

## Note from the Editor

I am so pleased to introduce volume nine of *Dissenting Voices*, a student engineered e-Journal collaboratively designed, authored, and published by undergraduate Women and Gender Studies majors as an extension of their Women and Gender Studies Senior Seminar at SUNY Brockport.

*Dissenting Voices* grows out of a course learning structure where Women and Gender Studies students reflect upon their undergraduate experience in the discipline, and through engagement, activism, and synthesis of acquired knowledge, establish a theoretical foundation to inform future feminist practices. Course readings comprise students' discipline-specific interests, enabling an intellectual forum in which students dialogue on a women and gender focused topic. This work culminates in a meaningful capstone project grounded in contemporary and emerging feminist scholarship.

*Dissenting Voices* volume nine was completed during the very challenging context of a global pandemic. The authors and the student and faculty reviewers worked as a collective, supporting each other and working where and how they could to achieve this volume. Volume nine showcases six authors who tackle a wide range of topics salient to Women and Gender Studies, all with a particular focus on representation and its material consequences. In the "Opening Voices" section, two essays introduce the volume, both looking at intersecting oppressions and their relation to gender-based human rights. Essay one looks at ways that houselessness has caused a barrier to representing needs of menstruating populations. Essay two uses feminist theory most often applied to rights for women to look at how Black men's bodies are similarly objectified and done violence to in U.S. society. "More Voices" centers the volume where two authors scrutinize relationships between popular culture and prejudice. Essay three looks at both harmful and positive representations of bisexuality in media and culture. Essay four considers how music videos impact women's perceptions of themselves and their bodies. In "Closing Voices," two essays bookend the volume. Authors in this section address the harmful and ahistorical use of the "Black Mammy" caricature in U.S. popular culture and the complications and sometimes erasing representations of transgender bodies in Spanish cinema.

Collaborative. Radical. Questioning. Creative. The writers here are committed to the causes of greater equity across lines of gender, race, class, and nationality. They write to understand the world we are in and to imagine other worlds with greater possibilities for freedom. Two students, Grace Cunningham and Selena Robledo, due to the limitations and pressures of a semester upended and survived amidst a pandemic, did not complete essays in time for publication. They did, however, contribute to the thinking and creativity in each of those included here. Students worked together in person and virtually on peer review and peer support. Spring 2020 was a complicated, heartbreaking, and deeply challenging semester for multiple reasons at SUNY Brockport. This community of scholars are one I could not be more proud to have worked with through it.

The journal cover portrays the balance of strangeness, struggle, community, and joy that our Senior Seminar experienced. On it we are in our Zoom “boxes,” each holding an object meaningful to us and our work, dressed in rainbow colors including Black and Brown. As we continue to navigate life with COVID-19, an upcoming presidential election that carries great weight for many, and a nation in the middle of a major racial justice movement, we hope that these voices will bring hope and add tools as we work to build the world in which we want to live.

I would also like to thank Dr. Barb LeSavoy, who founded this interdisciplinary student journal and whose sabbatical semester gave me the gift of being more deeply involved in this volume.

The journal *Dissenting Voices*, as named and populated by its 2012 student founders, came from the brilliant and imaginative mind of Dr. LeSavoy. This dream and imaginative possibility are carried forward by the Senior Seminar class of 2020.

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