking jaw” in a bar where you apparently spoke with too many of his friends.

You will feel hopeless and helpless but think to yourself with a sort of admirable delusion that maybe the best way to combat this world is to demand space in it and be your own armor. So you will be overcome by the desire to feel good in the body you were given, to challenge it and make it strong. For the first time, you will feel in control, healthy, and unstoppable. You will find yourself in a room full of weights, breathing hard, pushing water through your system, feeling the unexplainable power high of your body where you sit when a man whom you've never met will approach you, of all people, and tell you to “Swallow... Swallow...” as he looks down at you like you both know it's not the first time those words have or ever will exist.

You will be tempted to take heart in the company of your own family, to be nurtured by their sympathy, and encouraged by their solidarity. But you will only realize that you have naively assumed these dynamics, and that you are painfully alone in your personal world. Because it will be nighttime and it will be cold but you will be on fire as you sit across the table from an aggressive uncle, fighting back furious tears as he explains, of course your sister was raped, she was drunk and “Men just want to spread their seed.”

By this time, your body, your soul, and your mind are beyond words. You begin to think maybe there's no way you will ever win. Your words are caustic and you hurl them at whoever is in their line of fire. But you don't care because this life has done more to offend you than you it. And they will cast scornful eyes down at you for ruining their fun and speaking hard truths. They will look to you like you're the problem and point out “It must be hard being angry all the time,” AND OF COURSE IT FUCKING IS. But you have grown up to learn that the weapons of women will not save you, your body is not your own, your mind does not matter, and you are irrelevant.

My anorexia had everything to do with affluent white womanhood, something not available to me, but that I was systemically surrounded by.

I'm Hungry but I can't eat

"When I was throwing up 20 times a day, no one would have looked at my brown skin and been like, 'That poor thing has a problem.' It protected me in a way."

"It is so difficult for black women in this country. We're not going to let you see one more thing you can judge about us"

we aren't used to women of color forward with problems or issues."

The overall picture is clear: Eating disorders don't care about the color of your skin or the socioeconomic status of your family. It's not just media images that are to blame, or various cultures' expectations of women, or genetics. It's not just about stress, or trauma, or power and control. It's all of it, and everyone is at risk. It's time for treatment, research, and funding to catch up accordingly.

fat fat fat fat fa

eating disorders are a white-woman problem

There is nothing shallow about beauty; I have drowned in it.

Eating disorders do not discriminate.

"The strong black woman archetype" stood in the way of seeking help.

it let me hide in plain sight,"

This wasn't a mirror for me to look into; it was a portrait of why I had an eating disorder to begin with.

Stop eating

Stop ea

It is time to talk about it.

"I thought I was the only black person who didn't know how to eat"

"We don't want you to know how we feel about ourselves—it's not the same way you feel about yourself"

I don't know why.

Eating makes me feel worse.

That 'eating disorders were about power and control, not beauty'.

As if this were a dichotomy.

As if beauty were something other than a system of control and domination.

Stop eating

Stop ea

"There's so much shame in eating disorders, and in the black community, you're not supposed to talk about things like sexual abuse or too much drinking"

I hate my body

don't know why
don't know why
don't know why
don't know why

Carnal

She curves and contorts
presenting her thick anorexic ribcage
perched in an empty room
laying on a bed
tangled
Black unyielding lingerie
Thighs open
Something sweet and sad and hungry between them
Her back bowed, chest pressed behind dusky slips of lace
Hungry red lips parted
Smudged eyes closed
as if gasping for air for release for freedom
Slanted silver welded forged to ceilings
hemorrhaging raw meat suspending from their hooks
and the blood rushes down the walls to the floor and flows pulsing with stolen life
down the white sheets down her creamy waxen skin breasts knees shoulders bent curved bone
In the distorted hook
there is bone cartilage agony and lust
You see fragments of torn pale vertebrae where the spine has been ripped out
and the more you see the more you want to look away
but you are transfixed
and it isn't meat but it is her
All of her
Hungry red lips parted
not in ecstasy
It wasn't enough for her to be an object to be diminished but you had to make her a product
and then kill her because she asked too much and learned too much and saw too much
and wouldn't just simply take it any more
and they rebuilt her
Fashioned her in His form
stuffed
molded
made from twine fabric rust rags blood
Smile painted with smeared lipstick
and eyes sewn shut drawn black
watching smiling doting
Watch how she smiles ladies and gentlemen
Watch how she turns and look at that twirl
Can I hear onethousandonethousandfivehundredtwothousandyestwothousandtothemaninthebackthankyou
Sold.

The Dark Side of Disney

As many of us were growing up we watched at least one Disney movie or have at least seen one by our current age. The young children consuming these films throughout their adolescent years create a very different perception of reality than actual life scenarios. Even the early films are still very popular with the younger generations and are constantly being recirculated. *Beauty and The Beast*, a classic movie that has been around since 1991, gives a false sense of body image, relationships, and gender norms. Viewing these films as our perception of society, reality, and life are still developing can have a heavy influence on the development of our personality, beliefs, and understanding of the world and people around us.

Beauty and The Beast is a film about a peasant woman, Belle, being captured and imprisoned in exchange for her father's freedom. Overtime she falls in love with the Beast and saves him from the curse he has been placed under and they get married and live happily ever after. Belle's relationship with the Beast begins with verbal abuse and emotional distress. This depiction of their relationship shows women to be submissive and weak to men and that men should be dominant and aggressive towards women. Ideas such as these play a role in how women and men see their roles within relationships and what could be considered a healthy and loving relationship. Belle first aspires to go out on adventures and live her own life but upon falling in love with the Beast she dismisses those dreams and begins tending to the castle and serving the Beast. Showing women as domestic wives, living their lives to serve their husbands and tending to the house. The film normalizes the



cycle of abuse within a relationship and assures that as long as the song ends with everyone being friends, we can all live happily ever after. *Beauty and the Beast* gives children a false hope that every relationship that has struggles will end happily. The heterosexual relationship of a prince and a princess also does not give way to the different family structures, such as having same sex parents. This could leave children confused and question why their families or friends are not represented or normalized within society. Not giving children a wider variety of life experiences may cause them to struggle with accepting or be unable to properly handle new experiences.

Another misconception created through *Beauty and the Beast* is body image. Even though these films are often animated, young girls and boys still gain a certain perception of what is considered a normal or acceptable figure: “adolescents examine media images to learn what is beautiful, decide how they should look, compare their appearance to what the media set forth as beautiful, and motivate themselves to change how they look to match the models and actors they see in media” (Botta 391). Adolescents look to these representations for how they feel and view themselves and we are feeding these images to them at such a young age that these ideas become embedded without knowledge. Belle’s physique and complexion create the idea that makeup and being thin is the way that women are considered beautiful. The Beast’s muscular figure, small waist and dreamy eyes both as the Beast and the human prince set a standard for how both girls and boys look at a male figure. Putting a limit on how adolescents view and feel about themselves as they are still grappling with their own identity can be detrimental to their development.

The analysis of this film is just a glimpse of how films depict and influence society. It is important to see how a classic movie such as *Beauty and the Beast* can play a role in influencing our society. We must not write these movies off completely because it is important to also be able to enjoy movies but to also take a step back and see why taking ideas away from sources of media sometimes negatively influence our lives. Adults and early media literacy classes can help children read media and keep them from being negatively influenced and be empowered by their own individuality.

Deconstructing Institutional Sexual Abuse

In 2009 the Rape Abuse & Incest National Network reports 293,000 sexual assault victims and survivors annually (RAINN). When putting these numbers under more scrutiny, we find out that 68% of these assaults are not reported and that “98% of rapists will never spend a day in jail or prison” (RAINN). These facts tell us a lot about how our society deals with sexual abuse. Victim blaming is one of society’s favorites—we might ask ourselves why were they walking around alone late at night. Why were they wearing those provocative clothes? Why did they hang out in dangerous areas? How is it that victims have become the problem of sexual abuse, I ask? Addressing questions like the ones above is a backwards effort for making changes. Women should not have to be burdened with negotiating their environments and their appearance in exchange with (hopefully more) safety. Instead, we need to address the source of the problem and hold perpetrators and systems that enable sexual abuse accountable in the first place. Living in a society that is highly controlled through institutions, I believe that it is important to analyze what kind of social structures permit or even encourage sexual violence in order to combat sexual abuse. Some of the most prominent social structures in which sexual abuse occurs are the domestic home, the workplace and the prison industrial complex. I argue that it is crucial to hold these social structures accountable for aiding in the sexual abuse of women, LGBTQ identified people, children and men.

Four in ten rapes/sexual assaults are perpetrated at the home of the victim and two of ten take place at the home of a relative, neighbor or friend (RAINN). The home is a deeply normalized and ingrained structure of society that it is often not considered a tool for enabling sexual abuse. In order to be a proper and moral citizen, we are expected to have our own home and to have a family. Social resources such as taxes and welfare reward those who have a home, a spouse, and/or a child with more funds. The home is considered private and proper—the assumption is that with our doors closed we are safe inside our homes. For many people, the home is exactly the opposite—it can act as a literal structure to keep people locked up and also hidden from the public. Because the home is considered such a private space, outsiders often resist getting involved in this social structure. It is necessary though, to recognize that by perpetuating the home as a sanctioned private sphere of society, we ultimately limit our ability to hold accountable those people who use the privacy of their home to abuse their family members.

The Association of Women for Action and Research reports that 54% of women have “experienced some form of workplace sexual harassment” (AWARE). With the introduction of neoliberal economic practices, the market and the need for profit is seen as more valuable than then needs or safety of any individual worker. Working class, poor people and undocumented workers must hold on to any work opportunity they get, as they are left with no other option given that social welfare is unable to offer lasting support. The need of workers for maintaining a job and neoliberal practices converge to create spaces, which can

68% of these assaults are not reported and that 98% of rapists will never spend a day in jail or prison” (RAINN)

be taken advantage of by people in managerial positions. Sexual abuse is one of many actions that are enabled by spaces in which people’s livelihood is threatened. What follows is the victims’ compliance with and silence around sexual abuse because they cannot afford to lose their jobs. Furthermore, the perpetrator is likely to have resources that help them get away with crimes of sexual abuse, which further removes them from being held accountable. This neoliberal framework at large fractures the priority of personal safety in the workplace and gives perpetrators the necessary wiggle room to get away with sexual abuse. Ultimately it is necessary to address neoliberalism as a system that enables exploitation in the workforce, which becomes a space in which issues around sexual abuse are not adequately addressed.

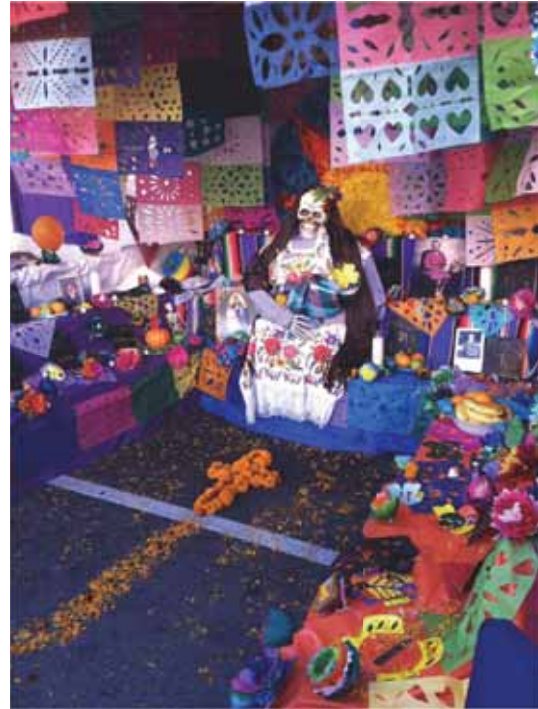
“Federal prison guards and other employees who have sex with prisoners are rarely prosecuted, and when convictions do result the punishment is often trivial”(PLN). As a third social structure, we need to dissect the framework of prisons to understand the lack of preventing and punishing sexual abuse by guards on prisoners. By law, people in prison have little to no agency; they are subject to strip searches and cavity searches. People in prison are supposed to be kept in line

by their guards, the majority of which are male, even for women’s prisons. The lack of agency makes it nearly impossible for people in prison report any sexual assault or abuse. Angela Davis writes, “prison is a space in which the threat of sexualized violence that looms in the larger society is effectively sanctioned as a routine aspect of the landscape of punishment behind the prison walls” (77-78). Davis points out that this institution provides an array of opportunities in which a perpetrator can abuse his authority and sexually abuse prisoners with a likelihood of not being held responsible. We can see that the prison directly enables sexual abuse as body searches are made part of prison protocol. I argue that as a start, it is necessary to abolish all prison practices that enable sexual abuse on people in prison, but that in the long run the abolition of prisons as a whole is the only way to fully erase the authority of guards over people in prisons.

I hope I have made clear that certain social structures, which we often assume as being supportive of human rights and social justice often do exactly the opposite. Homes are supposed to keep us safe, a job is supposed to give us economic support, and the prison is supposed to be a place in which people are given just punishment reflective of their crime. I urge us to analyze more deeply how institutions such as the home, the workplace, and the prison enable sexual abuse and remove legal consequences for perpetrators.

Our history is not for sale

This past Halloween was the first time I understood and witnessed that my beloved culture was considered available for purchase. Every store that sold Halloween costumes also had Dia de los Muertos masks or makeup to go along with this “costume.” Looking at the display of Dia de los Muertos “knickknacks,” my blood began to boil and I could not help but let out a loud and heavy sigh. I felt as though this sacred day had been hijacked for commercial purposes and the history of my people had been pushed aside and marked as insignificant. My mind went back to stories friends shared of lovingly preparing their altars, adorned with photos of loved ones, marigold flowers, and offerings for those that had passed. A story in particular stayed with me, which at the time sent chills throughout my body. My friend Laura remembered when the spirit of her grandma mischievously visited,



smoking cigarettes and rearranging things on the altar, during one eventful Dia de los Muertos. It's memories like these that remind me how deeply personal this celebration is to some. Even though I do not consider myself super religious, my soul felt crushed staring at the masks available at CVS. My soul spoke to me urging not to feel comfortable with the idea of someone so carelessly diminishing the importance of a sacred holiday. When someone decides to buy or commodify something, they do not understand they are taking a piece of a culture and reducing it to a disposable thing. Gone are the memories of loved ones and their histories—all that is left is a hollow shell of what was once a revered celebration of life. For example, in Angela Davis' "Afro Images: Politics, Fashion, and Nostalgia," she writes about the "power of visual images" and recounts how she was often reduced in people's memory to merely a hairstyle—an afro (Davis 275). The iconic image of her hairstyle has moved beyond the realm of

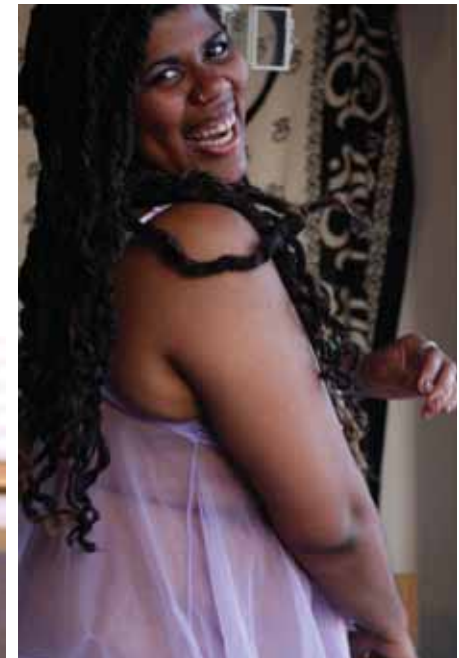


political statements and has been commodified by the fashion world or worse, lost its meaning over time. Davis is certainly more than just a hairdo and should be remembered for her achievements as an activist, author, educator, and overall remarkable woman. Davis' words strike a chord because her story is a perfect example of the way images, when commodified and replicated, lose their significance and relationship to history.

Instead of simply dressing up in costume, why not investigate (not appropriate) the culture you are attempting to be a part of? Dia de los Muertos, or any aspect of the Mexican culture, is appealing on Halloween, but should still hold relevance the morning after. It is important to understand the difference between appropriating a culture and appreciating all that it has to offer. Stay away from the former. Take a minute to read about the 43 murdered students who disappeared

from the Ayotzinapa school in Guerrero on September 26, 2014. Perhaps look at the unwavering fearlessness of 2,000 teachers who on February 24, protested unpaid salaries and reminded the Mexican government the students they had murdered would not be so easily forgotten. These teachers and union members were met with horrific police brutality but that did not stop them from organizing. Or better yet, why not turn your focus to the border town of Juárez where residents live in a constant state of fear due to the possibility of violence, or becoming a bloody statistic in the growing phenomenon of femicide. In other words, do not take bits of traditions that look interesting, and then forget about the people behind Dia de los Muertos masks. These beautiful brown people have a rich history of living, struggling, loving, and should be thought of as powerful individuals worthy of respect.





A New Kind of Centerfold



The Strong, Silent Type: Space, Masculinity and Paulie Gualteri from *The Sopranos*

Hyper-masculinity plays an integral role in how the men on the mob drama television series *The Sopranos* emotionally cope, control others around them, and outwardly display their wealth. However, in my feminist reading of the series I assert that *The Sopranos* communicates the toxicity and volatility of hyper-masculinity. Moreover, the hyper-masculine behavior of the men depicted within the television series is frequently synonymous with acts of physical and emotional violence, racism, homophobia and misogyny. This egregious behavior, which is normalized in their community, operates as a major factor in the hindrance and destruction of the lives of the mob family and those who come in contact with them. Moreover, I assert that the hyper-masculinity portrayed by the character Paulie Gualteri from *The Sopranos* deserves further analysis because he embodies the duality that exists within all of the men in the Soprano mob family. I focus my study of Paulie's performance of masculinity by analyzing the décor and functionality of his living room in *The Sopranos* episode "The Strong, Silent Type." Additionally I created an accompanying miniature reconstruction inspired by Paulie's living room, which is also infused with aspects of Paulie's personality.

Paulie is a long-time member of the Sopranos mob family and often asserts himself as a hyper-masculine elder that deserves unconditional respect from everyone both inside and outside of the mob at all times. In actuality Paulie has always held a limited position of power within the Soprano's organization. This results in Paulie regularly engaging in hyper-masculine behavior in order to compensate for the insecurities and resentment he holds towards his expendability and rank. This is explained further in this piece and in the accompanying legend. Paulie's constant anxieties about his perceived worth and status within the world explains why he invests a significant amount, both financially and emotionally, into his exterior appearance. For instance, his daily looks usually consist of a designer tracksuit, ornate gold jewelry, expensive shoes, and a compulsively neat head of hair. Despite Paulie's major investment in his exterior masculine performance of status and wealth, his living space does not invoke that same sense of implied importance. Thus I interpret the composition of Paulie's living room to be representative of the insecurities he attempts to mask when he is outside of his apartment. His living room is small, minimalist and outdated, similar to what Paulie is afraid of being perceived as. Paulie doesn't invest in the same displays of pompous significance in his apartment as he does when out in the world because his living space primarily operates as a site of isolation for him. It is obvious that Paulie's living room, a space in which most people use as a site of assembling and connecting, is completely void of genuine human connection.

In the episode "The Strong, Silent Type." Paulie rescues a very expensive portrait of his boss, Tony Soprano, which was commissioned by Tony himself. Shortly after the arrival of this portrait Tony, for various reasons, orders the art piece to be destroyed by his lackeys. Paulie is horrified at the idea that such a grand portrait of his boss could ever be discarded so he takes it back to his modest apartment and proudly hangs it above his fireplace mantle. However, not shortly after rescuing the painting, Paulie decided to have the portrait repainted to have Tony resemble an 18th century "Napoleon-like" general. Paulie's actions surrounding the painting speaks volumes to the duality of Paulie's feelings towards Tony Soprano. He admires Tony's abilities as a leader but also blames Tony for the position that Paulie holds within the organization as well as the amount of respect that has been granted to Paulie. This brings me to the conclusion that Paulie's act of possessing and altering Tony Soprano's portrait, and how this plays out in his living space, is complicated. As I previously stated, I do believe that, on some level, Paulie respects Tony Soprano. However I also feel that hanging that portrait was an attempt by Paulie to emulate the prestige and respectability of Tony Soprano, someone that Paulie is also deeply resentful of. I perceive Paulie wanting to emulate Tony Soprano's masculine display of wealth under the complicated guise of admiration. For the men within the Soprano mob family, hyper-masculinity is perceived as essential to one's personhood but it also incredibly apparent that this hyper-masculine mindset is psychologically damaging. Paulie Gualteri is representative of the duality and nuanced qualities that consist of all of the masculinities that exist within the Soprano mob family.

Legend

1. A framed picture of Paulie and his mother; the only person that has ever really loved Paulie. Paulie's fierce loyalty to his mother is another manifestation of Paulie's hyper-masculinity
2. A Catholic altar which includes: a rosary, bible, framed portrait of the Virgin Mary and prayer cards of Saint Barbra (patronage: protection from harm) and Saint Andrew Avellino (patronage: invoked against sudden death). The altar represents the constant paranoia and the superstitions Paulie hold towards his intense fear of death.
3. A plate of steak; often after killing someone Paulie treats himself to such a meal.
4. The framed portrait of Tony Soprano that Paulie saved from destruction and then altered to have Tony resemble an 18th century general. The portrait is undoubtedly the most expensive object in his living room and Paulie takes great pride in that fact. The portrait also represents the duality of Paulie's emotion towards his boss Tony Soprano.
5. Posters of the New Jersey skyline and a mug shot of a young Frank Sinatra. New Jersey operates as a space where Paulie has any sense of power. Outside of his New Jersey stomping grounds he garners little respect from those around him. Frank Sinatra represents some sort of idealized Italian-American bad boy. This poster is regularly displayed in the series.
6. A picture of Paulie accepting an award related to his fake job title as an investor in waste management. The picture is emblematic of Paulie's sham of a life.
7. A single chair covered in plastic. The chair is emblematic of Paulie's outdated aesthetic. The chair is also the only type of furniture in his living room. The single-use aesthetic of Paulie's apartment makes his isolation even more evident.





Six Seconds

Selfies. Twitter. Angry Birds. Snapchat. In the short time that smartphones have rotted the brains of our generation, there have been many technological advances that have changed, among many things, the extents of creativity. Vine is a social media video-sharing app that was created January of 2013. It's so simple that millions of people use it every day to edit and create six-second videos varying from comedy, to arts and crafts, to dancing and singing. While Vine has inspired and been a creative outlet for thousands of users, it can also be a very damaging environment for many people. Vine has become a place where outdated, extremely offensive gender and racial stereotypes have been rebirthed for a new generation.

If you scroll through the different categories of Vine, one of the most popular is Comedy, and the videos shown under the Comedy category are those which have received the most views and likes. That said, one would assume that a video shown under the Comedy category is one that is socially accepted as humorous, and has elements to it that people all like and agree with. Many of the videos that are deemed "popular" and featured under Comedy are ones that showcase various forms of racism and offensive gender stereotypes. One Vine shows a white male with a towel

upon his head, his T-shirt tied high above his waist, holding an empty Starbucks cup in his hand while fiercely taking selfies. This "comedic" video is making fun of white, middle and upper class females who enjoy Starbucks, and are therefore, "basic bitches" meaning vapid, unintelligent, and unaffected by the world around them. In another Vine, an African-American male would rather be sent to jail than have his designer Michael Jordan sneakers get dirty. One of the most popular viners is a Hispanic man who plays a character called "Juan" who works as a gardener for rich, upper class males who often times makes idiotic mistakes due to language barriers, and whose potential is only as far as his gardening tools can reach.





If a person knew nothing about society, people, or their roles in society, and they chose to view videos on Vine to learn about the world, they would learn many damaging stereotypes that have long been deemed racist, offensive, and inappropriate. They would see men playing women whose only concerns in life is getting Starbucks, twerking for men, and making themselves look attractive in order to gain a man's attention. They would see African-American men who cry over a smashed watermelon, who constantly beat their children, who should fear the police at all costs, and who will initiate gang fights over a woman or a stolen pair of designer sneakers. They will see Asian women who are bad at driving. They will see Hispanic men who only play the role of gardeners and fiery lovers. They will see young white women who seem dumb and vapid, and whose only interest is attracting men and taking the perfect selfie. They will not see real people, but the roles that society has forced them to play. Vine's audience is

composed of mainly 12- and 16-year olds, all of whom are at a very susceptible age, and when they are constantly being shown these insulting stereotypes, they will start to believe that that is okay (Rushe 2013).

These stereotypes have long been deemed as offensive and inappropriate, yet they are thriving on social media. One video can have million of "likes" and views, yet if someone opens their eyes enough to see the damage the video is doing, they are told it does not matter because it is just an app. However, history has shown that small things can have great impact, and one person's voice saying "no" can cause great change. And in a time where technology is constantly changing our fast-paced world, making us more disconnected, we need to remember that every single thing has impact, even if it is just an app, and it is up to us to say "no" against injustice, even when hundreds of voices are telling us to stop trying.



San Francisco Gentrification = Queer Genocide

On December 31, 2014 temperatures dropped below thirty degrees on the coldest morning in San Francisco since 1961, taking the life of a homeless transgender woman in the Castro District. Her name was Anastasia and she was a familiar face in the trendy gay upscale neighborhood. I remember seeing her walking up and down the street dressed in a plethora of black scarves clutching a paper coffee cup to keep her hands warm.

Anastasia died that night from hypothermia freezing to death outside on a bench in front of Peet's Coffee & Tea where she was a frequent customer. According to the Medical Examiner's office, Anastasia's dead body had been lying on that bench for hours as passersby walked up and down Market Street celebrating the New Year. This heartbreaking tragedy of Anastasia illustrates how greed and gentrification in San Francisco creates the disposal of queer bodies and communities.

Mayor Ed Lee has invited tech companies like Twitter and Airbnb to take over San Francisco with multi million-dollar tax break incentives, creating the illusion of enhancement to the economy by making jobs available to the community. These tech companies often hire transplants with starting salaries between 50,000 and 100,000 per year.



Anastasia

With the demographics changing rapidly to highly affluent tech transplants, real estate speculators have taken advantage by influencing gentrification in low-income communities, evicting tenants in rent controlled multiunit buildings through a loophole in the Ellis Act. The Ellis Act, a 1985 state law, was originally designed for landlords who were "going out of business," in which all tenants in the building must be evicted to take the units off the market to be resold (San Francisco Tenants Union 1).

In this process rent controlled units are being destroyed and resold as luxury condos by real estate developers causing rents to soar up to \$3,350 for a one bedroom apartment, creating a massive class disparity and making San Francisco a playground for the rich. This display of greed in San Francisco has displaced long time residents, folks of color, queer communities, artists, students, disabled people, and seniors out of the bay area all together as gentrification has spread like wildfire.

Trans communities of color face multiple barriers when being displaced from gentrification due to racialized economic inequity regarding access to community resources, political systems, and education. Living in a city that may be less tolerant potentially creates barriers for obtaining employment in the trans community because of blatant transphobia. With the lack of healthcare, adequate food and housing, survival becomes the first priority. This uneven distribution of wealth and resources compounded by the rejection from affluent homonormative communities leads to survival economy such as sex work. Sex work often generates a high risk for rape, robbery, physical threats, and exposure to STIs.

San Francisco has an abundance of diverse resources that are only available to residents, such as free transgender health clinics for low-income folks that are designed to fit the needs of the trans community. Transgender folks often fear filling out applications because it may reveal their assigned gender at birth, leaving them out of

government resources such as Welfare, Medicaid, temporary housing, and social security. The multiple layers of compounded rejection, systemic oppression, and gentrification are producing genocide within the queer community of San Francisco.

When I was a teenager I came out as queer and was aware that my life chances were limited, as I lived in fear of rejection and isolation. My dream had been to live an authentic meaningful life openly as myself in San Francisco. I saved up my money and rented a room in the Mission District for \$250 a month. I will never forget the feeling of freedom and compassion when I crossed the bay bridge at sixteen years old. I rose from the dead that day as my life began. I fell in love with going to queer punk shows, community art spaces, and lesbian house parties in

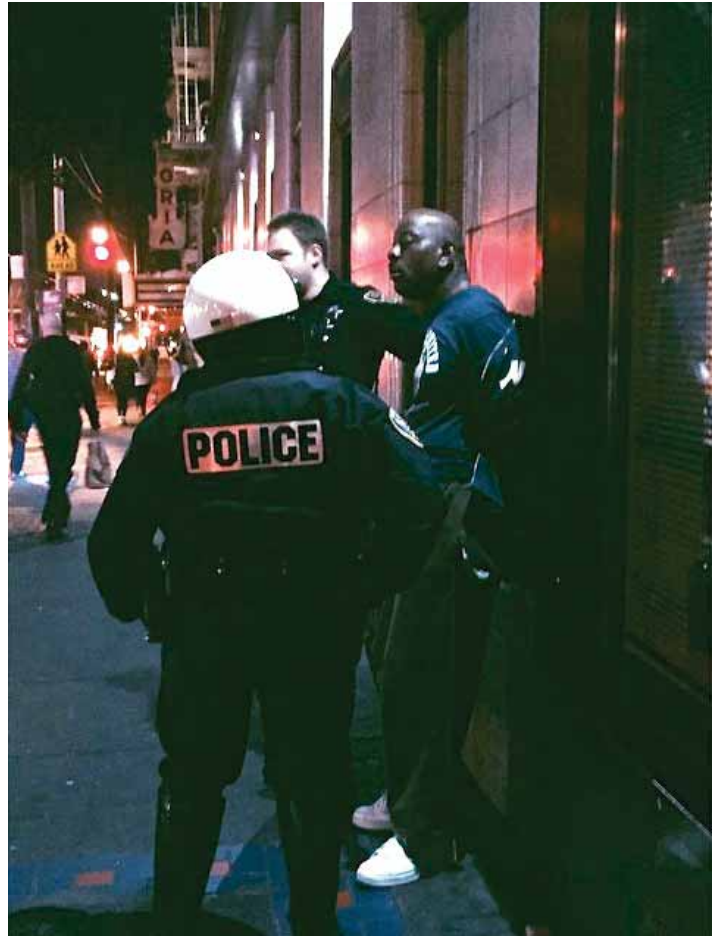
the Mission. I loved walking in the Castro seeing leather daddies, topless women, and bottomless chaps. I have fond memories of volunteering for Food Not Bombs feeding the homeless in Dolores Park, thrift store shopping, riding my BMX down Valencia Street to grab a \$3 burrito, and going to the Lexington to drink cheap beer.

Currently the Castro and Mission have been taken over by strollers, expensive yoga pants, trendy upscale restaurants, boutiques, and tech bros parading around stealing our community and culture with their greedy cash. With the median rent at \$3,350 for a one bedroom today, the opportunity of freedom and mobility is rapidly shrinking for other young queer kids, but I will never stop giving up the fight to make this dream come true for someone else.



FUCK THE POLICE, BUT WHAT'S THE ALTERNATIVE?

Months after Ferguson, activists across the country came out in opposition to police brutality and racism, specifically through the hashtag #BlackLivesMatter. The murders of black men like Trayvon Martin, Michael Brown and Eric Garner committed by cops have obtained widespread media coverage on television and social media, causing a public outcry. This has led to conversations and protests among activists, scholars, organizers and people who had never voiced their opinion on racism (specifically anti-black racism), police brutality and systemic oppression. For prison abolitionists like myself, it has been an exciting but confusing couple of months. As I marched angrily alongside protesters in Oakland the following days after Michael Brown's murder on August 9,



2014, I refused to go along with one of the more popular chants, especially after the court system failed to indict Officer Wilson: "The whole damn system is guilty as hell. Indict, convict, send the killer cop to jail." My refusal to chant this reflects my frustration with prison reform activism focused on finding justice through imprisonment. Instead of sending anyone to jail, how about we end the concept of jails and prisons once and for all? Among conversations with other fellow activists, we often end up agreeing that policing, punishment and police brutality is wrong and should end. Yet, even when both of us are passionate about this, many still turn to legislation as a "solution" they feel can change (reform) the system. As many prison abolitionists such as Angela Davis and Dean Spade have argued, the legal system is flawed and punishment institutions are inherently violent and oppressive. "So what are we supposed to do instead?" you might be thinking. Here are 5 ways to get to abolition:

Find Root Causes of Violence	Reform into Abolition!
<p>Transformative justice strictly looks for alternatives outside the legal system, asking questions like, "What various intersecting factors or circumstances (such as poverty, childhood abuse, sexism) caused the violence or harm? What do the people harmed need? How can we make sure this never happens again? What would produce less harm?" This acknowledges that survivors and perpetrators have faced harm and need community support to heal from trauma. When we find root causes, we slowly begin to end systemic oppression.</p>	<p>Anti-prison activists have to learn how to work together and not be divided. Some issues that we can work together on are: 1) decriminalization (of sex work, drugs, homelessness and eventually most crimes); 2) building non-violent intervention groups and community patrol; 3) revitalizing school and community youth programs; 4) funding mental health program; 5) healing from trauma ... the list goes on! If you are unsure your idea is abolitionist, ask yourself: Is this increasing the power of the legal system or any other oppressive system? Or as <i>Critical Resistance</i> asks, how will this affect us in 50 or 100 years?</p>

End the School-to-Prison Pipeline	Learn from those already practicing abolition
<p>If youth are the future, then it should be a priority to ensure youth are not imprisoned. Ending the pipeline means: keeping police and security officers off school campuses, practicing transformative justice in our schools, requiring ethnic studies classes and prioritizing the funding of low-income schools to assure youth have alternatives to the streets.</p>	<p>Remember that indigenous communities all over the world were/are thriving without police and prisons-the prison industrial complex is a recent phenomenon. Now, many social justice organizations, especially anti-violence activists, are repairing harm without relying on the legal system. For example, the city of Marinaleda in Spain is operating and thriving without police or prisons. Look around you, you may already be practicing abolition.</p>

Trickle Up Justice, Not Trickle Down
<p>If social justice organizations focused their efforts on the most marginalized, it would be most beneficial to us all. Trickle up justice means solving the issues of the ones facing the most violence (oftentimes, state violence). For example, if we worked on the issue of an imprisoned queer undocumented woman, we will likely solve the issues of a white lesbian citizen. But beyond identities, this is more of a framework and a process than the solution.</p>

ALL POWER ALL POWER ALL POWER ALL POWER

BULLETS, BOMBS, B...

IN SOLIDARITY WITH FERGUSON

We DEMAND Justice
world wide

It is our duty to fight for our freedom.
It is our duty to win.
We must love each other and support each other.
We have nothing to lose but our chains.
- Assata Shakur

JUSTICE FOR ALEX NIETO KILL

DIE IN AT SF STATE



THE TO
PEOPLE
POWER ALL
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THE TO
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ALL POWER ALL POWER ALL POWER

STAND OFF WITH POLICE

Never forget that justice is what love looks like in public.
- Cornel West

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PEOPLE PEOPLE PEOPLE
POWER ALL POWER ALL POWER

ED 03/21/14 BY SFPD

HANDS UP, DON'T SHOOT

Justice
STOP Racist Police
Terror in the U.S!
ANSWER Coalition • ANSWER.org

Justice & Love
FOR
knights

**BLACK & BROWN LIVES MATTER
WE WILL CONTINUE TO FIGHT
WE WILL CONTINUE TO ORGANIZE**

Your silence will not protect you.
- Audre Lorde



And the philosophy, which hold one race superior
And another inferior is finally and permanently
Discredited and abandoned
Everywhere's war, robbery, "War"

CAPITALISM

RICHER

Genocide in Iraq

In the long
history of
Islam in the
Middle East,
there were
times during
which peoples
of differing
faiths lived
in a harmony
of their own
making.

SOLIDARITY

UNITY

DIVERSITY

HOMOPHOBIA

QUIT
BREAKING
MY
HEART



And ain't I a woman? I have borne thirteen children, and seen
most all sold off to slavery, and when I cried out with my
mother's grief, none but Jesus heard me! And ain't I a
woman?

The Prison Industrial Complex (PIC) is a term we use to describe
the overlapping interests of government and industry that use
surveillance, policing, and imprisonment as solutions to economic,
social and political problems.

Stop the
US war
against
Nicaragua!

KILLS
Free
Palestine

LOVE
NEARS

(IN)EQUALITY

GLOBALIZATION IS NOT NEW
WE ARE STILL AFRAID
IN PEACE

That used the basic human rights
Are equally guaranteed to all
Without regard to race, that they had

JUSTICE

That used that day, the drive of testing peace
and citizenship, rule of international morality
and they will for a living billion to be pursued
and they will for a living billion to be pursued

The Prison Industrial
Complex
impisons more bl
than were slat
in 1850.



"Prisons do not disappear social problems,
they disappear human beings.
Homelessness, unemployment,
drug addiction, mental illness,
and illiteracy are only a few of
the problems that disappear from
public view when the human beings
contending with them are relegated
to cages."

Angela Davis
Free
ALL
Political
Prisoner's

CONTRA

WAR
ON
DRUGS

DICTION

BETTER
SPEAK

Feminist
FREE
SYRIA

WOMAN

Press play for these top empowering songs when you're in need of some self-care, a bit of happiness, and overall badass tunes to help you get through your day.

INDIA.ARIE—VIDEO

ARIE REJECTS THE TROPES OF THE AVERAGE WOMAN IN MUSIC VIDEOS AND INSTEAD DECLARES THE IMPORTANCE OF LOVING HERSELF UNCONDITIONALLY AND EMBRACING NATURAL BEAUTY.

WHITNEY HOUSTON—I'M EVERY WOMAN

THE LEGENDARY MS. HOUSTON (REST IN POWER) BRINGS DOWN THE HOUSE WITH THIS POWER ANTHEM ABOUT BEING EVERY WOMAN. IF WE HAD THE OPTION OF HAVING A SONG PLAY WHEN WE ENTERED A ROOM, THIS ONE WOULD ABSOLUTELY MAKE THE TOP OF THE LIST.

ROBYN—HANDLE ME

THIS SWEDISH ARTIST CALLS OUT A SLEEZY LOVER AND ESTABLISHES HERSELF AS A FORCE TO BE RECKONED WITH. SHE DARES HER LOVER AND THE LISTENER TO GET ONE THING CLEAR, "NO MATTER HOW YOU ACT WITH THEM, YOU CAN'T HANDLE ME."

CAROL KING—BEAUTIFUL

KING'S 1971 ALBUM "TAPESTRY" CONTINUES TO RESONATE WITH PEOPLE BECAUSE OF SONGS LIKE THIS, WHICH IS INFECTIOUS AND FILLED WITH PURE LOVE. SHE REMINDS US THAT SOMETIMES ALL IT TAKES IS STARTING THE MORNING OFF WITH A SMILE ON YOUR FACE AND LETTING YOUR INNER LIGHT SHINE ON.

LADY GAGA—SCHIEBE

SAY WHAT YOU WANT ABOUT GAGA, BUT IN THIS TRACK OF THE KILLER ALBUM "BORN THIS WAY," SHE ANNOUNCES "IF YOU'RE A STRONG FEMALE, YOU DON'T NEED PERMISSION". IT'S SAFE TO SAY SHE IS A FAN OF RELEASING THE FEMINIST KILLJOY IN ALL OF US.

KATE NASH—RAP FOR REJECTION

IN THIS SONG, NASH HAS HAD IT WITH OUR CULTURES PATRIARCHY AND SEXISM, BEGGING THE QUESTION, "ARE YOU TRYING TO TELL ME SEXISM DOESN'T EXIST? IF IT DOESN'T EXIST THEN WHAT THE FUCK IS THIS???"

ALABAMA SHAKES—HOLD ON

BRITTANY HOWARD SINGS ABOUT SOME OF HER DARKEST HOURS AND TURNS THEM INTO A LESSON ABOUT SURVIVAL. SHE INSPIRES THE LISTENER TO KEEP MOVING FORWARD AND CREATE AN ENVIRONMENT THAT ALLOWS FOR LOVING YOUR EXPERIENCE OF LIFE

OTIS REDDING—RESPECT

ORIGINALLY WRITTEN BY REDDING, AND LATER PERFORMED BY ARETHA FRANKLIN, THIS GEM WILL MAKE YOUR SOUL GET UP AND DANCE.

BEYONCE—RUN THE WORLD (GIRLS)

QUEEN BEY NEEDS NO INTRODUCTION. WITHIN THE LAST COUPLE OF YEARS SHE HAS EMBRACED HER OWN BRAND OF FEMINISM, AND I'M COMPLETELY ONBOARD.

BIKINI KILL—REBEL GIRL

KATHLEEN HANNAH, YOU ARE THE QUEEN OF MY WORLD. LET OUT YOUR INNER RIOT GRRRL WITH

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