

isecrets

&

DIRTY FANTASIES!

**IDENTITY,
ART, & PROTEST
IN THE CONTEXT OF U.S.**

A SPICY & SENTIMENTAL SENIOR THESIS BY ALEJANDRA NOYOLA

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DEDICATED TO everyone I've ever
LOVED

PLEASE BE safe, BABY

FROM THE PERSPECTIVE OF AN IMMIGRANT FROM
THE PERSPECTIVE OF A QUEER WOMXN FROM
THE PERSPECTIVE OF A LATINX FROM THE
PERSPECTIVE OF A MEXICAN FROM THE
PERSPECTIVE OF SOMEBODY'S DAUGHTER FROM
FROM THE PERSPECTIVE OF A SLUT FROM THE
PERSPECTIVE OF ANXIETY AND DEPRESSION
FROM THE PERSPECTIVE OF A COLLEGE
STUDENT FROM THE PERSPECTIVE OF A HUSTLER
FROM THE PERSPECTIVE OF A WANNABE ARTIST
FROM THE PERSPECTIVE OF A DOMINATRIX FROM
THE PERSPECTIVE OF DEFEAT FROM THE
PERSPECTIVE OF TODAY FROM THE
PERSPECTIVE OF DESPAIR THE PERSPECTIVE OF
HOPE FROM THE FROM THE PERSPECTIVE OF
LOVE FROM THE PERSPECTIVE OF WANTING
BETTER FROM THE PERSPECTIVE OF ANTI-LABOR
FROM THE PERSPECTIVE OF EMPOWERMENT
FROM THE PERSPECTIVE OF RESISTANCE FROM
THE PERSPECTIVE OF A GLOBAL PANDEMIC
FROM THE PERSPECTIVE OF SELF ISOLATION
FROM THE PERSPECTIVE OF SELF DECLARED
PROTEST

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IF YOU ARE READING THIS PLEASE KNOW THAT I LOVE YOU FIRST AND FOREMOST. I WANT YOU TO BE HAPPY AND SAFE. I HOPE YOU KNOW YOU ARE AN IMPORTANT PART OF THIS WORLD. THINGS WOULD NOT BE THE SAME WITHOUT YOU HERE. I WANT YOU TO LOVE YOU I HOPE YOU DO BECAUSE I DO TOO. PLEASE BE SAFE OUT THERE. THINGS ARE CHANGING. KNOW YOUR RIGHTS, BABY. I WANT YOU TO LOOK UP ALL YOUR RIGHTS AND WRITE THEM DOWN AND REMEMBER THEM, BABY.. I WILL SUPPORT YOU EVERY TIME YOU STAND UP FOR YOURSELF. YOU ARE SO POWERFUL AND YOU DON'T EVEN KNOW IT! ALL THAT YOU DO MAKES AN IMPACT AND ALL THAT YOU ARE IS EXACTLY WHAT WE NEED. MAYBE IF YOU COULD LOOK WITHIN YOURSELF AND FIND THE COMPASSIONATE SOFT SIDE OF YOURSELF YOU WILL SEE ALL THE THINGS YOU CARE ABOUT THEY ARE IMPORTANT TO YOU. YOU ARE IMPORTANT TO ME THAT'S WHY I'M SHOWING YOU THIS. I HAVE BUILT UP SOMUCH ANXIETY AND SADNESS ABOUT THE STATE OF THE WORLD DIDN'T KNOW WHERE ELSE TO TURN OR WHAT TO DO WHERE TO GO. SO INSTEAD I MADE ART AND I DID UP ALL THOSE TERRIBLE SENSATIONS IN MY CHEST AND I FORCED THEM INTO PRETTY WAY SOFT TALKING ABOUT FUCKED UP THINGS HAPPENING TODAY AS WE SPEAK AS YOU ARE READING THIS ALL THE TERRIBLE THINGS THAT YOU KNOW ARE HAPPENING BUT HADN'T THOUGHT ABOUT TOO MUCH LATELY, THEY ARE ALL HAPPENING AT ONCE LAYING DOWN THE THREADS FOR OUR PIECE OF HISTORY. I HOPE SOMEONE WILL CARE ABOUT ALL THE BABIES IN CAGES BEING TORN FROM THEIR MOTHERS POSSIBLY FOREVER WITH NO GUARANTEE TO A LIFE WITH RIGHTS. I HOPE SOMEONE WITH INFLUENCE WILL THINK ABOUT ALL THOSE PRISONERS FORCED TO LIVE IN UNACCEPTABLE CONDITIONS DESPITE A GLOBAL OUTBREAK. I HOPE SOMEONE ERIC THINKS I'M HOT ONE DAY SO I CAN TRICK THEM INTO CARING ABOUT THE ENVIRONMENT AND GIVE ALL THEIR MONEY TO CONSERVATION ORGANIZATIONS. I HOPE THAT YOU WILL CARE SOMUCH AND UNDERSTAND WHAT IT'S LIKE TO BE A HUMAN AND CARE FOR SOMEONE ELSE'S LIFE FOR ABSOLUTELY NO REASON OTHER THAN THEY HAVE FEELINGS AND DREAMS JUST LIKE YOU. BABY I HOPE YOU ARE SAFE I'M SORRY TO POUR ALL OF THIS OUT ON YOU BUT I CAN'T HELP BUT THINK THAT IT'S ALL HAPPENING SO FAST AND IT'S ALL HAPPENING NOW. BE SAFE OUT THERE THE WORLD CAN BE A SCARY PLACE BUT NEVER LET IT TRICK YOU INTO LETTING ANYONE TAKE ADVANTAGE OF YOU.

ALWAYS SPEAK UP BECAUSE IT DOES MATTER SOMEONE WILL CARE IF YOU USE THE RIGHT WORDS AND THE RIGHT TONE. IT ALL GOES BACK TO HUMAN CONNECTION, BABY I THINK EVERYONE HAS FORGOTTEN WHAT IT MEANS TO EMPATHIZE, BOND, LOVE LOVE LOVE LOVE, FEEL, CARE. THE ONLY REASON I TELL YOU THIS IS BECAUSE I THINK YOU DO CARE AND THAT'S WHY I'M SHOWING YOU THIS I DON'T SHOW IT TO JUST ANYONE. I DON'T MIND IF YOU TELL OTHERS I ACTUALLY WOULD ENJOY THAT. YOU ARE ABOUT TO READ SOME OF MY SECRETS I NEED TO SHOW YOU WHERE ALL THE RAGE IN MY STOMACH COMES FROM I NEED TO SHOW YOU ALL THE WAYS I MADE ROOM FOR MYSELF IN SPACE THAT WERE MADE FOR PEOPLE NOT LIKE ME. I WANT TO SHOW YOU ALL THE THINGS I MADE AND WHERE THEY CAME FROM AND MAYBE THEN YOU WILL UNDERSTAND TOO HOW I FEEL ABOUT ME ABOUT YOU ABOUT US. I HOPE YOU ARE USING YOUR MARVELOUS VOICE AND NEVER ACCEPTING ANYTHING LESS THAN WHAT YOU DESERVE. DON'T LET PEOPLE GET YOU DOWN REMEMBER YOUR INNER POWER IT HAS BEEN BREWING STRONGER EACH DAY SINCE YOU WERE BORN. YOU DESERVE A SAFE LIFE. WE ALL DESERVE A SAFE LIFE. IT IS TIME, BABY. KNOW YOUR RIGHTS BECAUSE IT IS TIME TO TEAR DOWN EVERY OPPRESSIVE STRUCTURE EVERY RACIST SYSTEM EVERY SEXIST HOMOPHOBIC HATEFUL PART OF LIFE THAT WE WERE TRICKED INTO ACCEPTING NEEDS TO GO. WE NEED TO CARE FOR EACH OTHER AS HUMANS AND STAND IN SOLIDARITY AGAINST ALL THE BULLSHIT AND TRY SOMETHING NEW. SOMETHING INCLUSIVE AND LOVING. ANYWAY SORRY FOR THE RANT. I JUST NEED YOU TO KNOW I LOVE YOU AND I HOPE YOU WILL CARE ABOUT SOMETHINGS SO MUCH YOU FIND A NEW VOLUME FOR YOUR VOICE AND GET THINGS DONE MAKE THOSE CHANGES BE THOSE CHANGES. I LOVE YOU I BELIEVE IN YOU. DON'T BE AFRAID TO FIGHT BACK I WILL BE STANDING RIGHT BESIDE YOU.

PLEASE BE SAFE BABY
(IT'S DANGEROUS OUT THERE)

*-con amor,
ALEJANDRA*

MY main goal in my practice is to talk about what it means to live in an era where bodies and identities have led to the politicization of everyday life. My aim is to demonstrate the way in which oppressed bodies fight back and what it means to be in a constant state of **self proclaimed protest**. This includes ideas of **redefining authoritative symbols and objects**, **reclaiming spaces and language** which have been used as tools to invalidate and silence womxn, people of color, and the queer community, and **choosing when and how to participate in labor**.

IDENTITY

I'VE THOUGHT ABOUT HOW I WOULD START THIS FOR MONTHS. I WORRIED ABOUT HOW I WOULD MAKE SENSE OF ALL THE THOUGHTS, EMOTIONS, AND IDEAS THAT INFORMED MY PRACTICE. I TRIED TO JUSTIFY EVERY DECISION AND MAKE IT AS DIGESTIBLE FOR EVERYONE AS I COULD.

BECAUSE I LOVE YOU I THINK YOU DESERVE SOME CONTEXT SO THAT YOU'LL UNDERSTAND, BUT PLEASE DON'T MISTAKE THIS AS ME EDUCATING YOU ON IDENTITY POLITICS, I PURSUED A BFA IN SCULPTURE (*NOT A BA IN POLITICAL SCIENCE*) FOR A REASON. THE CONTEXT IS, INEVITABLY, MY IDENTITY.

MY PRACTICE IS DIRECTLY INFLUENCED BY MY IDENTITY. AS A QUEER WOMXN AND A MEXICAN IMMIGRANT.

I WAS BORN IN MEXICO.

I IMMIGRATED TO NEW YORK CITY WHEN I WAS SIX TO MEET MY MOM WHO PURSUED THE JOURNEY ALONE WHEN I WAS TWO YEARS OLD.

I PICKED UP ENGLISH PRETTY FAST BECAUSE I WAS SO YOUNG. THAT WAS GOOD BECAUSE IT MEANT I COULD HELP MY MOM STUDY FOR THE CITIZENSHIP TEST. IT MEANT I COULD TRANSLATE IMPORTANT DOCUMENTS.

MY MOM RAISED MY BROTHER AND I ALONE, SHE EMPHASIZED THE IMPORTANCE OF SHAMELESSLY DEMANDING WHAT I DESERVE BECAUSE IF SOMEONE FELT COMFORTABLE TRYING TO TAKE ADVANTAGE OF ME THERE'S NO REASON I SHOULD FEEL EMBARRASSED TO LET THEM KNOW I VALUE MYSELF. SHE ALSO REMINDED ME THAT BEING PRETTY MEANT ABSOLUTELY NOTHING IF I DIDN'T HAVE THE BRAINS TO BACK IT UP. SHE NEVER SAID IT EXPLICITLY BUT I KNOW IN HER OWN NURTURING WAY SHE WAS GEARING ME UP TO STAND A CHANCE IN THIS NEW MYSTICAL "LAND OF OPPORTUNITIES."

GROWING UP I NEVER WANTED TO BE AN ARTIST.

THE CONSTANT FEAR OF FINANCIAL INSTABILITY IN A HIERARCHICAL CAPITALISTIC SOCIETY CONSTANTLY LINGERED IN THE BACK OF MY MIND. BUYING MY MOM A HOME IN NEW YORK CITY AS A TOKEN OF MY GRATITUDE FOR EVERYTHING SHE'D DONE DIDN'T FEEL POSSIBLE UNDER THE CAREER PATH OF ARTIST.

ENTERTAINING THE IDEA OF BEING AN ARTIST FELT LIKE I WAS INDULGING IN AN UNREALISTIC DAYDREAM. SPENDING THOUSANDS OF DOLLARS ON A ...

Bfa ...

FELT SO SELFISH.

WASTING TIME AND MONEY THAT I COULD BE USING FOR SOMETHING...

PROFITABLE.

I THINK AT LEAST SUBCONSCIOUSLY HELPING MY MOM STUDY FOR HER CITIZENSHIP TEST, TRANSLATING ALL THOSE DOCUMENTS, PLANTED A SEED OF INTEREST IN POLITICS WITHIN ME.

I WANTED TO BE THE PRESIDENT, BUT THEN MY MOM REMINDED ME I WASN'T BORN HERE.

I ALSO LEARNED THAT BEING AN IMMIGRANT, THE DAUGHTER OF AN IMMIGRANT, HAD A CONTEXT OF ITS OWN IN TERMS OF U.S.

I WANTED TO BE A WRITER, LAWYER, FASHION DESIGNER, BOTANIST, SENATOR, ART DIRECTOR, SUPREME COURT JUSTICE, ACTRESS, FARMER, PROFESSIONAL BOXER, PILOT.

(DEEP DOWN I THINK WHAT I REALLY WANTED WAS TO FEEL LIKE MY VOICE MATTERED. THAT I DID HAVE A SAY. THAT I WAS JUST AS CAPABLE AND POWERFUL ANYBODY ELSE)

THEN I REALIZED I COULD HAVE IT ALL!

SO I CHOSE art.

THROUGH THE years I've OBSERVED THAT THIS COMBINATION OF IDENTITY markers can be DETRIMENTAL TO my PROFESSIONAL career and overall reputation; SHOULD I ever be revealing or suggestive WITHOUT academic BACKING or artistic intent it becomes a setback DESPITE modern progress in terms of FEMINISM and the overall perception of WOMXN'S sexuality. BUT THE ISSUE I've BEEN HAVING LATELY IS rooted in my desire to experience PLEASURE and sexual PRIVILEGE WITHOUT fear THAT SOMEBODY WILL harass me on the street or THAT IT WILL JEOPARDIZE my CREDIBILITY, as the association BETWEEN PROFESSIONALISM and PROMISCUITY is especially HIGH in regards to LATINX WOMXN.

I ALWAYS IDENTIFIED WITH CHILI PEPPERS as a metaphor FOR MYSELF. I THINK IT'S PROBABLY BECAUSE THE CHILI PEPPER EVOLVED TO BE SPICY as a defense mechanism AGAINST HUMANS WHICH IS IRONIC BECAUSE IT'S THE VERY THING THAT makes them SOUGHT AFTER.



(secretly I knew that all the things that set me apart from my peers were the very things I needed to investigate and use to my advantage.)

I DIDN'T KNOW AT THE TIME BUT THE FIRST RADICAL CHOICE I MADE WAS LEARNING TO LOVE MYSELF AND QUESTION EVERYTHING THAT MADE ME SECOND GUESS WHO I WAS IN THE FIRST PLACE.

THUS, MY FASCINATION WITH ANARCHY, SEX AND ART WAS BORN

SYSTEMIC RACISM, OPPRESSION AND EXCLUSION

IT'S HARD TO IMAGINE AN IMAGE OF AMERICA WHICH DOESN'T EMPLOY EXCLUSIONARY TACTICS AND SYSTEMS CREATED ON THE FOUNDATION OF LEAVING PEOPLE OUT. THE VERY PRINCIPLES OF THIS COUNTRY ARE INHERENTLY REDUNDANT IN THAT IT SEEMS TO PREACH EQUALITY AND OPPORTUNITY FOR ALL AND YET IT PRIORITIZES SYSTEMS OF POWER WHICH MAKE IT DIFFICULT FOR THE OVERALL POPULATION TO HAVE A DIRECT SAY IN THE FUNCTIONS OF DAILY LIFE THEY ABIDE BY.

THE NARRATIVES OF MARGINALIZED COMMUNITIES ARE CONSTANTLY SKEWED BY MAINSTREAM MEDIA WHICH IS PREDOMINANTLY OWNED BY THE SAME EXCLUSIVE CIRCLES OF PEOPLE WITH THE SAME CONSERVATIVE BELIEFS.

LABOR DYNAMICS IN AMERICA ARE LARGELY INFORMED BY IDENTITY. ONLY WITHIN THE PAST FEW DECADES HAVE THESE PRETENSES BEEN CALLED OUT. DESPITE ALL THE PROGRESS WOMEN ARE STILL MAKING 79 CENTS ON THE DOLLAR TO MEN.... FURTHERMORE, IDENTITY SPECIFICALLY IN TERMS OF PRESENTING SEX TEND TO INFORM THE DEMOGRAPHICS OF WORKERS IN A SPECIFIC FIELD.

THESE ARE JUST A FEW OF THE REASONS I REFUSE TO DO FREE LABOR, EVER AGAIN. I SHOULDN'T HAVE TO WORK HARDER THAN THE AVERAGE INDIVIDUAL TO EARN ALMOST AS MUCH AS THEM. A SYSTEM THAT PERFORMS PREFERENCES BASED ON IDENTITY CAN SUCK A DICK IN THE MOST DEROGATORY OF WAYS.

I NO LONGER WANT TO BE PRESIDENT OF A COUNTRY WHICH HAS GOTTEN SO COMFORTABLE DISPROPORTIONALLY TARGETTING IT'S LOW INCOME, QUEER, OR MINORITY CITIZENS AND YET CLAIMS ITSELF TO BE ONE OF THE MOST ADVANCED GLOBAL SOCIETIES. I NO LONGER DREAM OF LABOR AS AN ACHIEVEMENT AND I NO LONGER ACCEPT THE GENERAL AMERICAN OUTLOOK TO BE REFLECTIVE OF MY MORALS AND VALUES AS A HUMAN. I DON'T ACCEPT THAT THE DESIRE TO RAPIDLY GENERATE CAPITAL IS MORE IMPORTANT THAN THE WELLBEING OF THE PLANET THAT BIRTHED US. I DON'T AGREE THAT THE ENDS JUSTIFY THE MEANS WHEN IT MEANS DISPLACING AND EXPLOITING THE POOR.

WITH THE DEVELOPMENTS OF TECHNOLOGY, MEDICINE, AND AGRICULTURE IN THE PAST HUNDRED YEARS A LOT OF PEOPLE HAVE GOTTEN USED TO THE MODERN LUXURIES WE'VE GROWN UP WITH AND HAVE STARTED DISTANCING OURSELVES FROM THE CORE OF WHAT IT MEANS TO BE A HUMAN AMONGST OTHER SENTIENT BEINGS. THE RISE OF THE INTERNET AND SOCIAL MEDIA HAS MADE INSTANT COMMUNICATION INCREDIBLY ACCESSIBLE AND YET WE'RE STILL ENCOUNTERING A LOT OF THE SAME ISSUES THAT ARE

INCORPORATED INTO elementary SCHOOL CURRICULUMS AS EXAMPLES OF TERRIBLE ACTS OF HISTORY WHICH CAN NEVER BE REPEATED AGAIN.

MY INTEREST HERE IS NOT TO HIGHLIGHT OR PROVE THE WAYS THIS COUNTRY EMPLOYS EXCLUSIONARY/OPPRESSIVE TACTICS, THAT'S NOT MY RESPONSIBILITY. I USED TO THINK THAT PEOPLE MIGHT CARE MORE IF I MADE ART SHOWING THE HORRIBLE REALITIES PEOPLE HAVE TO LIVE IN AND HOW CLOSELY ADJACENT THEY ARE TO THEIR OWN. APPROACHING MY WORK THIS WAY KEPT ME UP FOR THREE DAY PERIODS AT A TIME. I THOUGHT, *THE WORK IS DRAINING THE LIFE OUT OF ME, THAT'S WHAT IT DOES, BUT IT'S IMPORTANT.* I THOUGHT I WAS THE ISSUE, I TURNED TO MY THERAPIST TO TELL ME WHY I WASN'T STRONG ENOUGH TO MAKE WORK ABOUT THE THINGS THAT MATTERED TO ME. SHE SUGGESTED TRYING A NEW APPROACH.

FOLLOWING IN THE SELF PROCLAIMED PROTEST TACTICS OF ESTHER BROWN, I REFUSE TO DO ANYTHING BEYOND WHAT MY NEEDS DEMAND AND I DON'T BELIEVE LABOR TO BE A ROMANTICIZED ASPECT OF MY LIFE. IN *THE ANARCHY OF COLORED GIRLS ASSEMBLED IN A RIOTOUS MANNER*, SAIDYA HARTMAN OPENS UP THE ESSAY BY ILLUSTRATING THE SUBTLETY OF ESTHER BROWN'S PROTEST MODEL BY

DESCRIBING THE BOLD AND PUBLIC ACTIONS SHE DID *NOT* TAKE.

"ESTHER BROWN DID NOT WRITE A POLITICAL TRACT ON THE REFUSAL TO BE GOVERNED, OR DRAFT A PLAN FOR MUTUAL AID OR OUTLINE A MEMOIR OF HER SEXUAL ADVENTURES. A MANIFESTO OF THE WAYWARD: OWN NOTHING. REFUSE THE GIVEN. LIVE ON WHAT YOU NEED AND NO MORE. GET READY TO BE FREE — WAS NOT FOUND AMONG THE ITEMS CONTAINED IN HER CASE FILE. SHE DIDN'T PEN ANY SONG LINES: *MY MAMA SAYS I'M RECKLESS, MY DADDY SAYS I'M WILD, I AIN'T GOOD LOOKING, BUT I'M SOMEBODY'S ANGEL CHILD.* SHE DIDN'T COMMIT TO PAPER HER RUMINATIONS ON FREEDOM: *WITH HUMAN NATURE CAGED IN A NARROW SPACE, WHIPPED DAILY INTO SUBMISSION, HOW CAN WE SPEAK OF POTENTIALITIES?* THE CARD-BOARD PLACARDS FOR THE TUMULT AND UPHEAVAL SHE INCITED MIGHT HAVE SAID: DON'T MESS WITH ME. I AM NOT AFRAID TO SMASH THINGS UP. BUT HERS WAS A STRUGGLE WITHOUT FORMAL DECLARATIONS OF POLICY, SLOGAN, OR CREDOS. IT REQUIRED NO PARTY PLATFORM OR TEN-POINT PROGRAM. WALKING THROUGH THE STREETS OF NEW YORK CITY, SHE AND EMMA GOLDMAN CROSSED PATHS, BUT FAILED TO RECOGNIZE ONE ANOTHER. WHEN HUBERT HARRISON ENCOUNTERED HER IN THE LOBBY OF THE RENAISSANCE CASINO AFTER HE DELIVERED HIS LECTURES ON "MARRIAGE VERSUS FREE LOVE" FOR THE SOCIALIST CLUB, HE NOTICED ONLY THAT SHE HAD A PRETTY FACE AND A BIG ASS. ESTHER BROWN NEVER PULLED A SOAPBOX ONTO THE CORNER OF 135TH STREET AND LENOX AVENUE TO MAKE A SPEECH ABOUT AUTONOMY, THE GLOBAL REACH OF THE COLOR LINE, INVOLUNTARY SERVITUDE, FREE MOTHERHOOD, OR THE PROMISE OF A FUTURE WORLD, BUT SHE WELL UNDERSTOOD THAT THE DESIRE TO MOVE AS SHE WANTED WAS NOTHING SHORT OF TREASON. SHE KNEW FIRSTHAND THAT THE OFFENSE MOST PUNISHED BY THE STATE WAS TRYING TO LIVE FREE. TO WANDER THROUGH THE STREETS OF HARLEM, TO WANT BETTER THAN WHAT SHE HAD, AND TO BE PROPELLED BY HER WHIMS AND DESIRES WAS TO BE UNGOVERNABLE. HER WAY OF LIVING WAS NOTHING SHORT OF ANARCHY." (HARTMAN, P. 465-466)"

HARTMAN INTRODUCES THE IDEA THAT IDEAS OF PHILOSOPHICAL ANARCHISM AND BLATANT PROTEST ARE OFTEN NOT ATTRIBUTED TO WOMEN OF COLOR. WHEN WE DO IT, IT'S JUST SEEN AS ANGRY AND DISORDERLY. BY USING

CRITICAL FABULATION TO ILLUMINATE THE STORY OF ESTHER BROWN, a young queer BLACK woman WHO GOT arrested in 1910'S HARLEM, NY DUE TO THE FACT SHE WAS WALKING DOWN THE STREET WITH NO man BY HER SIDE TO "ACCOUNT" FOR HER, on CHARGES OF POTENTIALITY TO BE a PROSTITUTE. READING THIS essay made me realize HOW RADICAL THE IDEA OF SIMPLY existing can be.

ANXIETY // DEPRESSION // RAGE

I WANT TO BELIVE IN A COUNTRY WHICH SUPPORTS RESPECTS AND INCLUDES SEX WORKERS, THE POOR, MINORITIES, THE QUEER COMMUNITY, ETC. I WANT A WORLD WHERE EVERYONE'S VOICE HAS THE POTENTIAL TO BE WEIGHED EQUALLY. UNFORTUNATELY, I'VE BEEN LET DOWN SO MANY TIMES THAT I DON'T SEE THE VALUE IN ABIDING BY THE MORAL CODES OF A POLITICAL SYSTEM WHICH THINKS IT HAS THE RIGHT TO SET EXCLUSIONARY GUIDELINES ON WHO GETS TO LIVE WHAT KIND OF LIFE.

THE BUILD UP OF ANXIETY IN THE PAST FOUR YEARS HAS GOTTEN TOO INTENSE FOR ME TO FEEL COMFORTABLE COMPLYING WITH ALL THE FUNCTIONS THAT EVERYONE CONVINCES ME ARE NECESSARY. I FEEL LET DOWN AND DISRESPECTED AS A MEXICAN WOMXN KNOWING THAT BABIES ARE BEING KILLED BECAUSE OF WHERE THEY'RE COMING FROM WHEN THIS COUNTRY CLAIMS TO ENCOURAGE DIVERSITY AND IMMIGRATION.

THE START OF MY COLLEGE CAREER WAS STAINED BY THE PRESIDENCY OF AN UNQUALIFIED, RACIST BIGOT.

I DON'T KNOW WHEN I BECAME SO ANGRY AND RESENTFUL..

MAYBE MY WORK WOULD BE DIFFERENT IF I WASN'T SO EMOTIONAL.

ART AS A VEHICLE FOR POLITICAL MOBILIZATION

ART IS THE FOUNDATION FOR PROGRESSIVE THOUGHT. ART SERVES AS A FORM OF SOLIDARITY TO THE COMMUNITIES IT SPEAKS ON AND EMERGES FROM. ART CREATES A DIRECT MODEL, FROM INDIVIDUAL TO PUBLIC, OF SAYING "WHAT IF WE TRIED THINGS THIS WAY?". ART IS THE FOUNDATION FOR PROTEST. ART SERVES AS A DIGESTIBLE WAY OF EXPRESSING HUMAN EMOTIONS. ART IS THE NARRATIVE OF ITS CREATOR. ART REFLECTS THE SOCIAL DYNAMICS OF THE SOCIETIES IT EMERGES FROM. ART IS ONLY AS GOOD AS IT'S CONTEXT. ART IS THE CUMULATIVE BALANCE OF EXPERIENCE, EMOTION, NARRATIVE, AND INFORMATION.

THINGS I MADE & WHY I MADE THEM

I WROTE YOU THIS LETTER SO I COULD SHOW YOU ALL THE ART I MADE ABOUT IT.

I TOOK ALL THE ANXIETY, SADNESS, AND RAGE AND LET THE WORK CARRY THOSE EMOTIONS.

I WENT FROM TRYING TO MAKE OUTSIDERS UNDERSTAND TO REASSERTING THAT MY AUDIENCE IS QUEER, THEY'RE MEXICAN, THEY'RE WOMXN, THEY'RE IMMIGRANTS, AND WE ALREADY KNOW HOW TERRIBLE THINGS ARE AND CAN BE, WE LIVED THROUGH IT. SO I SHIFTED MY PERSPECTIVE TO ONE OF EMPOWERMENT, ONE THAT MAKES THE ART WE ALWAYS WANTED BUT NEVER LEARNED ABOUT IN SCHOOL OR SAW ON DISPLAY AT THE METROPOLITAN MUSEUM OF ART.

Themes

- IDENTITY
- LABOR
- SEXUALITY
- PROTEST

I made Head to Toe BODY SUITS OUT OF FELT AND CALLED THEM **POWER SUITS**. THEY ARE UGLY AND HASTILY MADE. THEY PROVIDE THE WEARER WITH ABSOLUTE ANONYMITY BECAUSE IT'S NO SECRET THAT PRESENTING A

(FIG. 1)



CERTAIN WAY WHILE WALKING DOWN THE STREET CAN BE DANGEROUS, SHOULD YOU NOT BE WHITE STRAIGHT AND CIS. THE REDUNDANCY WITH THIS PIECE IS HOW UNCOMFORTABLE AND HOT THE SUITS ARE. WEARING THEM REFLECTS THE GAMBLE THAT IS OFTEN MADE BY IMMIGRANTS OF CHOOSING BETWEEN COMFORT AND FREEDOM. ALL SUITS CAME WITH FACE MASKS

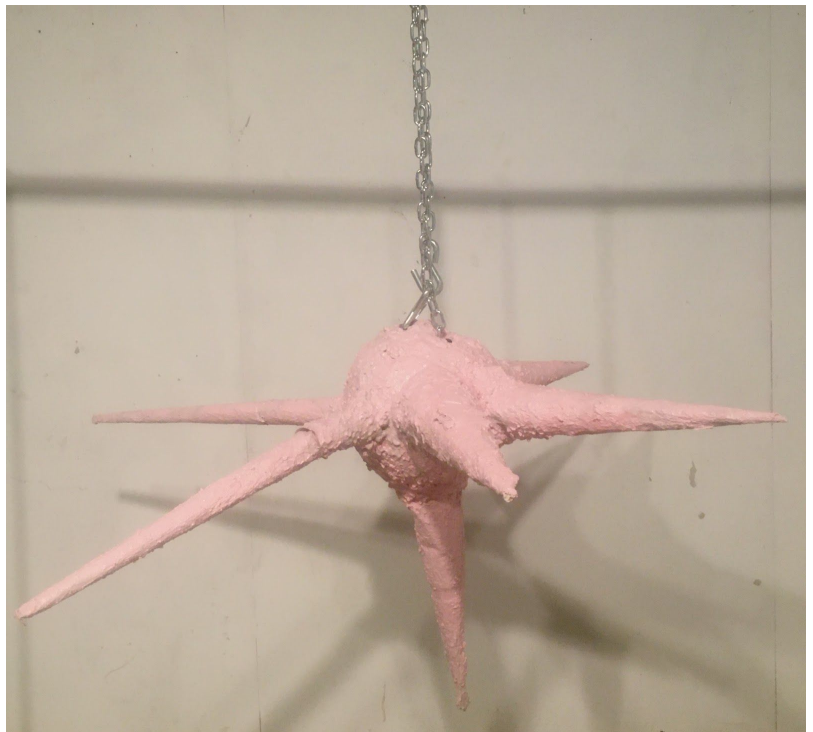
(FIG. 2)

WITH ONLY A MOUTH ZIPPER AND ARE TEAR GAS READY WITH THE ACCOMPANIMENT OF A LACE DECORATED RESPIRATOR.



I WENT BACK TO LA
PINATA AS A SYMBOL
AND REALIZED THAT IT
NO LONGER
REPRESENTED MYSELF
AS A VULNERABLE
BEING WILLING TO
SACRIFICE MYSELF FOR
THE CATHARSIS OF
OTHERS. FUCK THAT.
CONCRETE PINATA.

(FIG. 3)



(FIG. 4 BATON)

I made POLICE BATON,
BANDANA & WHEAT PASTE OUT OF
SILICONE BECAUSE I WANTED
THEM TO LOOK LIKE DILDOS. THE
BATONS WERE PRESENTED IN A
POOL OF WHEAT PASTE ON A
BANDANA WITH A MEXICAN FLAG
PRINT. THE INSPIRATION FOR THIS
PIECE WAS DRAWN FROM

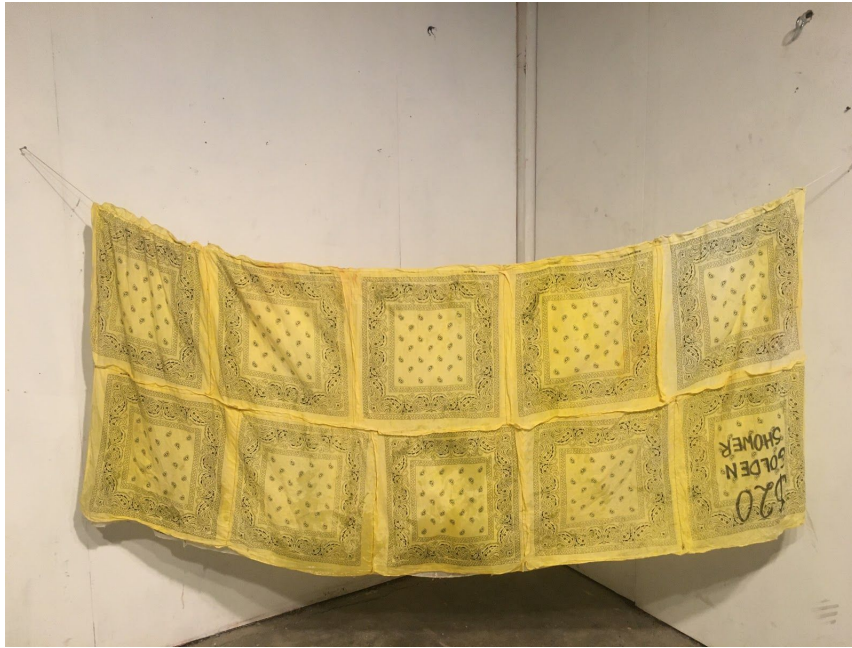


La CHICA BOOM'S TAPATIO COCK WHICH TO me, EPITOMIZED ALL THE PARTS OF my IDENTITY I HAD CONSTANTLY TRIED TO SEPERATE FOR THE SAKE OF making my ART DIGESTIBLE. THIS PIECE NOT ONLY DEGRADES THE POLICE BATON, an OBJECT WHICH HAS BEEN USED AS a TOOL FOR PHYSICAL and sexual VIOLENCE BUT ALSO CALLS TO THEMES OF queer IDENTITY (STRAP ON DILDOS) and PROTEST THROUGH THE use OF WHEAT PASTE. WHEAT PASTE IS a PARTICULARLY interesting PART OF my PRACTICE FOR several reasons. I'm MOST interested IN THE CONTEXTUAL DUALITY OF IT. WHEN GOOGLED IN ENGLISH IT IS OFTEN ASSOCIATED WITH PROPAGANDA and referred TO as "marxist GLue", WHEN GOOGLED IN SPANISH IT'S referred TO as "agrudo" and WILL LIKELY LEAD YOU TO RECIPES ON HOW TO make PINATA GLue. THAT and THE FACT THAT IT LOOKS LIKE cum.



(FIG. 5)

(FIG. 6)



I made a QUILT
OF 20 BANDANAS
THAT COST \$1
EACH WITH TEXT
ON BOTH SIDES.
ONE SIDE IN
BLACK SHARPIE
READS "\$20
GOLDEN SHOWER"

WHICH IS THE

TITLE OF THIS PIECE. THE OTHER SIDE IN MORE SUBTLE
YELLOW PAINT MARKER SAYS "I USED IT ON THIS SCULPTURE"
MY INTENTION HERE IS TO TALK ABOUT SEX AND LABOR,
BOTH IN TERMS OF MY LATINX IDENTITY AS WELL AS IN
RESPECT TO THE ART WORLD. IN THE PAST I HAVE DEALT
WITH THEMES OF FEMALE IMMIGRANT LABOR DYNAMICS IN
CONTRAST TO THOSE OF AMERICAN WHITE MALE. THIS PIECE
CARRIES OUT THOSE THEMES IN A MORE SPECIFIC WAY AND
WITHOUT THE NEED FOR JUXTAPOSITION. THE BANDANA HAS
BEEN AN IMPORTANT SYMBOL FOR ME BECAUSE I'VE SEEN
THEM USED AS HAIR ACCESSORIES BY MANY WOMXN

THROUGHOUT MY LIFE, THIS IS FOR BOTH AESTHETIC AND PROTECTIVE PURPOSES. AS I GOT OLDER THE SYMBOL OF THE BANDANA ALSO RESONATED WITH ME BECAUSE IT REFERENCES HANKY CODE. WITH THE BANDANA I AM ABLE



TO TALK ABOUT BEING HISPANIC AND QUEER WHILE ADDING THE CONTEXT OF SEX WORK. THIS PIECE IS DYED YELLOW, WHICH IS REPRESENTATIVE OF GOLDEN SHOWERS IN HANKY CODE. THIS PIECE IS VERY PERSONAL TO ME, IT TALKS ABOUT THE WAY MY BODY HAS PARTICIPATED IN LABOR: THE VALUE OF THAT, AND THE IDEA THAT SEX WORK

(FIG 7.) and art work have come to be synonymous for me in that both feel simultaneously exploitive and empowering. A question I've gotten in the past about this piece is what role being queer has in a heteronormative BDSM dungeon. I don't have an answer to this because I constantly ask myself that too.

MY LAST PIECE AS AN UNDERGRADUATE WAS A PERFORMANCE PIECE CALLED *I ALWAYS KNEW I WAS A SLUT// "GOOD GIRLS"; GENDER, SOCIAL CLASS AND SLUT DISCOURSE ON CAMPUS.* IT

WAS INSPIRED BY AMBER HAWK SWANSON'S "FEMINISM?" PROJECT IN CONJUNCTION WITH AN ESSAY WHICH STUDIES THE RELATIONSHIP BETWEEN RACE AND SOCIAL CLASS TO



SOMEONE'S POTENTIALITY TO BE CONSIDERED A SLUT. **(FIG 8.)**

THE PIECE WAS 8 MINUTES OF VARYING SEXUAL SCENES INCLUDING SHOTS OF ME MASTURBATING/CAMMING WITH A LUCHADOR MASK, TIED IN BONDAGE, AND TEACHING A CLASS ON WHY I'M A SLUT, WHILE READING THE ESSAY AFTER WHICH THE PIECE IS TITLED. THIS WAS A FINAL PUBLIC RECLAIM OF MY BODY. BY COMBINING THE WORLDS OF ACADEMIA, ART, AND SEX, I HOPE TO MAKE A STATEMENT ABOUT WHERE THOSE WORLDS OVERLAP AND HOW THE PRETENSES WITHIN THAT VARY DEPENDING ON RACE, PERFORMATIVE GENDER, AND SOCIAL CLASS.

LIST OF INSPIRATION

- ACTIONS, VITRINES, and ENVIRONMENTS BY JOSEPH BEUYS (Performance series)
- "GOOD GIRLS", GENDER, SOCIAL CLASS, and SLUT DISCOURSE ON CAMPUS BY ELIZABETH A. ARMSTRONG, Laura T. HAMILTON, ELIZABETH M. ARMSTRONG, and J. LOTUS Seely (essay)
- *THE ANARCHY OF COLORED GIRLS ASSEMBLED IN A RIOTOUS MANNER* BY SAIDYA HARTMAN (essay)
- THE FEMINISM? PROJECT BY AMBER HAWK SWANSON (Performance)
- INDIGURRITO BY NAO BUSTAMENTE (Performance)
- STRAP-ON HARNESSSES, TAPATIO COCK, SPIC JOUISSANCE BOTTLE AND BOXES BY XANDRA IBARRA (AKA LA CHICA BOOM) (SCULPTURE)
- BUT I STILL LOVE YOU (ALWAYS) BY JESUS BENEVENTE (Performance/INSTALLATION)

PROTEST MANIFESTO

AS JUDITH BUTLER STATES IN *NOTES TOWARDS a PERFORMATIVE THEORY OF ASSEMBLY: "WE THE PEOPLE" -- THOUGHTS ON FREEDOM OF ASSEMBLY*, WHEN IT COMES TO THE IDEA OF PROTEST THERE IS NO CONCRETE WAY TO DEFINE WHO IS A PARTICIPANT OR WHAT "PROTEST" LOOKS LIKE. THEREFORE I PROPOSE ADOPTING THE TERM PROTEST AS A STATE OF BEING, WHICH CAN BE USED TO DESCRIBE THE ACT OF ONGOING REJECTION OF THE SYSTEMS THAT DON'T WORK FOR *YOU* SPECIFICALLY.

I PROPOSE A REGIME OF PROTEST WHICH DELIBERATELY LEAKS "EXCLUSIVE" INFORMATION TO THE PEOPLE IT SPEAKS ON. MAKING TUTORIALS, SUMMARIZING TEXTS, LEAKING PDFS, SHARING YOUR INSTITUTIONAL LOGIN CREDENTIALS TO SPREAD THE ACCESS, USING VOCABULARY EVERYONE CAN UNDERSTAND. THERE IS MORE VALUE IN A SOCIETY WHICH PRIORITIZES INTERPERSONAL CONNECTIONS AND RESPECT FOR THE EARTH RATHER THAN THE SPEED OF PRODUCTION AND NEED FOR POWER. I REFUSE TO COMPLY WITH A COUNTRY WHICH DOESN'T SEE ANY FAULT IN TEACHING HOW WRONG CONCENTRATION CAMPS WERE IN 1930 GERMANY BUT DOESN'T SEEM TO MIND IT NOW WHEN THE PRISONERS ARE HISPANIC IN 2020 UNITED STATES OF AMERICA.

I PROPOSE EVERYONE THINKS ABOUT THEIR LIFE AND WHERE THEY ARE AND WHY THEY'RE THERE. THIS CALLS FOR INSTANCES OF PRIVILEGE AND OPPRESSION AND THE RATIO

OF THESE TWO IN ANY GIVEN INSTANCE IS LARGELY INFORMED BY IDENTITY.

THEREFORE, I NO LONGER GIVE A FUCK ABOUT THE SOCIAL ORDER OR NORMS OF A SOCIETY WHICH CONSTANTLY BREAK MY HEART. I'M TIRED OF BEING LED ON AND TOLD THAT THINGS WILL GET BETTER BUT THEY DON'T AND THEY KEEP HAPPENING BUT WE STOP HEARING ABOUT THEM. I NO LONGER GIVE A FUCK ABOUT ANYTHING.

I WILL SHARE FILES AND RESOURCES AND MAKE MY PEERS AWARE OF THEIR RIGHTS WHEN I SEE THEM BEING TAKEN ADVANTAGE OF. I'M ALWAYS GOING TO ROOT FOR THE HUMANISTIC APPROACH EVEN IF IT MEANS FUCKING UP ALL OF THE WHITE MANS WORK ON OUR ECONOMY. THE STOCK MARKET COULD NEVER MEAN MORE TO ME THAN FREE ACCESS TO HEALTH CARE, ESPECIALLY NOT DURING A PANDEMIC.

I want healthcare

Deserve

I want affordable housing

Demand

I want free access to education

I want to get pleasure out of life

We want our mothers to feel

secure

I want ~~security~~

safety

~~security~~

safety

~~security~~

safety

DIRTY FANTASIES

I DON'T FEEL A BIT OF REMORSE IN USING MY SEXUALITY AND MY BODY TO MAKE MONEY OFF THE BOOKS AND FEED IT BACK INTO THE SYSTEM WHEN I HAVE TO OVERPAY FOR TUITION BECAUSE MY SCHOLARSHIPS GOT TAKEN AWAY THE TIME I GOT CAUGHT SELLING WEED TO PAY FOR MY TUITION. I NO LONGER SUBSCRIBE TO THE MALICIOUS CYCLE WHICH PROMISES TO GENERATE EXPONENTIAL AMOUNTS OF MONEY ON THE CONDITION THAT YOU SIGN AWAY YOUR LABOR TO IT. TO ME THE IDEA OF ALLOWING ASTRONOMICAL AMOUNTS OF INTEREST ON SOMETHING SO FUNDAMENTAL AS EDUCATION IS SIGNIFICANTLY MORE EXPLOITIVE THAN SEX WORK EVER WAS.

I DON'T CARE WHO THINKS I'M DISRESPECTFUL BECAUSE THEY WOULD BE RIGHT. I'M AN A BISEXUAL, ANTI-ESTABLISHMENT, ANTI-CORPORATION, IMMIGRANT SLUT AND I HAVE NO PROBLEM MAKING MONEY OFF OF IT. SOMETIMES I WISH I CARED MORE ABOUT STEALING FROM CORPORATIONS OR HOPPING THE TRAIN BUT I DON'T. SOMETIMES I WORRY ABOUT WHAT PEOPLE WOULD THINK OF ME AND WHY THINGS ARE SO OFTEN VALIDATED WHEN MONEY IS ATTACHED. I SPECIFICALLY WORRY ABOUT WHAT MY MOM WOULD THINK. PART OF ME THINKS SHE WOULD CRY KNOWING HOW MUCH ANGER I'VE ALLOWED TO BREW IN MY STOMACH OVER THE YEARS. PART OF ME HOPES SHE WOULD UNDERSTAND MY FRUSTRATION AND MY FASCINATION WITH FUCKING SHIT UP IS ROOTED IN BEING LET

DOWN SO OFTEN AND NEEDING TO REASSERT MY
AUTONOMY AND LET PEOPLE KNOW THAT I'D RATHER BE
TRASHY, RUDE, AND DISRESPECTFUL THAN TO EVER BE TAKEN
ADVANTAGE OF EVER AGAIN.

I KNOW WHAT I **DESERVE** NOW

I WILL NOT STAND FOR LESS

I KNOW WHAT **SELF RESPECT** MEANS NOW

I REALLY HOPE YOU CARE

I HOPE THIS WILL ALL MAKE SENSE ONE DAY

I LOVE YOU BABY PLEASE BE SAFE

INDEX OF PHOTOGRAPHED ARTWORK

1. **POWER SUITS** (2020) TEXTILE, LACE & FOUND OBJECT
2. **POWER SUIT *DETAIL*** (2020) TEXTILE, LACE & FOUND OBJECT
3. **CONCRETE PINATA** (2020) CONCRETE, CHAIN
4. **BATON, BANDANA & WHEAT PASTE** (2020) SILICONE, FOUND OBJECT, HOMEMADE WHEAT PASTE
5. **BATON, BANDANA & WHEAT PASTE *DETAIL*** (2020) SILICONE, FOUND OBJECT, HOMEMADE WHEAT PASTE
6. **\$20 GOLDEN SHOWER** (2020) HAND-DYED BANDANAS, RESIN, PAINT MARKER
7. **\$20 GOLDEN SHOWER *DETAIL*** (2020) HAND-DYED BANDANAS, RESIN, PAINT MARKER
8. **I ALWAYS KNEW I WAS A SLUT // GOOD GIRLS, GENDER, SOCIAL CLASS & SLUT DISCOURSE ON CAMPUS** (2020) 8 MINUTE PERFORMANCE

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