

### Director's Letter

It is the close of the spring semester here at Bowling Green State University, which means it is the time to reflect on the accomplishments of the Women's, Gender, and Sexuality Studies Program (WGSS) during the 2018-2019 academic year.

In September, we celebrated new and newly promoted women and non-binary faculty at BGSU with our annual reception co-hosted with the Center for Women and Gender Equity. We celebrated 24 new women/non-binary faculty of all ranks. We applauded seven women/non-binary faculty who were promoted to lecturer, 10 promoted to senior lecturer, nine who achieved promotion to associate professor with tenure, and three women/non-binary faculty promoted to full professor. These numbers indicate to me that BGSU is doing

some important things to help promote this faculty. For instance, BGSU faculty member Dr. Peg Yacobucci and WGSS affiliated faculty member Dr. Lisa Hanasono received a grant from the National Science Foundation to support an ally project focused on how institutional transformation, allyship, and inclusive leadership can support the career advancement of women faculty, non-binary faculty, and faculty of color in the STEM and social and behavioral sciences.

In my role as director, I participated in the BGSU ALLIES training aimed at training faculty members to understand bias issues and to learn how to be an advocate for faculty. During the next two years, I will serve as an Allies Faculty Advocate participating in train-the-trainer sessions about effective strategies for facilitating conversations about privilege, bias, intersectionality, allyship, and bystander intervention, developing training materials, leading workshops on allyship and bystander intervention, and serving as a liaison to STEM and SBS departments. This includes many of our affiliated faculty.

In March, we enjoyed another fruitful gathering of graduate and undergraduate students as they presented their research and creative projects in our WGSS Research Symposium with the theme: Women's Health: Self-Care as Resistance. This is our major event during Women's History Month. We have highlighted these presentations and student work in the newsletter, which I know you will enjoy.

We introduced a Pizza and Feminist Pedagogy Dialogue Series, where faculty and graduate students gather to talk about issues in the classroom. In the fall, we enjoyed a discussion on what "coming out" as a feminist in the classroom means, and in what contexts and when we should be vocal about our feminist identity. During the spring, we hosted some students from the Queer Student Union who engaged in a dialogue on welcoming practices in the classroom. These events were popular and well attended.

In closing, I look forward to next year and our annual events as well as some new events. Stay tuned for more Pizza and Pedagogy sessions and our inaugural Community Art Therapy days where we will focus on art making as a way to de-stress and build community. You can follow our activities on Facebook (Women's Studies @ BGSU).



Sandra Faulkner

Sandra L. Faulkner

### STUDENT SPOTLIGHTS

#### Jo Wilson

Fourth Year, Dayton Ohio

#### What are your research interests?

I am particularly interested in LGBTQ+ safety, self-care, education, and activism in the frame of higher education institutions.



#### What projects or research are you excited to be working on now?

My capstone project! I'm hoping to study perceived safety in on- and off-campus spaces among LGBTQ+ student at the university and how they have developed these perceptions; most importantly, I want to focus on how the more negative perceptions of spaces can become better.

#### What are you most looking forward to this year?

Applying to grad school! I'm looking at higher education/student affairs programs across the country right now and hope to continue utilizing and expanding my psychology/cultural and critical studies knowledge.

#### What brought you to major in Women's, Gender and Sexuality Studies (WGSS)?

I started as a major in psychology and added my second major in WGSS after having a fantastic experience in my introductory (WS 2000) and Histories of Queer Activism (WS 3610) courses freshman year.

#### Who's a woman (a celebrity or someone you know personally) you really look up to?

Tied between my great aunt and Anita Hill.

#### A fun fact?

I am the president of the Queer/Trans Student Union (formerly Vision), our largest undergraduate LGBTQ+ organization.

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#### Women's, Gender, & Sexuality Studies Program

School of Cultural and Critical Studies

Bowling Green State University

228 Shatzel Hall, Bowling Green, OH 43403

Phone: 419-372-2796 | Fax: 419-372-0330

[wgss@bgsu.edu](mailto:wgss@bgsu.edu)

## STUDENT SPOTLIGHTS CONTINUED

### Em Sapp

Fourth Year, Berlin Heights Ohio

#### What are your research interests?

My research interests are in eco feminism and transgender issues.

#### What projects or research are you excited to be working on now?

Right now, I'm excited to be working on a paper about the deforestation of the Amazon rainforest and how that affects indigenous communities.

#### What are you most looking forward to this year?

This year I'm looking forward to learning what I can about feminism and global perspectives as I'm currently studying abroad in Amsterdam.

#### What brought you to major in Women's, Gender and Sexuality Studies (WGSS)?

I decided to major in WGSS because I wanted to make a difference in the lives of women and all marginalized genders and identities. Simultaneously, I hoped to gain knowledge about the construct of gender to further understand my own gender identity.

#### Who is a woman (a celebrity or someone you know personally) you really look up to?

A woman I look up to is Laura Jane Grace. She's part of the punk rock world and I absolutely love seeing a transwoman in that space. Her shows are intense, and everyone respects her and doesn't care that she is trans. She's been through a lot but doesn't let that stop her momentum of being in the public eye and continuing her music career. Her songs themselves are emotional and raw, and I would love to make music like her someday.

#### A fun fact?

During my stay at Amsterdam I'm living in a renovated prison! Just in time for Halloween! ♦



## FACULTY SPOTLIGHTS

During the fall semester, the program highlighted some of our affiliated faculty members on our social media pages.

### Dr. Cynthia Mahaffey

Senior Lecturer, English, General Studies  
Writing, Affiliate Faculty, Gender and  
Sexuality Studies



Dr. Cynthia Mahaffey

#### What projects or research or events are you working on now?

I am researching theological and feminist connections between the 19th century Oxford movement in Christianity and the American spiritualist movement.

#### What are you looking forward to this year?

Being a reader for the seventh year in Silent Witness Project at Lourdes College to honor the victims of domestic violence and their families, as part of the northwest Ohio Chapter of the Silent Witness project.

Also, teaching 100 students a semester to write successfully in their academic classes and to create resumes and electronic portfolios for the world of work.

#### What brought you to join WGSS?

Eight or nine years ago I was asked to teach what was then WS2000, Introduction to Women's Studies.

#### A fun fact?

I am in my 31st year of college teaching. I have at least 14 colorful tattoos. I am the proud lesbian mother of a 29-year-old son. I play guitar, ukulele and djembe, and sing.

### R.G. Cravens

Department of Political Science  
Cookeville, TN

#### What are your research interests?

I study LGBTQ political behavior and public policy at the intersection of LGBTQ identity and state/local governance.

#### What projects or research are you excited to be working on now?

I am excited to be working on both research and service projects which impact WGSS students. I'm excited to join the Falcon Flock as a social justice mentor and I am the new advisor to the Beta Omicron Chapter of Delta Lambda Phi. I recently won two awards from the American Political Science Association for my research on LGBT political behavior and I am currently working to shed light on ideological conservatism among LGBT people.

#### What are you most looking forward to this year?

I am most looking forward to teaching my course on Sexuality & Politics in the spring.

#### What brought you to WGSS?

I created a new course at BGSU on Sexuality & Politics and have since gotten it approved for the sexuality studies minor.

#### Who is a woman you really look up to?

Ruth Bader Ginsburg (RBG) gives me LIFE.

#### A fun fact?

Before teaching political science, I was a martial arts instructor for three years.

### Ellen W. Gorsevski

Media & Communication/citizen of the world  
Originally from Virginia

#### What are your research interests?

Peacebuilding and social/environmental justice communication; media criticism; rhetorical criticism

#### What projects or research are you excited to be working on now?

A team study of Nelson Mandela's 1960's rhetoric, his speech address 'Before the Dock'—before he was condemned to spend 27 years in prison at Robben Island. Also, Shirley Chisholm and Patsy Mink: ah-maze-ing women!

#### What are you most looking forward to this year?

Surviving the... academic year; the current political climate; being a middle-aged woman and mom to special needs kids (hello being tired!); praying and working for local to world peace and justice.

#### What brought you to WGSS?

WGSS has always been part of my research passions, so this is my 12th year being a part of and supporting WGSS.

#### Who is a woman you really look up to?

Runs the gamut from Malala Yusefzai to Dr. Blaisey Ford to U.S. Congresswoman Barbara Lee to all working moms.

#### A fun fact?

I love living out in the sticks in an ancient, crumbling farmhouse, where crickets and birds chirp, my horse roams, and 'dawg' and kitties frolic.

### Jolie Sheffer

English and American Culture Studies; also Director of the Institute for the Study of Culture and Society



#### What are your research interests?

American literature and popular culture since the Civil War, comparative race and ethnicity, intersectionality, and literary theory and cultural studies.

#### What projects or research are you excited to be working on now?

I just finished a book on Japanese American novelist Karen Tei Yamashita. I'm currently co-editing a special issue of a journal, focused on contemporary ethnic American historical fiction and working on a new book, *Against Progress: Visions of the Sixties in the Obama and Trump Eras*.

#### What are you most looking forward to this year?

Working with units across campus to bring several phenomenal and inspiring women to campus in conjunction with ICS, including Antionette Carroll, Founder and CEO of the Creative Reaction Lab, which helps communities design and implement more equitable futures and the Women of Color Leadership Summit, featuring Kaelyn Rich, Sekile Nzinga-Johnson, and Judy Marquez Kiyama.

#### What brought you to WGSS?

My first book focused on minority women writers in the early 20th century who collectively, though not as a unified group, set the terms for modern multiculturalism. I have continually found myself drawn to texts by or about complicated, contradictory, fascinating women.

#### Who is a woman you really look up to?

I think Tammy Duckworth is an astonishing public figure. She impresses the hell out of me. She gives me hope for new forms of (and faces in) our political process.



### Sidra Lawrence

Associate Professor, Ethnomusicology  
Originally from Texas

#### What are your research interests?

My appointment at BGSU is as a specialist in African and African Diasporic music. My work critiques the systems of power that generate inequalities in musical experiences and musical scholarship. The focus of much of my research has been on women's musical practices in Africa—and, more recently has been increasingly expanding towards explorations of gender in Africa and the United States as viewed through the emergent field

of sound studies. I utilize an intersectional approach to address the ways that race, gender, and sexuality shape meanings in music and sound worlds. As an ethnomusicologist, I have concentrated on the ethnographic aspects of this work, conducting research based on feminist ethnographic traditions that emphasize and prioritize informal conversations, daily interactions, and every day performativities. I bring an ethnomusicological analysis to these experiences by highlighting music and sound as powerful ways for people living under oppressive conditions to effectively generate resistance, to produce knowledge about themselves, and to create meaning in their lives. Rather than separate music from lived experience, I write about music and sound as integrated within everyday life as a crucial part of political engagement.

#### What projects or research are you excited to be working on now?

One current project that I'm very excited about is examining how sound plays a role in generating and maintaining intimate and shared space among women in West Africa. I look at several case studies from the perspective of how sound and sensory experience is crucial to establishing and maintaining bonds, coalition building, and performing love and intimacy. Put together, the case studies reflect a culturally located politics of the erotic between women. I think this is important primarily because often there is an emphasis both in scholarship and in public discourse about the politics of women's relationships to men, rather than women's relationship to each other. By thinking about how women use sound and the sensory to order their engagements, we have new insight into women's ways of loving, knowing, and nurturing each other.

#### What brought you to WGSS?

I came to feminist studies early on in my academic career. Even though my academic home is music, all of my work is rooted in feminist commitments. Early on, women's, gender, and sexuality studies provided me with the language and analytical tools to think through my experiences and observations of the world that I didn't yet know how to articulate around. As I moved forward in my career, I became increasingly committed to studying aspects of culture that I saw as absent in the majority of ethnomusicological work. There is often a tendency to focus on dominant narratives in ethnomusicology, and gender studies guided me through the process of how to create spaces for stories that were not often told. It is women's, gender, and sexuality studies as a community that rejuvenates me intellectually, and where I find solidarity and inspiration. WGSS is a community where

## FACULTY SPOTLIGHTS CONTINUED

difference is honored, and you can be simultaneously challenged and nurtured. There are so many battlefronts that we fight upon, but WGSS scholars and practitioners remind us that we are not fighting alone, and that is a tremendous thing.

### Who is a woman you really look up to?

I look up to so many women, it's so hard to choose one example! Someone who I have always admired, and have been thinking much about lately is Prof. Anita Hill. Her capacity to speak truth to power under duress is a model of courage that I find incredibly inspirational. The politics of speaking are so complex, but she reminds me that I too can speak even when I am afraid, and that my vulnerability is not weakness, it is strength. Some of her recent statements have helped me to focus on the myriad ways that we have to accomplish justice work, and not to despair in the face of injustice.

## Lisa Hanasono

Associate Professor, School of Media and Communication

### What are your research interests?

As a communication scholar, I am interested in issues related to discrimination and coping. Specifically, I examine how people engage in



communication to (1) stop discrimination, (2) shatter stigmas, and (3) seek and receive social support.

### What projects or research are you excited to be working on now?

I'm thrilled to be working on three exciting research projects.

1. As a Fall 2018 ICS Fellow, I am completing several projects that aim to break the silence surrounding pregnancy loss. Folks can check out

my TEDx Talk at [https://www.ted.com/talks/lisa\\_hanasono\\_the\\_m\\_word\\_shattering\\_the\\_silence\\_on\\_miscarriage](https://www.ted.com/talks/lisa_hanasono_the_m_word_shattering_the_silence_on_miscarriage).

2. Second, I am leading an incredible team of graduate and undergraduate students on a series of social scientific studies on anti-hate bystander intervention. We presented one of our projects at the 2018 National Communication Association's convention in Salt Lake City.

3. Third, I am a Co-PI on a nearly \$1 million dollar grant funded by the National Science Foundation (NSF) that focuses on how institutional transformation, ally-ship, and inclusive leadership can support the career advancement of women faculty, nonbinary faculty, and faculty of color. For more information about the project and the grant team, visit <https://www.bgsu.edu/news/2018/09/bgsu-receives-nearly-1-million-nsf-grant-for-faculty.html>.

### What brought you to WGSS?

I am grateful for the outstanding leadership of WGSS Director Sandra Faulkner who played a key role in welcoming me into the WGSS network.

### Who is a woman you really look up to?

My mother, Elinor Hanasono. ♦

## NEW AND NEWLY PROMOTED WOMEN AND NON-BINARY FACULTY RECEPTION

September 13, 2018

We honored new and newly promoted women and non-binary faculty with a reception. This included 24 newly promoted faculty and 31 new faculty.

**Congratulations everyone!**



Jolie Sheffer (from left), Abigail Cloud, Vicki Krane and Ellen Broido celebrate women and non-binary faculty promotions



Graduate College Dean Margaret Booth and Dr. Sandra Faulkner

# WGSS Art and Research Symposium

March 29, 2019

Here are some highlights from the WGSS Annual Art and Research Symposium:

## Queer and Trans\* Inclusive Yoga Workshop, facilitated by Ari Henry

Why offer Queer and Trans\* Yoga? What can community yoga classes do to become more welcoming to members of LGBTQ communities? What are some of the challenges that Queer and Trans\* people face when entering a yoga space? In this talk, Ari Henry described his experience of learning yoga—and eventually teaching and organizing community classes—as a queer non-binary trans\* person who struggled to feel comfortable in mainstream North American yoga studios and gyms.

Henry is a San Diego-based educator with advanced degrees in literature and cultural studies. He completed a 200-hour yoga teacher training and certification with Sukha Mukha Yoga in Sydney, Australia. He is the co-founder of the community-based yoga project “Queer and Trans\* Yoga Sydney,” which offered weekly “pay what you want” classes to members of Sydney’s LGBTQ communities from 2012-2015. All proceeds were donated to Australian Aboriginal LGBTQ youth organizations. He also co-founded Radial Wear, a small San Diego start-up that makes comfortable, organic yoga shorts for people of all genders and donates a percentage of profits.

During the workshop, he described his personal story and the process of organizing the successful “Queer and Trans\* Yoga Sydney” program as a possible template for local classes. He also outlined existing Queer and Trans\* programs at other locations in the U.S. and discussed how accessibility and outreach related to disability and communities of color are inseparably intertwined with Queer and Trans\*-welcoming yoga.

Together the group brainstormed a “wish list” of things that would ideally be included in a community-based Queer and Trans\* friendly yoga class in Bowling Green. Some online resources were provided to allow individuals to practice yoga at home and also to read and reach out to broader communities online and beyond. During the conclusion, an open, voluntary Q&A provided discussion and the ability to model variations of useful common poses and techniques for some yoga students.



Ari Henry discussed Queer and Trans\* Inclusive Yoga

Henry was generous enough to provide some additional resources for those interested. Websites referred to (plus some online resources—there are more and more every day, these are just a starting-place):

### Transgender-inclusive yoga

1. <http://www.thecentersd.org/programs/transgender-services/project-trans-brochure-2014.pdf> [San Diego resources]
2. <https://yogainternational.com/article/view/gender-justice-in-yoga-spaces>
3. <http://www.masstpc.org/media-center/transgender-101/>
4. [http://www.huffingtonpost.com/nicholas-m-teich/transgender-101-15-things\\_b\\_1432572.html](http://www.huffingtonpost.com/nicholas-m-teich/transgender-101-15-things_b_1432572.html)
5. <http://www.transhealthcoordinators.org/transgender-resources--clinical.html>
6. <https://transthetics.com/yoga-tips-for-trans-men/>
7. <http://www.decolonizingyoga.com/trans-queer-yoga/>
8. <http://queerfatfemme.com/2010/03/10/the-queer-fat-femme-guide-to-beginning-a-yoga-practice/>
9. <https://www.sparkleasyouare.com/> (queer and trans\*-welcoming online yoga classes!)
10. <https://www.yogajournal.com/lifestyle/good-karma-jacoby-ballard-creating-safe-spaces-transgender-community>
11. <https://www.yogaunbound.org/> (queer and trans\* teacher trainings with scholarships and emphasis on POC!) ♦

## Art Therapy as Self-Care Workshop, facilitated by Tessa Hayes

Self-care has increasingly become another tool used to promote capitalism, neo-liberal ideology, and internalized oppression, said Tessa Hayes. Marketing tactics continue to target bodies as something in need of improvement, not good enough as-is.

Self-care can feel inaccessible at times, especially when framed as something extravagant

and time-consuming. When we neglect our own need to feel cared about, connected, and listened to, the system is winning, she explained.

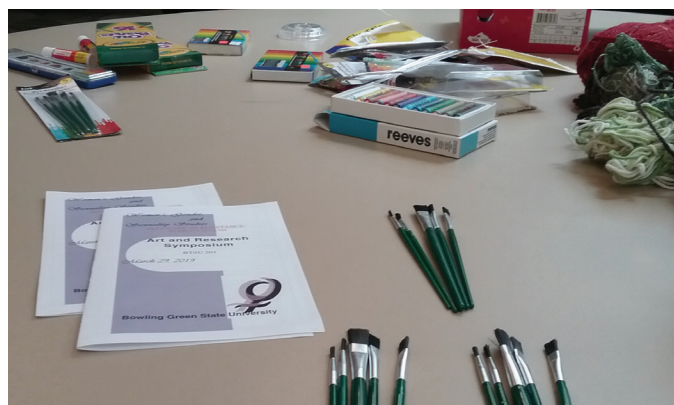
Hayes is a clinical art therapist who provides treatment to those struggling with mental health issues and life stressors intensified by the negative impact of substance abuse. As someone who is passionate about using art to address individual, interpersonal, and social justice issues, such as intergenerational and collective trauma and

marginalization, Hayes utilizes a strengths-based, context-relevant perspective, taking special consideration for the interplay between the individual and their larger systems. She considers art as activism and her role as an art therapist to be closely committed to social justice through community activism in the public sphere.

She believes when people notice and respond to resistance that may arise when they are pulled toward meeting their needs they can begin to dismantle internalized oppression, listening and honoring truths, and working toward individual and collective empowerment and healing.

In this workshop, participants were given the opportunity to engage in the creative process to explore art-making as a tool for embodied experience of self-expression, self-regulation, and healing. By increasing self-awareness, the individual becomes their own expert in being able to define and work to meet their own self-care wants and needs.

“When we are able to name what we need, we disrupt patterns of allowing others to define us,” Hayes said. “Doing this hard work in a supportive community space fosters conversations that facilitate connection crucial in continuing the work needed to bring about collective change.” ♦



Tessa Hayes introduces art therapy tools for workshop participants

# WGSS Art and Essay Contest Winners

The program held its annual student Art and Essay contest with the 2019 Women's History Month theme, *Women's Health: Self-Care as Resistance*. Students submitted essays and art that reflected on the theme.

## Graduate First Place Art | *Neurosis Series*

**Alyssa Johnson**

### What was the impetus for your work?

In my studio practice, I aim to selectively reveal what is concealed. During the time that this work was made, I was struggling with chronic pain and my goal was to reveal the invisible trauma my body was experiencing.

### How does your work speak to feminist issues?

In light of health care professionals dismissing my pain, I began to do quite a bit of casual research about how common this occurrence is for females (and women-identifying people). <https://www.bitchmedia.org/article/popaganda-women-and-pain> This podcast specifically revealed to me the patterns of women being mistreated/misdiagnosed by health care professionals. I began to collect stories beyond this podcast of women who had been dismissed as untrustworthy translators of their own bodily symptoms and experiences.

To see more of Alyssa's work: [www.ajstudioart.com](http://www.ajstudioart.com);  
On Instagram @a.j\_studio

We asked the winners of the Art and Essay Contest to answer a few questions about their pieces. Here are their answers.



**Alyssa Johnson 1, 2 & 3**

## Graduate Second Place Art | *Society*

**Adwowa Atta Panyin Osei**

### What was the impetus for your work?

The feeling of being constrained in one way or the other.

### How does your work speak to feminist issues?

The force for my work was the absorption and endurance of that many, many women go through just to fit into the society; yet they feel constrained in many different ways trying to maintain these personalities. I use sponge to represent these women and the cage-like structure to show the freedom they have yet they feel constrained. I believe the sponge to be one material that absorbs any fluid it comes into contact with and holds the fluid in really well until it is squeezed.

### What would you like to highlight about your work?

How common this issue is among women both old and young. And how easily information is stored as soon as our eyes or ears sees or hears (irrespective of how good or bad).



**Award-winning necklace**



**Adwowa Atta Panyin Osei accepts award from Nicole Cordier**

## Graduate Third Place Art | *Claustrophobia*

**Jennifer Marcson**



**Jennifer Marcson receives certificate from Nicole Cordier**



**Claustrophobia earns award**

## Graduate First Place Essay | *Constructing the Gendered Risk of Illness in Lyrica Ads for Fibromyalgia: Fear of Isolation*

**Tabby Violet**



In late 2006 my doctor prescribed me Lyrica: a drug that was about to get approved (on label) for Fibromyalgia. She couldn't answer any of my questions about it and told me to "try it out" for a few months. After my own research on the medication I decided that the side effects (and high likelihood of interaction with existing medication) made it a poor option for me, so I didn't fill the prescription and promptly stopped thinking about it.

Years later, in 2012, I started seeing ads for Lyrica everywhere. Initially, I thought, "Oh hey, that's that one thing I had a prescription for. Glad that made it to the market." Why was I glad? I was glad because Fibromyalgia has a bad name. People are told their pain isn't real, even sometimes by doctors. As far as I was concerned, a medication, and a recognition of the reality that the pain I, and many people like me, experience is real was a net positive.

As the commercials kept coming (over 90,000 airings in just under six years, according to iSpotTV, an industry website that tracks data on broadcast advertising), my uncritical positivity turned to annoyance and then to curiosity. The catchy tune that early Lyrica commercials used was stuck in my head while I was trying to write. Sheet music for the song came up when you googled it. Why was this thing everywhere?

## WGSS ART AND ESSAY CONTEST WINNERS CONTINUED

While at first glance these ads seem like innocuous accounts of women's lives to promote a medication, when closely analyzed, they reveal a web of problems with gender imperatives, the American construction of normalcy, and coercive marketing through guilt. These commercials pose questions for feminists and disability rights scholars and activists because they use constructed narratives of femininity and able-bodiedness to attempt to control choice

### Graduate First Place Essay *from boys to men* Bernadette Bowen

OLD WAR TALES

we  
traded  
our stories of addiction and abuse  
like  
Pokemon cards;  
fondly,  
comparing their worth to us  
and strength of attack.  
"that one  
He  
was  
Always  
my favorite"  
"that one,  
he trained Me  
the most."

Most of the pieces in this chapbook were created two years ago when I had the pleasure of knowing a very special someone. The time I spent digging around in the brain of this reclusive weirdo was the impetus for this chapbook. We have since lost touch, but he was (and I hope still is) a writer himself, and his narrative writing style inspired me to look back and peep my own life in a way I never had before.



Bernadette Bowen

one version of the complexities of contemporary female/woman life. I consider an enactment

This chapbook was my attempt to express vulnerable, somewhat taboo, and unspoken experiences I had as a cis-woman throughout my 20s. Therefore, my work speaks to feminist issues because it provides explicit narrative voice of

of this voice as crucial because typically representations of sexual harassment, abuse, and assault are represented only at a statistical distance. Furthermore, survivors of verbal, emotional, physical, and sexual abuse (if they are represented at all) are still represented as broken or used objects, perpetuating a culture of multifold objectification and dehumanization that does not accurately depict all survivors. This is only further complicated within what I would argue is a worldwide culture, which has yet to set a stage for our justice (socio-politically or legally). What I would like to highlight about my work (other than all of the above) is a channeling of Tarana Burke: #MeToo declares sexual violence sufferers aren't alone and shouldn't be ashamed, despite the seemingly insurmountable amount of socially normalized and institutionalized gaslighting, victim shaming, and victim blaming.

### Graduate Second Place Essay *On the Run* Brandie Bohney

"I just couldn't run my way out of this problem. This time, I needed more than my shoes and the pavement could offer. While my father's running kept him from needing medication all those years ago, my running now proved to me that I needed it." -excerpt

Originally, I wrote this piece for a creative nonfiction course as I completed my MA in English. I have been toying with it for several years, though, because I think it speaks to women's tendency to try to solve even difficult emotional distress without seeking outside help or expertise, and I hope that my story will encourage others who notice a difference in their emotional wellbeing to seek out appropriate help.

I like to think my work speaks to feminist issues because it pushes back against the stereotype that women must sacrifice themselves for the sake of their families. Perhaps particularly for mothers, the need to appear to others as though everything is all right and to shoulder the emotional burdens of the whole family is extraordinary and overwhelms our own expectations of taking care of ourselves. Self-care is a form of both strength and family care, though: if Mama ain't happy, ain't nobody happy. My work is about recognizing one's own needs and limitations. Although my narrative explains how I practiced strong mental health through exercise, it also indicates that when proven practices cease to work, it's important to seek out new practices that will work.

### Graduate Third Place Essay *Toward a Rhetoric of Body as Space* Kelly Moreland

#### What was the impetus for your work?

I am really interested in spatial rhetoric and even



Kelly Moreland

and introduce a new framework that truly encompasses all three theories.

#### How does your work speak to feminist issues?

My argument is rooted in intersectional feminist epistemology. The framework I introduce, body-as-space, provides an ethical lens through which to read bodies. I argue that because bodies are rhetorical—they make meaning, when reading (women's) bodies we must account for their 1) historical-cultural embodiment (how bodies are shaped by history and culture), 2) rhetorical embodiment (how bodies affect and influence communication), and 3) physical embodiment (materiality).

#### What would you like to highlight about your work?

I guess just my argument, that how we assign meaning to people's—and especially women's—bodies matters. By framing the body as a space, we can practice intersectional feminism by ethically considering/critiquing the body's role in rhetorical situations.

#### Article Abstract:

This article introduces a rhetoric of body as space that exemplifies historical-cultural embodiment, rhetorical embodiment, and physical embodiment as points of analysis. To illustrate the theory the author constructs Precious, the protagonist of Sapphire's novel *Push*, as a rhetorical space, employing Roxanne Mountford's notion of rhetorical space as a springboard. Bringing in additional theories of embodiment, disability, and trauma, the article proposes that the rhetorical space of Precious' body affects her (in)ability to achieve self-acceptance by the story's end. The example application suggests that a theory of body as space allows for further exploration into embodied rhetoric as feminist rhetorical practice.

**Undergraduate First Place Art**  
***Feminine Entanglements***

**Kathryn Clapsaddle**

A chatelaine that contains objects stereotypically found in a woman's purse. Attachments include a compact, a bobby pin holder, perfume, nail clipper and file, lipstick holder, and sewing kit. The attachment's chains wrap around the body, showing how these feminine expectations can be restricting. However, this accessory can also be helpful if a woman chooses to embrace these activities, then the chatelaine will hold any object a woman may need.



**Undergraduate First Place Essay**  
***"Ways of Queering"***

**Jo Wilson**

"Take pen to the page, it won't call you sir. If you're lucky enough, it may even support they. There is a small rejoice with writing when queer; paper will listen to you as a human, not an anomaly, Not an outsider—a voice, a person worth hearing"

I was largely inspired by work that Dr. Sandra Faulkner currently does about identity expression through creative expression, in addition to some of my work with this in a previous course I took with her. Additionally, I have multiple colleagues in the English and Creative Writing departments at BGSU who have not only pushed me to try my hand at my own creative works and to creatively express my identity (big thanks to my best friend Allie Pavy for proofreading/workshopping my poems before submission!). Lastly, I have been encouraged by my previous and current therapists to utilize the therapeutic effects of creative expression, but also the ways it can help us further investigate our identity(-ies).

I feel my work speaks particularly to my unique experience as a queer, nonbinary person, but also to the constantly fluctuating feminist issue of mental health. I highlight both healthy, communal, and uplifting coping mechanisms as well as more destructive, harmful, and isolating ones. I cannot speak for every queer experience, every nonbinary experience, or even every experience with mental health issues: I simply provide a creative outline to my intersecting experiences with these identities and more.

**Undergraduate Second Place Art**  
***Black Feminism Activism Pins***

**Cessna Grace Manalili**

**What was the impetus for your work?**

It was for my Woman of Color class final. I wanted to create art in the form of wearable design that could educate and seek activism at the same time.



**How does your work speak to feminist issues?**

They are Black Feminist Activism pins.

**What would you like to highlight about your work?**

They are visual representations of the inclusiveness of Black Feminism, and how through it, any woman can find her voice (or roar) to stand up for what she believes in, and her rights.

**Nicole Cardier presents certificate to Cessna Manalili**



**Jo Wilson (right) accepts award from Nicole Cardier**

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Since Women's Studies was introduced in 1978, the program has evolved to become the Women's, Gender and Sexuality Studies program at BGSU. Today's program provides the same thoughtful, interdisciplinary studies as the original curriculum and continues to make a difference in the lives of our students. By making a gift to the Women's, Gender and Sexuality Studies program at BGSU, you can provide opportunities to current and future students.

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