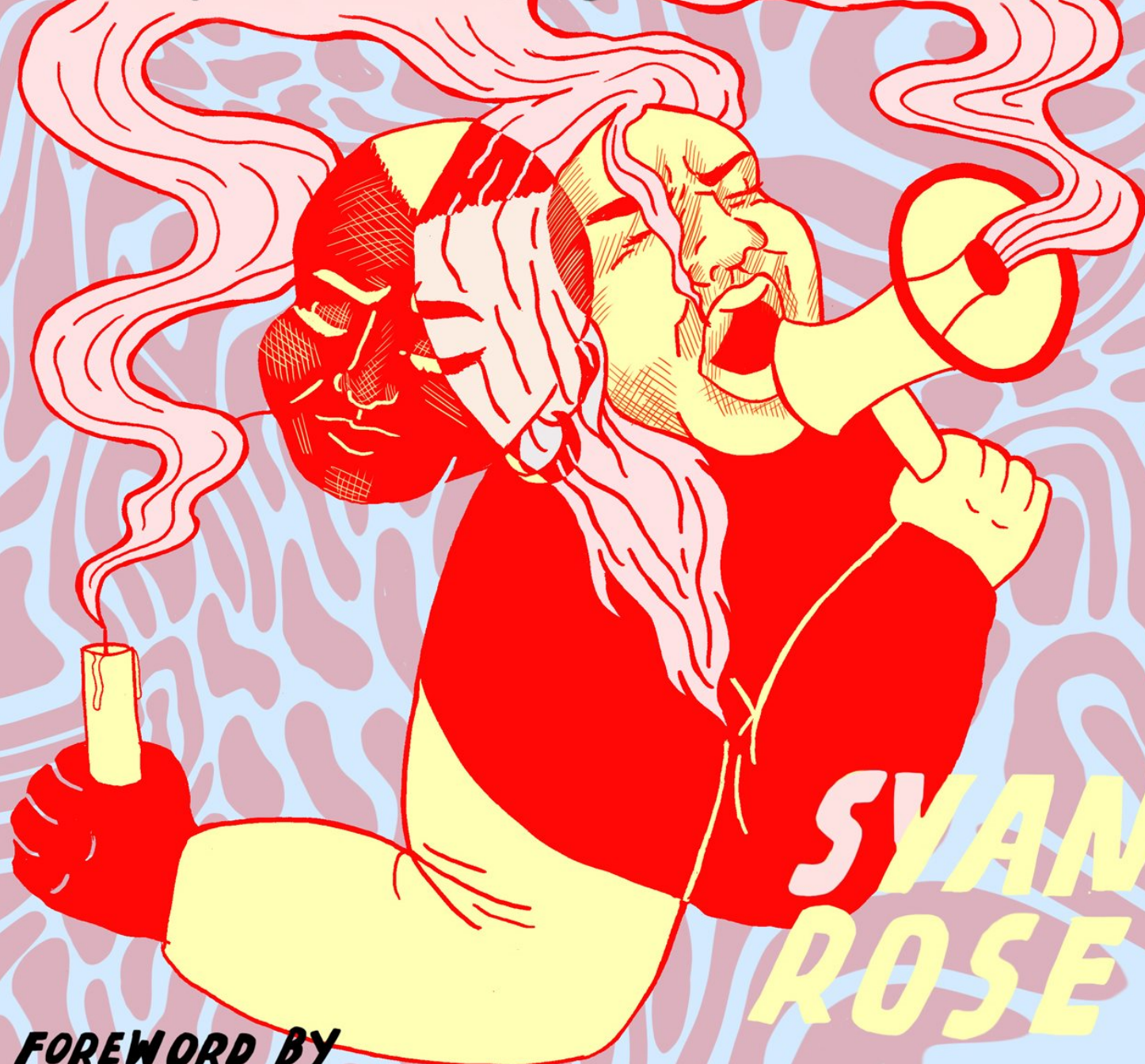


OUR WORK IS EVERYWHERE

**AN ILLUSTRATED ORAL HISTORY OF
QUEER & TRANS RESISTANCE**

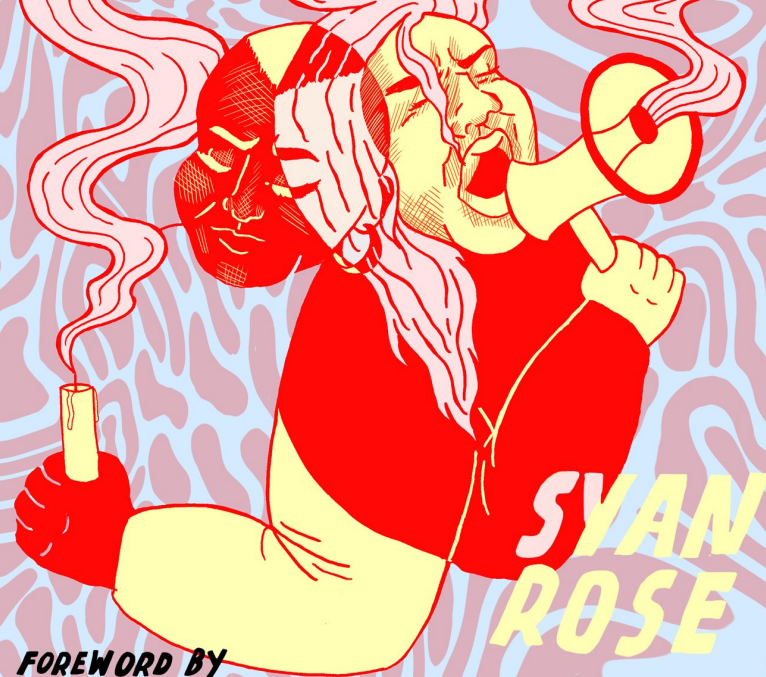


**SYAN
ROSE**

**FOREWORD BY
LEAH LAKSHMI PIEPZNA-SAMARASINHA**

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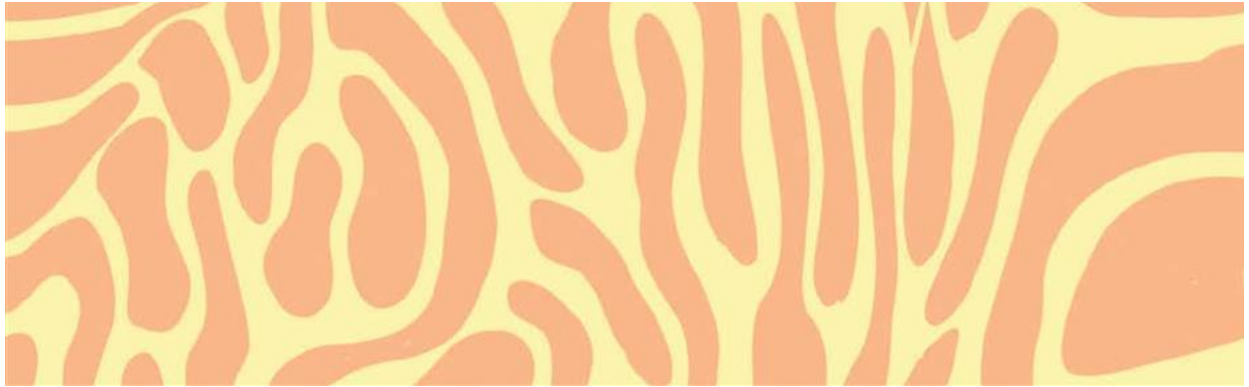
**AN ILLUSTRATED ORAL HISTORY OF
QUEER & TRANS RESISTANCE**



**FOREWORD BY
LEAH LAKSHMI PIEPZNA-SAMARASINHA**

**OUR
WORK
IS
EVERYWHERE**





**OUR
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EVERYWHERE**

**AN ILLUSTRATED ORAL HISTORY OF
QUEER & TRANS RESISTANCE**

SYAN ROSE

ARSENAL BOOK PRESS

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**x^wməθk^wəyəm (MUSQUEAM), Skwxwú7mesh (SQUAMISH),
səlilwəta ʔɬ (TSLEIL-WAUTUTH) LAND
(VANCOUVER)**

OUR WORK IS EVERYWHERE

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FOREWORD

OUR WORK IS OUR QUEER SURVIVAL HUSTLE BEAUTY B OUR WORK IS LOVE

All the times people have said, *you're so busy, you're so productive, wow I wish I could do what you do, you must be really slammed, wow I know, life is crazy, right?*

All the times people have said, *flaky, irresponsible, do you even have a job? we wanted reliable, you've canceled a lot, unfortunately we don't offer sick leave, you're still crying? oh, you're "suddenly sick" and can't make it? ooooookay. working from home is only allowed under very limited circumstances and must be requested and approved in advance, you'll want to bring your proof of disability, i'm sorry, your work didn't show signs of consistent excellence, so you didn't receive the fellowship.*

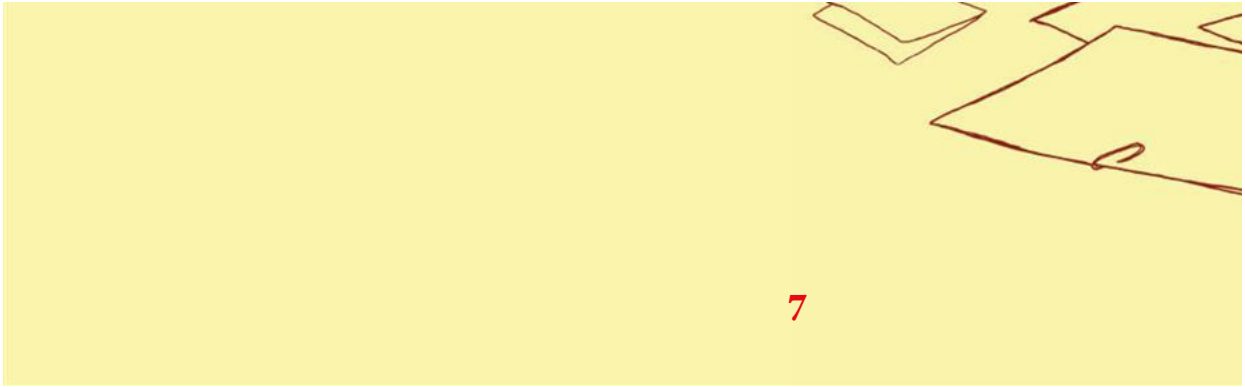
All the times I have: spent time repotting the geranium that hangs at my front door. Faffed about, walking around in my sleep shirt and some booty shorts, picking up things, putting the kettle on, answering a text—and then getting an Idea. And sitting down, in that same messy house, in those same stanky booty shorts, and wrote about it, ignoring my phone.

All the times I had a twenty-hour-a (at least) unpaid job listening, giving re cracking jokes, driving someone to bringing tacos. And sometimes, rec

All the times I worked and worked up 'til 2 AM on some project I'd get dollars for, sending emails 'til my ey waking up and going to open the sto get picked up by my boss to teach med: the pelvic, teach the webinar, do the through, catch the plane on time to go the college, and—collapse and recov

our work
this work
this queer work
this queer everyday labor
everywhere
every where
everywhere?





the labor of being depressed and Black and
female
the labor of writing
and producing
and directing
a Fat queer play
in Texas
the labor of making
a queer Brown healing collective
in Flatbush
the work
of being a Black woman
in pain,
emotional and physical
keeping a roof over your head
sitting in your room
typing your stories
as the rain falls on the roof
and feeling your way
through legacy
of what it means to be Black, female, raised
poor
and writing
“sometimes I feel embarrassed & foolish
to think that I should be a writer,
a working writer.

who the fuck am I, the daughter of
who didn't even finish middle school
that I can do all these things that n
couldn't?" (Raven Taylor)

or when Dusty LaMay says,
“I know you want me to talk about
or legal work ...

Both are vehicles through which I h
greater skills are channeling to my
self-forgiveness,
boundary appreciation,
self-actualization, & self-determina

is that work?

that is work.

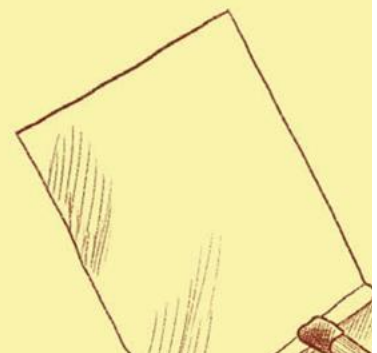
this is work.

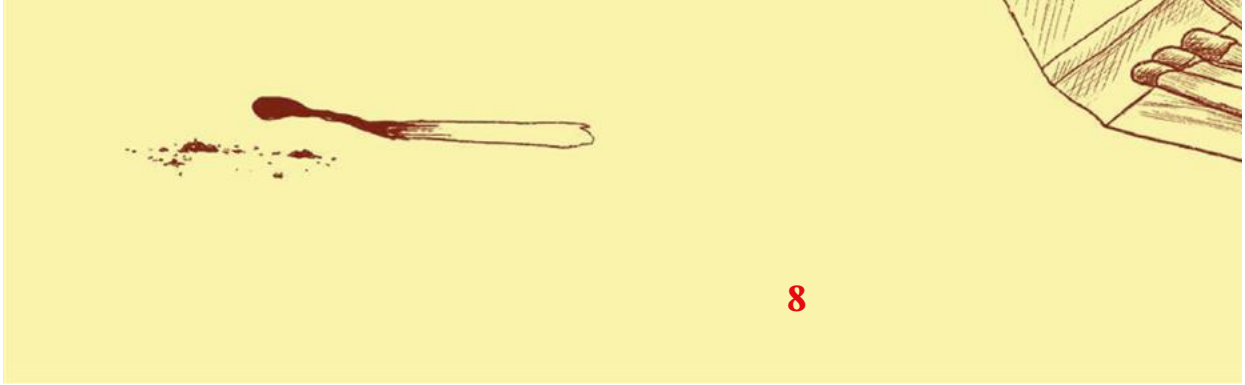
our work is everywhere

even as it's

shitted on, despised, and erased.

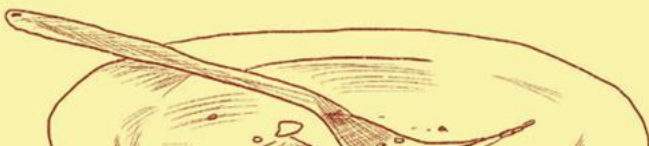
it's still here, speaking.





Reading and witnessing
this gorgeous graphic novel storykeeping book,
what echoed in me was how much I live with an
everyday reverberation
that none of the work i do is real
that none of the work i do matters
that all of the labor I pour like stars
into this world
is illegitimate
laughable
the way that one white woman once laughed,
“oh you don’t need a contract, you’re just doing
a little job, it’s not real work.”

But i know I wake up from a disabled
work
getting to go make the tea and the
work
texting three friends asking them how
work
answering emails
lying curled on a couch crying and
getting myself to the clinic
coordinating a complicated transfor
justice process—aren’t they all—th
hundreds of hours and years,
writing poems
and stories
and editing an essay
and writing this foreword
and sweeping the floor
and following up
and harvesting herbs
and folding the laundry
and caring
and giving a shit
and caring—
an endless river
of care
presence
and brilliance
and tiredness
and brilliant tiredness—
but there
always there





is all
Work
Our work

Because work is not the problem. Our souls
glow and grow from wanting to create, heal,
scheme. Capitalism is the problem. Racism is
the problem. Ableism is the problem. All we do
to keep ourselves and our kin here is not the
problem.

we
who are called lazy
and shiftless
and what do you do all day anyway
we whose lives' work is laughed at
dismissed
crumbs brushed off a table

As Vivi Veronica says:

"Trans women survive, love, & exist because
of the knowledge we pass down. She's my sister.
She's dead & alive. She's my auntie. My mother.
Me ... All the trans-feminine bodies & spirits I've
known continue to teach me. Not all of my
sisters are still alive, but their wisdom impacts
the footsteps of those still here ... One day I
decided my body was not a tragedy. On that day
I knew I would live forever."

"But still, someone, something, need
us" (Ra Malika Imhotep)
and we do.

These story pictures hold us. Reflect
we will not be forgotten. Reflect on
and our sweat. Give us stories that
us remember:
our shit is really, really real.

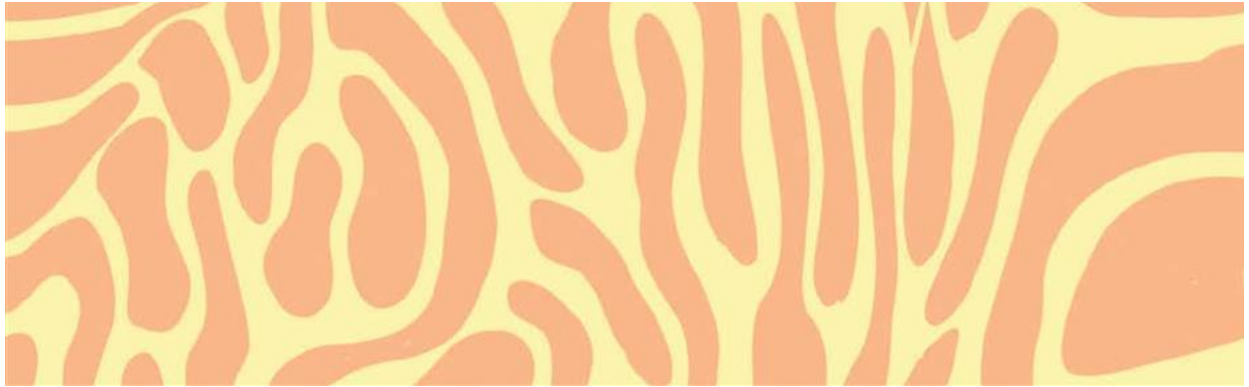
parenting Lebanese and queer in diaspora
making "trials" and stating in all caps
EVERYTHING YOU LOVE ABOUT NEW
ORLEANS IS BECAUSE OF BLACK PEOPLE
reading the encyclopedia
surviving living trans in prison for a decade

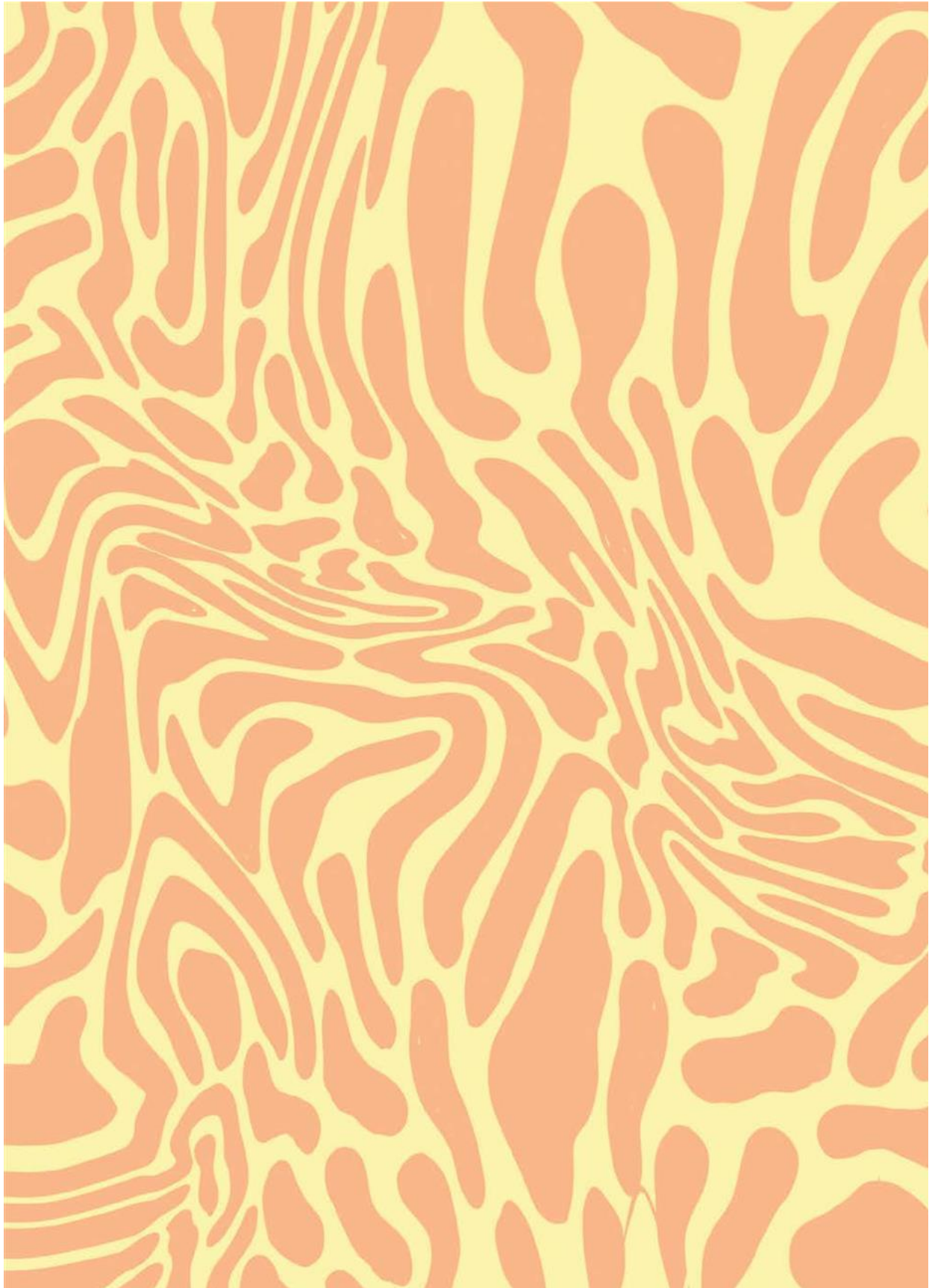
These stories are a queerly beautiful
Sarah/Syan has written and drawn
their exact specific queer crip BIPC
gorgeousness. Into history, so they
forgotten. And so they can be a seed
passed around that kin near and far
kin we may never meet—can plant
queerfemmeChineseJewishWhite a
as an artist is a labor of queer love.

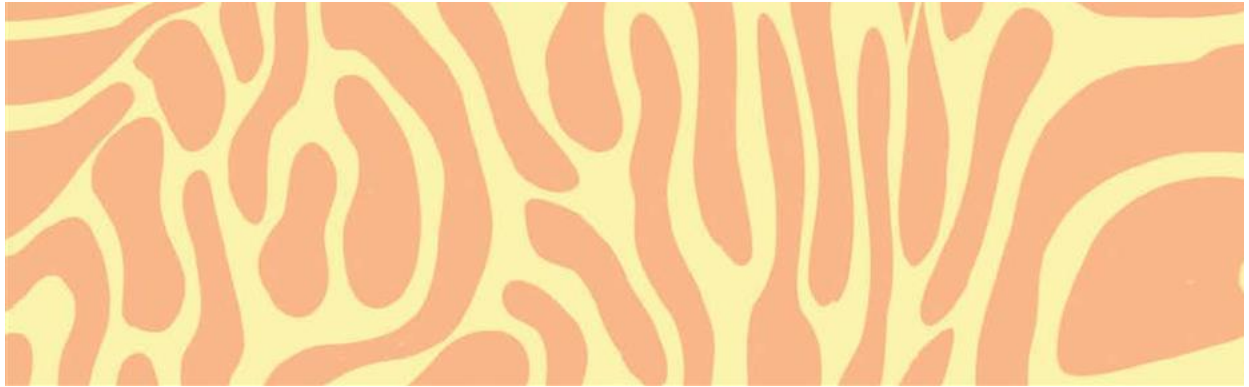
and so much appreciation for the work of this book,
LEAH LAKSHMI PIEPZNA-SAMARASINHA

SEPTEMBER 1, 2020









OUR WORK IS EVERYWHERE

IS AN ANTHOLOGY OF ILLUSTRATED INTERVIEWS WITH & WRITINGS BY QUEER & TRANS ORGANIZERS, HEALERS, ARTISTS, & COMRADES. IT'S PART GRAPHIC NOVEL, PART THANK-YOU NOTE, PART GAY THEORY PAPER, PART ACTIVIST GOSSIP & THE REST IS A SURREALIST DREAM IN WHICH WE KNOW WHY WE'RE HERE & WHAT WE NEED TO DO. THE VOICES IN THIS BOOK SPEAK & WRITE CANDIDLY ABOUT THE OF OPPRESSION, PAIN, NONPROFITS, POP CULTURE, THE CRIMINAL INJUSTICE & LOVE TO CREATE A NUANCED LANDSCAPE WHERE NEW & PROGRESS ARE IMAGINED. THESE CONVERSATIONS HAVE HELPED ME UNDERSTAND ABOUT HOW TO SHIFT POWER ON AN INSTITUTIONAL & INTERPERSONAL LEVEL, & WITHIN MYSELF.



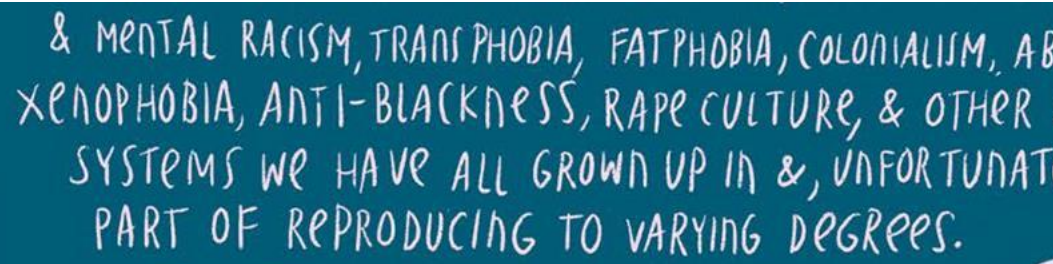
WORKING ON THESE DRAWINGS HAS BEEN A CATHARTIC PROCESS FOR ME. AS AN ANXIOUS PERSON, MY DRAWING TIME HAS BECOME A SACRED SITE FOR CALM & CLARITY.

ness & channeling tense energy into focus. Alone-
IT'S BEEN A CHALLENGE TO USE MY ILLUSTRATION
SKILLS THOUGHTFULLY & INTENTIONALLY TO EXAMINE
POLITICS, RELATIONSHIPS, & IDENTITY, ESPECIALLY IN A TIME
THAT VALUES MEDIA THAT CAN BE CREATED & FORGOTTEN
WITHIN MINUTES. DURING INSECURE MOMENTS, I'VE WONDERED
IF THIS PROJECT HAS TAKEN TOO LONG (FIVE YEARS) TO BE
RELEVANT. BUT THAT TYPE OF THINKING IS ROOTED
IN A PERFECTIONIST, HYPER-PRODUCTIVE IDEOLOGY.

WOR
THAT'S

I STARTED RECORDING THESE CONVERSATIONS IN 2015, WHEN I LIVED ON DUWAMISH LAND (SEATTLE). MY LIFE AS AN OUT QUEER PERSON BROUGHT ME FACE WITH COMPLICATED QUESTIONS ABOUT POWER, DESIRE, JUSTICE, & ACCOUNTABILITY. I WITNESSED QUEER & STRAIGHT FRIENDS, LOVES, & ACQUAINTANCES ACROSS RACE & CLASS LINES TRYING THEIR BEST TO FORM ALTERNATIVES TO THE PREVALENCE OF OUR SOCIETY BY REDISTRIBUTING WEALTH, SHARING KNOWLEDGE, HAVING CONVERSATIONS ABOUT "DESIRABLE" BODIES, PAYING RESPECT TO BLACK & INDIGENOUS PEOPLE, LEARNING ABOUT & SUPPORTING ONE ANOTHER'S ACCESS NEEDS, & TRYING TO HEAL FROM COLONIAL, RACIALIZED & ANCESTRAL TRAUMA.

WHEN I SAY, "OUR WORK IS EVERYWHERE," I INTEND TO EXPAND THE DEFINITION OF "WORK" BEYOND WHAT IS RECOGNIZED & CONSIDERED VALUABLE UNDER CAPITALISM; INSTEAD, I WANT TO HIGHLIGHT THE WORK THAT'S NEEDED TO REALLY CHANGE OUR WORLD IS THE WORK OF WHAT MOST OF US GET A PAYCHECK FOR: IT'S THE EMOTIONAL SUPPORT WE GIVE TO OTHERS, IT'S THE MEALS WE COOK FOR OTHERS, IT'S THE BRILLIANT IDEAS WE HAVE, THE JOKE WE TELL, THE HARD CONVERSATIONS WE ENGAGE IN WITH OTHERS. ALL OF THAT CHAOTIC, UNDEFINED, EVERYDAY WORK DESERVES CREDIT, TOO. AND THAT'S WHAT I'VE DONE HERE: GIVE CREDIT TO JUST A FEW OF THE MANY WHO HAVE PUT IN THE WORK TO CHIP AWAY AT THE ST



& MENTAL RACISM, TRANSPHOBIA, FATPHOBIA, COLONIALISM, AB
XENOPHOBIA, ANTI-BLACKNESS, RAPE CULTURE, & OTHER
SYSTEMS WE HAVE ALL GROWN UP IN & UNFORTUNATE
PART OF REPRODUCING TO VARYING DEGREES.



THROUGH INTIMACY WITH QUEER & TRANS PEOPLE, I
REALIZED I HAD (& STILL HAVE) SO MUCH TO
DO AROUND UNLEARNING THE VALUES SOCIETY
HAD INSTILLED IN ME. THE WORK QUEER & TRANS PEOPLE
HELPED ME DEVELOP MY OWN ROAD MAP TO
NAVIGATE THESE COMPLICATED ISSUES.

MUCH OF THIS WORK HAS BEEN MESSY, HEARTBREAKING, & CONFUSING. I STILL
STRUGGLE WITH PERFECTIONISM & SELF-FORGIVENESS. I STILL FEEL LET DOWN BY THE
MYTHICAL "QUEER COMMUNITY" BUT WORKING ON THIS PROJECT & LEARNING FROM US HAS

...FROM SUCH
...THAT EVERY SINGLE ONE OF
...OUR OWN PATH TO BUILDING
...SOMETHING NEW.



THE VOICES IN THIS BOOK, AMONG MANY OTHER WRITERS & THINKERS
(IN PARTICULAR THE ORGANIZERS & PARTICIPANTS OF I WANNA BE WITH YOU
EVERYWHERE*) HAVE HELPED ME EXPAND MY UNDERSTANDING OF SOCIAL
CHANGE TO INCLUDE THE MUNDANE,

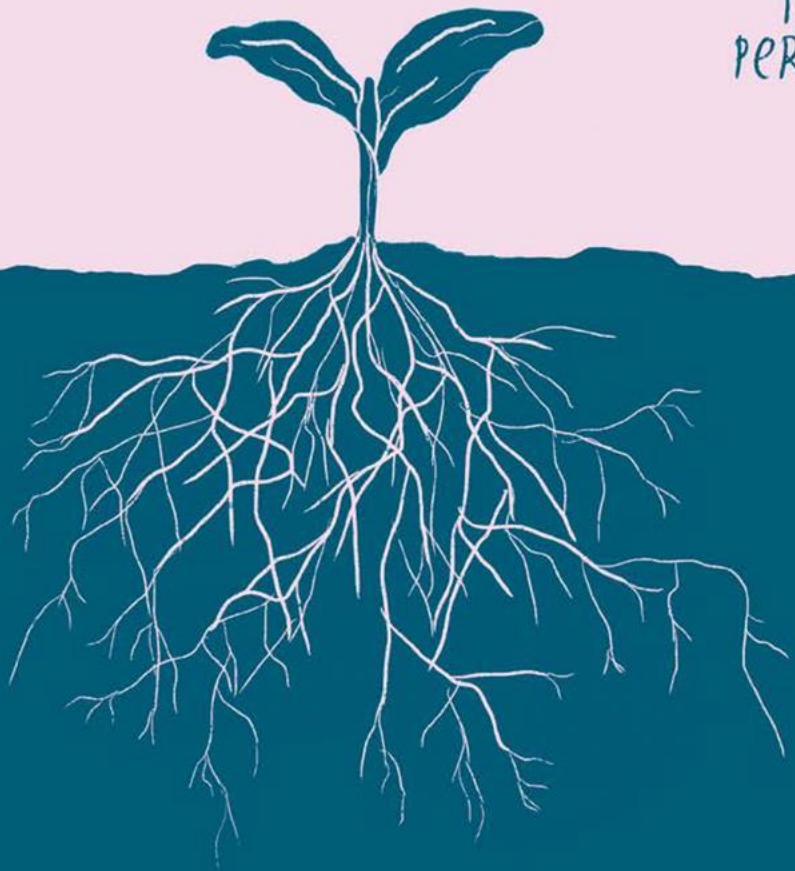




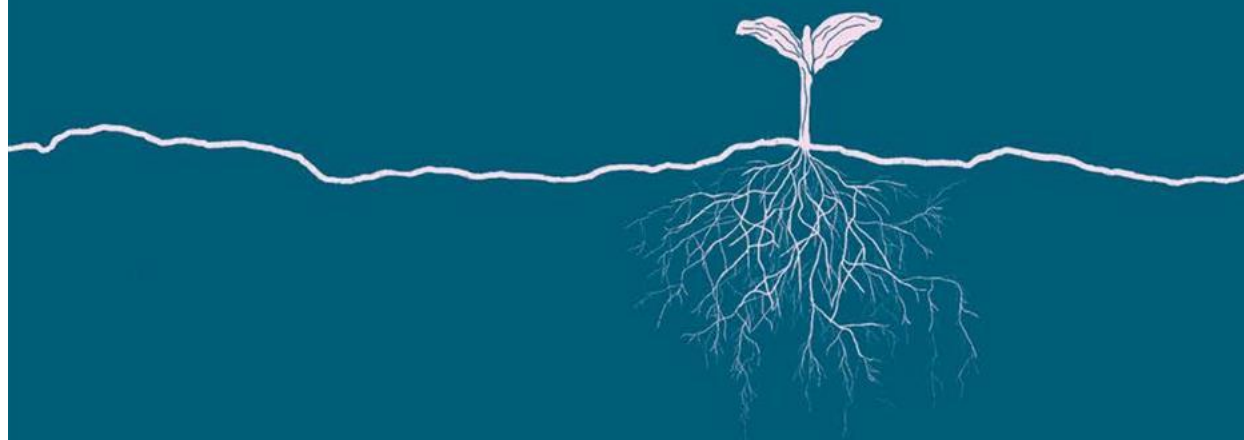
* I WANNA BE WITH YOU EVER
WAS A FESTIVAL OF DISABLED ARTISTS O
ARICA, AMALIE DUBLOD, JERRON HERMAN, CAROLYN LAZARD, I
ALICE SHEPPARD, & CONSTANTINA ZAVITSANOS. IN 2019, THE CONT
OF THE GATHERING WERE BASED IN PRINCIPLES OF DISABILIT

THE
QUIET,

THE
PERSON







THR

SLOW.



WITH "OUR WORK IS EVERYWHERE" I INTENDED TO
CREATE AN ANTHOLOGY THAT WOULD SPEAK FOR NO
ONE BUT THE PARTICIPANTS INTERVIEWED IN THIS BOOK.
MY GOAL IS NOT TO CREATE ONE NARRATIVE ABOUT
"THE" QUEER OR TRANS EXPERIENCE, BUT RATHER
TO CREATE A TEXTURED, DYNAMIC, & EVEN
PARADOXICAL SYMPHONY OF
EXPERIENCES THAT READERS
CAN RELATE TO, LEARN
FROM, DISAGREE WITH, AND
BE INSPIRED BY—

TO DO & UNDO
ENVISION & FINE-TUNE
WONDER RIDICULOUS



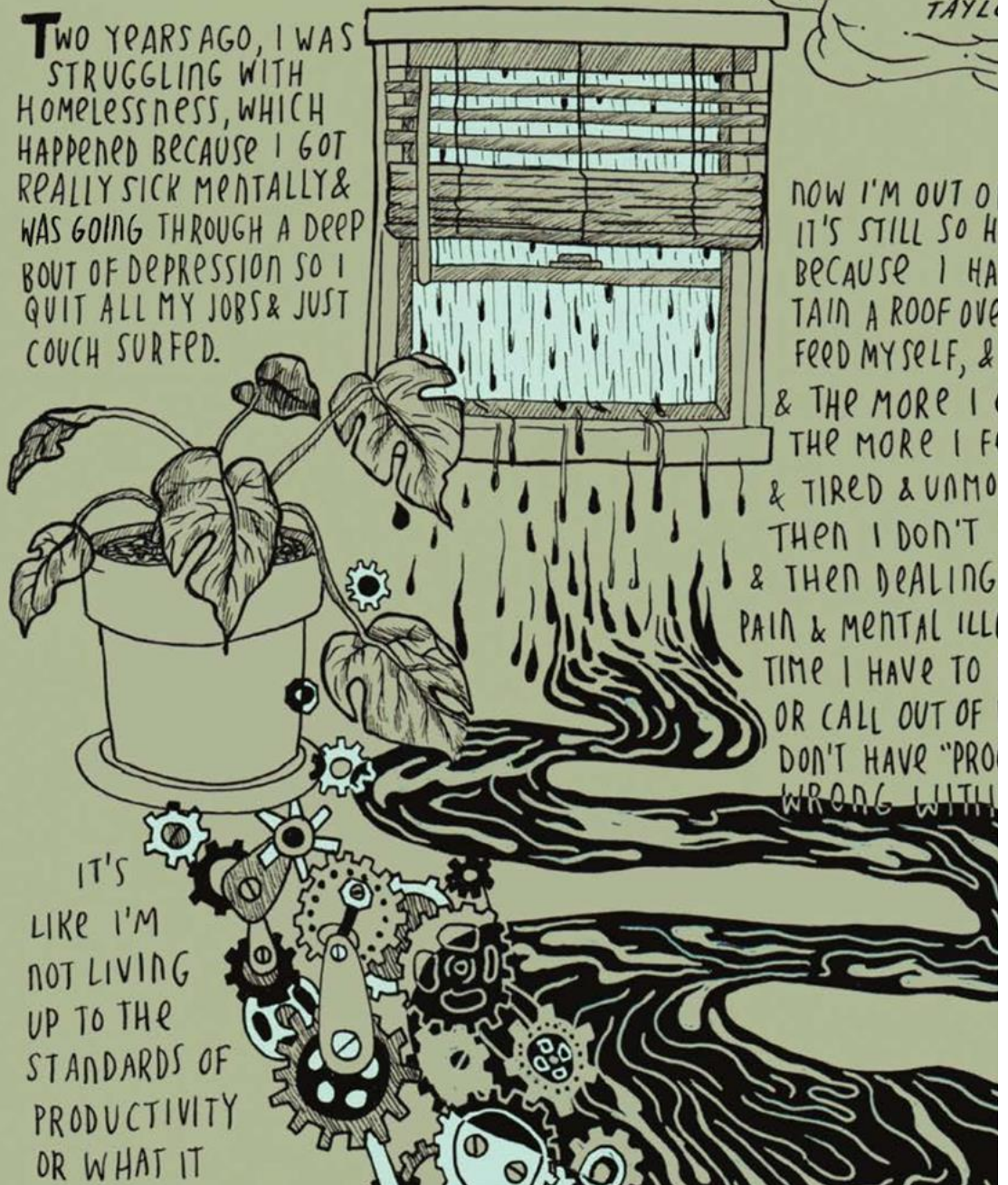
CRYING CUZ THE WIND CRYING CUZ THE WIND BLEW

TWO YEARS AGO, I WAS STRUGGLING WITH HOMELESSNESS, WHICH HAPPENED BECAUSE I GOT REALLY SICK MENTALLY & WAS GOING THROUGH A DEEP BOUT OF DEPRESSION SO I QUIT ALL MY JOBS & JUST COUCH SURFED.

A CONVERSATION
WITH RAY
TAYLOR

NOW I'M OUT OF IT'S STILL SO HARD BECAUSE I HAVEN'T TAIN A ROOF OVER MY HEAD, & THE MORE I FEEL THE MORE I FEEL & TIRED & UNMOTIVATED THEN I DON'T KNOW & THEN DEALING WITH PAIN & MENTAL ILLNESS TIME I HAVE TO TAKE OR CALL OUT OF WORK I DON'T HAVE "PROBLEMS" WRONG WITH ME

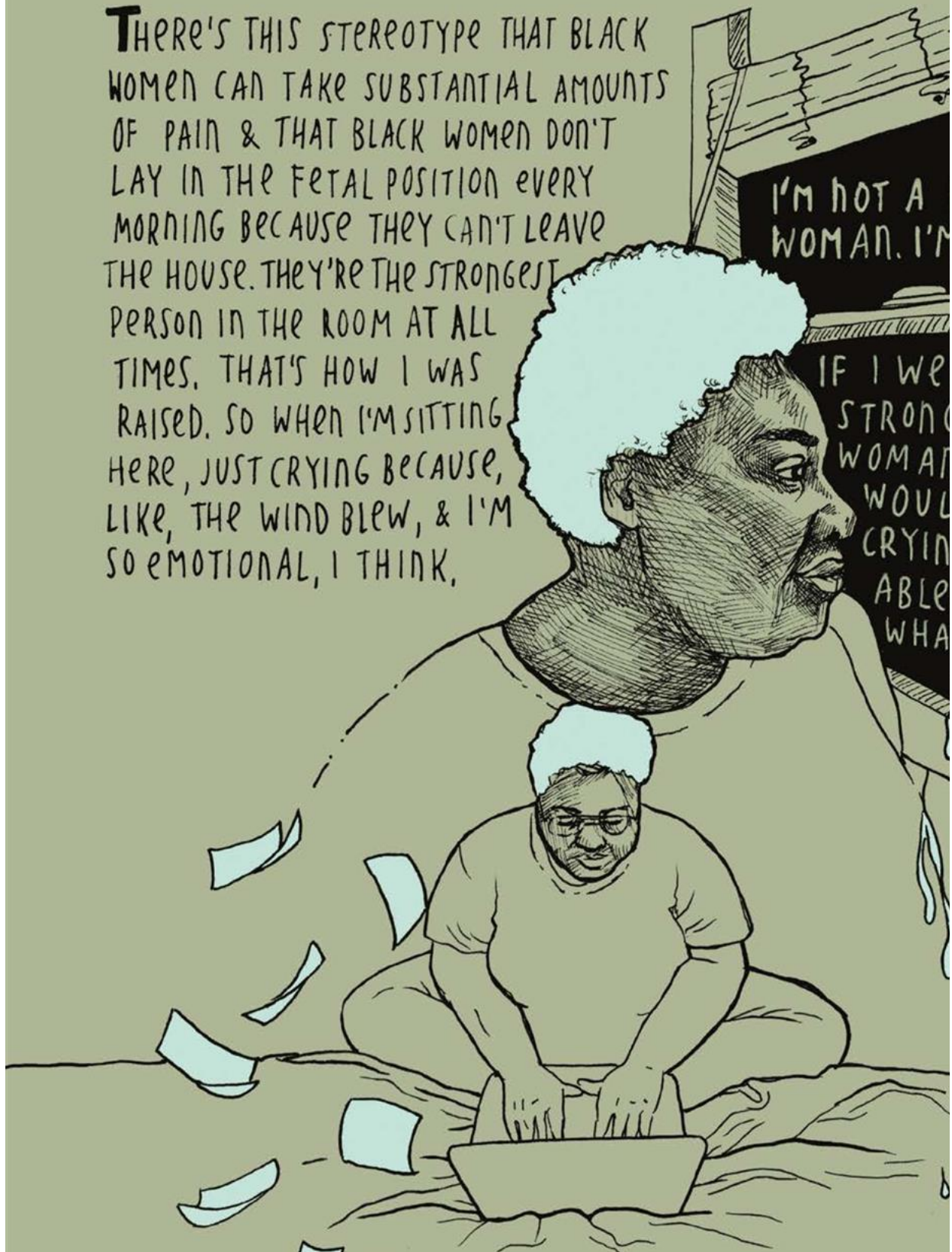
IT'S LIKE I'M NOT LIVING UP TO THE STANDARDS OF PRODUCTIVITY OR WHAT IT



MEANS TO BE AN
ADULT.



THERE'S THIS STEREOTYPE THAT BLACK WOMEN CAN TAKE SUBSTANTIAL AMOUNTS OF PAIN & THAT BLACK WOMEN DON'T LAY IN THE FETAL POSITION EVERY MORNING BECAUSE THEY CAN'T LEAVE THE HOUSE. THEY'RE THE STRONGEST PERSON IN THE ROOM AT ALL TIMES. THAT'S HOW I WAS RAISED. SO WHEN I'M SITTING HERE, JUST CRYING BECAUSE, LIKE, THE WIND BLEW, & I'M SO EMOTIONAL, I THINK,





I DIDN'T WRITE FOR A LONG TIME, SO I'M
JUST COMING BACK TO IT. I SPEND A LOT
OF TIME WRITING LATE AT NIGHT, WHILE I'
WATCHING REALITY TV. I'M WRITING ABOUT A
LOT OF TRAUMA & MENTAL ILLNESS STUFF.

SOMETIMES I FEEL EMBARRASSED & FOOLISH TO THINK THAT I S
A WRITER, A WORKING WRITER. WHO THE FUCK AM I, THE DA
OF TWO PEOPLE WHO DIDN'T EVEN FINISH MIDDLE SCHOOL, TO
THAT I CAN DO ALL THESE THINGS THAT MY MOTHER COULDN'

MY INSPIRATIONS



KID CUDI

I STARTED LISTENING TO HIM IN
8TH GRADE WHICH WAS SUCH A
TOUGH TIME. IT WAS THE HEIGHT
OF MY HOUSEHOLD BEING SO UNSTABLE
& I COULD CONNECT SO MUCH WITH THIS
BLACK BOY WHO WAS MAKING SONGS
ABOUT BEING DEPRESSED.



MIRANDA
JULY

THE STORIES SHE WRITES
ARE JUST SO TABOO, &
SHE'S A SURVIVOR OF
SEXUAL ASSAULT. HER WRITING MAKES
ME FEEL DRY & EMBARRASSED
& LIKE I NEED TO TAKE



THE MOST ICONIC
IN THE WORLD
IS A BLACK WOMAN
HAPPENS TO DEAL WITH
SAME THINGS A
MILLENNIAL DOES
JEALOUSY. SHE FEELS
SHE INSPIRES ME
GIVE UP ON MYSELF

DONALD GLOVER

HE'S JUST SO MULTI-
& THIS SUCCESSFUL BLACK
IS TAKING OVER THE
HOPE THAT ONE DAY,
WIN AN EMMY, THAT
GLOVER IS PRESENTING

A SHOWER, BUT IT ALSO MAKES
ME FEEL WARM INSIDE BECAUSE
I RELATE TO IT.

AWARD.



OUR OWN DIVIN

A CONVERSATION WITH DUSTY LAMA

WHAT SKILLS DO
YOU PERSONALLY BRING
TO YOUR COMMUNITY?



I KNOW YOU WANT ME
ABOUT ASTROLOGY OR LE
BUT I DON'T KNOW IF TH
I WOULD ANSWER FIRST
VEHICLES THROUGH WH
THESE GREATER SKILL
CHANNELING TO MY
SELF-FORGIVENESS, E
APPRECIATION, SELF-ACTU
& SELF-DETERMINATION
ACHIEVE COMMUNAL C
RAISING.

AS QUEERS, WE HAVE BEEN SOCIALLY
DIVORCED FROM GOD & HOLINESS. AT
LEAST IN JUDEO-CHRISTIAN AMERICA,
MANY OF US WERE RAISED BEING TAUGHT
THAT WHO WE ARE IS INHERENTLY SINFUL,
AN ABOMINATION, UNHOLY.

ASTROLOGY IS AN AVENUE THROUGH
QUEERS CAN ACCESS OUR OWN SPIRIT
WORTH & CONNECT TO OUR OWN DI
VOID OF THE TRAUMA OF CHURCH





SUPRISINGLY, THERE A LOT OF SIMILARITIES MY JOBS AS AN ASTRO A LEGAL ADVOCATE. IN THESE ROLES I CAN F IMMENSE POWER OVER LIFE & I TRY TO REMA AT ALL TIMES OF THAT IMBALANCE OF POWER

IN MY EXPERIENCE, IN DIFFERENT RELATIONSHI PERSONALLY OR PROFESSI IT IS BEST TO BE CLEAR ABOUT THE POWER IMBA TOXIC POWER CYCLES THR INVISIBILITY.

WE MUST DRAW LIGHT TO THE TOXIC IMBALANCES IN ORDER TO HELP ADDRESS THEM & ILLUMINATE NEW BEING. THE SKILLS I HAVE LEARNED

AS A SURVIVOR HELP IMMENSELY



SOMETIMES IT IS THE PEOPLE MOST LIKE YOU WHO HAVE THE
VALIDATE YOU & MAKE YOU FEEL SEEN.

I FEEL
THIS WAY
WITH MY
BOYFRIEND
(WHO IS NONBINARY)
OR WHEN I AM WITH

GEMINI

OTHER
SIMIL-
ARLY S
VATED M
RACE FOLK
FOLKS RAISE
OKLAHO

LEGAL WORK
& ASTROLOGY ARE
ALSO BOTH TOOLS TO HELP
FIGHT ISOLATION. I ATTEMPT
TO SUPPORT OTHERS IN CONNECT-
ING BETTER TO THEIR LEGAL
RIGHTS ON A PERSONAL
LEVEL, OR THEIR COSMIC
POTENTIAL ON A COMM-
UNAL LEVEL.

THIS QUEER
YOUTH GROUP I
WAS A PART OF AS
A TEEN USED TO
HELP OUT IN AIDS
CARE HOUSES LOCALLY.

I REMEMBER ONE VIBRANT QUEEN IN PARTICULAR TEACH
HOW SHE WAS ONE OF THE GO-GOGIRLBOYS THROWING
AT THE COPS DURING THE STONEWALL RIOTS.

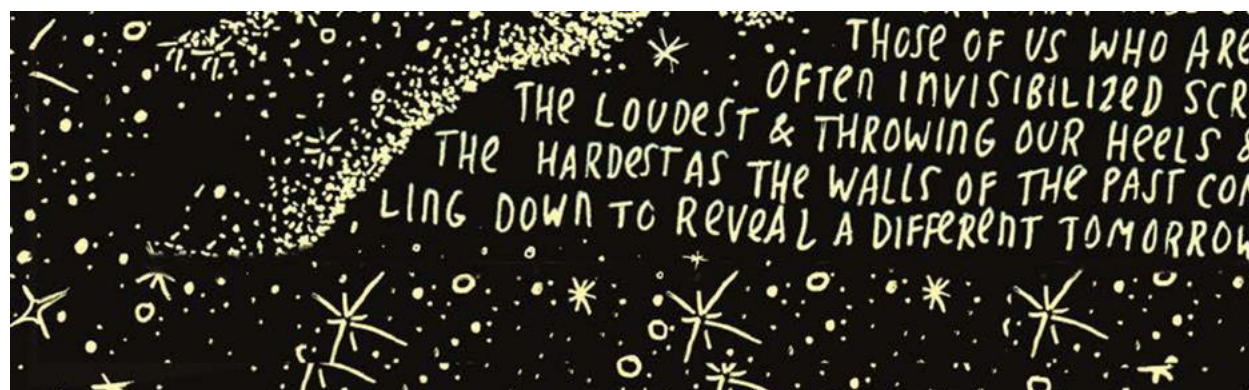
TOPPLING THE
SYSTEMS THAT

BE WILL BE


DIRTY, HARD,

GUT WRENCHING,

WORK THAT WILL S



RECLAIMING & REVOLTING FAT: THE PLAY



IN THE FALL OF 2013, A COLLECTIVE OF SELF-IDENTIFIED FAT, QUEER, FEMME PERFORMERS, WRITERS, & COMMUNITY MEMBERS IN AUSTIN, TEXAS, CAME TOGETHER TO VISION, HEAL, & CREATE. OUT CAME "FAT: THE PLAY," A PERFORMANCE PIECE THAT SHARES COLLECTIVE MEMBERS' EXPERIENCES WITH BODY OPPRESSION, RACISM, CLASSISM, & MISOGYNY.

THE POWER OF INTERSECTIONALITY: EVER-EVOLVING PLUMP CONTINUES SYSTEMIC & INTERFAT-HATRED BY CEN- THE NARRATIVES WHO IT IMPACTS MOST.

"FAT: THE PLAY" WORKS SIMULTANEOUSLY AS A CALL TO ACTION FOR OTHER FAT QUEER FEMMES, AN EDUCATIONAL TOOL OF ACTIVISM FOR THOSE WITH PRIVILEGED BODIES, & A GUIDELINE FOR ALL OF US TO WORK TO UNLEARN OUR INTERNALIZED PREJUDICE AGAINST FAT BODIES.





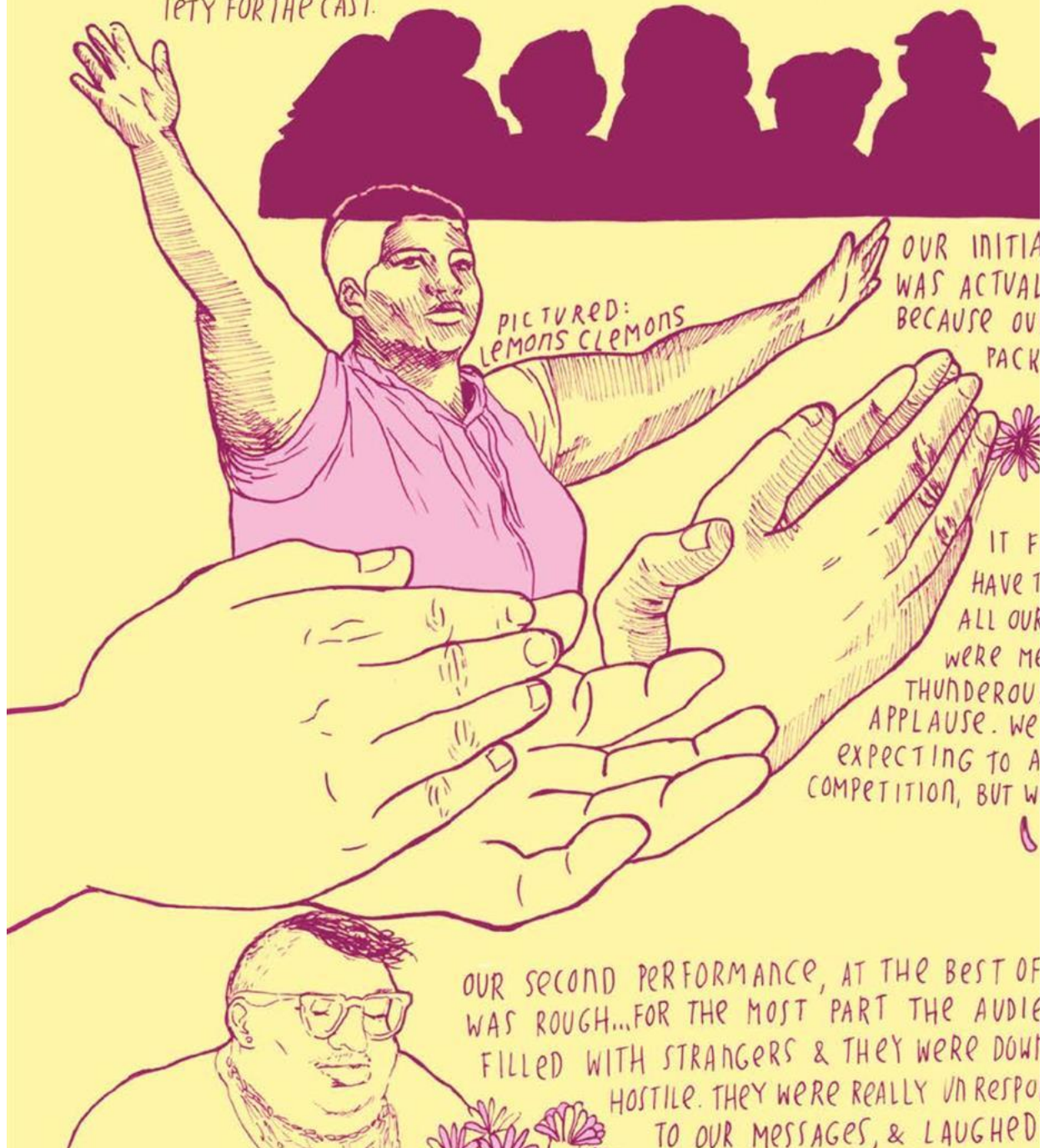
ORIGINALLY WRITTEN & PERFORMED AT THE FRONTERA FEST IN AUSTIN, A ONE-ACT FRINGE THEATER FESTIVAL WHERE IT WON BEST ACT 2014, WE HAVE EXPANDED THE PLAY TO PERFORMED IT TWICE MORE IN OUR COMMUNITY. BOTH PERFORMANCES INCLUDED ASL INTERPRETING FOR DEAF/HARD-OF-HEARING COMMUNITY MEMBERS & A SLIDING SCALE PAYMENT INITIATIVES TAKEN TO ALLOW THE ACCESS POSSIBLE. IN JULY 2015, AN EXTENDED VERSION TITLED "FAT" ATTEMPTING TO MAKE THE PIECE AVAILABLE TO PEOPLE OUTSIDE OF AUSTIN & ACROSS THE COUNTRY. IT IS CURRENTLY IN POST-PRODUCTION.

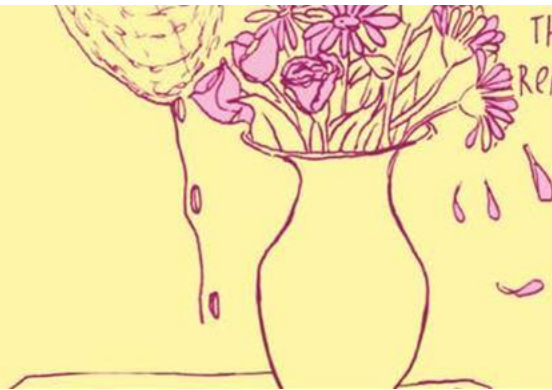
WE BEGIN THE PLAY BY CONTEXTUALIZING OUR WORK IN EVERYDAY MESSAGES OF FAT HATRED, AND THEN DISCUSS A JOURNEY OF BEING AFRAID OF THE WORD "FAT" TO RECLAIMING IT.

WE TALK ABOUT, AMONG OTHER THINGS, OUR RELATIONSHIPS WITH OUR BODIES, OUR CHILDHOOD EXPERIENCES, OUR GROWING UP AS A QUEER FEMME AS A POLITICIAN.



THE WAY FRONTERAFEST IS SET UP IS THIS: PERFORMERS B
IN A NIGHT, & CAN DO ESSENTIALLY WHATEVER THEY WANT
OF THE TICKET PRICES, THE STRUCTURE OF THE FESTIVAL, & THE N
AUSTIN, WE KNEW IT WOULD BE GEARED TOWARD MOSTLY UNWITTING TH
CIS, STRAIGHT PEOPLE... WITH A TON OF INTERNALIZED BIASES. THIS CAUSED A
IETY FOR THE CAST.





THAT WERE NOT JOKES. IT LEFT
REALLY DOWNTRODDEN & DEFEATED
AND THEN, TO EVERYONE'S
SURPRISE, WE MADE IT TO
THE BEST OF THE
FEST.

FAT ACTIVISM LOOKS A LOT OF DIFFERENT

MY PRIMARY INTRODUCTION TO FAT ACTIVISM WAS THROUGH BLOGG
LIKE TUMBLR. "FAT: THE PLAY" & PLUMP WAS THE FIRST TIME I
REALLY BUILT IN-PERSON COMMUNITY WITH OTHER
AN INTENTIONAL WAY, & IT WAS



WHAT I HAD PRIMARILY CONSIDERED MY ACTIVISM PREVIOUSLY WAS DAILY


BUT THERE ARE BOOKS WRITTEN ABOUT FAT-
NESS; IT IS AN ENTIRE ACADEMIC FIELD OF
STUDY, PROTESTS, DANCES, ETC. I IMAGINE "FAT:
THE PLAY" TO EVEN BE IN A LINEAGE OF FAT
PERFORMANCE ART AFTER THE STAGE PLAY
"THE PANZA MONOLOGUES."



I've never experienced
ANYTHING LIKE "FAT: THE
PLAY." IN THE BEGINNING, I WAS
JUST SO THRILLED TO BE A PART OF
SOMETHING THAT WAS BY & FOR
FAT FEMMES. OUR STORIES ARE SO
OFTEN ERASED IN QUEER STORIES &
HISTORIES THAT IT FELT REALLY
POWERFUL TO SIT IN A CIRCLE, TO
SHARE FOOD, & TO TALK ABOUT THE







I GOT INVOLVED
NOT BECAUSE I WAS ACTUALLY
WANTING TO MAKE ART OR
PERFORM IN A PLAY, BUT BECAUSE I
WAS REALLY CRAVING FAT QUEER COM-
MUNITY... AND ALTHOUGH I WAS
ALREADY DOING A LOT OF WORK TO
UNLEARN MY OWN INTERNALIZED
FAT-HATRED & SELF-LOATHING,
I WAS TIRED & IT
WAS HARD.

AS WE CONTINUE
TO MEET & WRITE & TH
BEGAN TO TAKE SHAPE,
REALLY CHALLENGE MYSELF
VULNERABLE & OPEN ABOUT
MOST TRAUMATIC, PAINFUL
SELF... IT WAS NEARLY IM
GET PAST MY FEELINGS OF
& LACK OF SELF-WORTH,
THE FEMMES WERE SUP
ING & VALIDATING

TO DO
THIS WORK REQUIRES
A LOT OF OPENNESS, WILLINGNESS TO OPEN
OLD WOUNDS, & A LOT OF STRENGTH. FOR THE FIRST TIME, I
FELT REALLY SEEN & HELD IN MY BROWNNESS & MY FEMMENESS,
& ESPECIALLY IN MY FATNESS. AND THIS ALLOWED ME TO
WITNESS THESE REALLY INCREDIBLY POWERFUL STORIES
THAT ARE SO DESERVING & WORTHY OF BEING HEARD.

AND THIS RADICAL ACT OF BEING VULNERABLE
ALLOWED ME TO FEEL MORE COMFORTABLE ON
STAGE SHARING MY OWN STORIES. IN A WAY,
IT FELT LIKE WE WERE CREATING SOMETHING
THAT WASN'T ALREADY OUT THERE. SOME-
THING THAT I REALLY NEEDED WHEN I WAS A YOUNG,
FAT, BROWN GIRL.





THE PLAY: THE ZINE" WRITTEN BY CALEB LUNA:
"WE REFUSE TO BE AFRAID OF OR DENY THE
THAT WE ARE WONDERFUL, BEAUTIFUL, POWER-
DESERVING BEINGS. AND SO ARE YOU."



AS LONG
AS I
REMEMBER
HER,
SHE WILL
NEVER
DIE.

we are all elders

WRITTEN BY VIVI VERONICA

TRANS
WOMEN SURVIVE,
LOVE, & EXIST BE-
CAUSE OF THE KNOW-
LEDGE WE PASS
DOWN. SHE'S MY
SISTER. SHE'S

FEAR &
COURAGE OFTEN
LOOK THE SAME.
HOW SITTING WITH
UNCERTAINTY IS NEC-
CESSARY EVEN IF
IT'S PAINFUL.

I FEEL HER IN EVERY
I HATE-BECAUSE I

SHE'S DEAD & ALIVE. SHE'S MY AUNTIE. MY MOTHER. ME.
SHE TAUGHT ME
HOW TO MOVE MY FACE,
HOW TO CHANGE EVERYTHING
WITH MAKEUP, HOW TO MOVE
MY BODY IN MOTIONS THAT FELT
SO NATURAL. EVEN MY EYES
MOVE DIFFERENTLY BECAUSE
OF HER. SHE TAUGHT
ME THAT

ALL THE TRANS-
FEMININE BODIES &
SPIRITS I'VE KNOWN CON-
TINUE TO TEACH ME. NOT ALL OF
MY SISTERS ARE STILL ALIVE, BUT
THEIR WISDOM IMPACTS THE FOOT-
STEPS OF THOSE STILL HERE.

FEEL OUR ENERGIES
MOLDING & SHAPING
TO CHANGE WITH
EACH OTHER.

THIS
WEB OF CONSCIOUS-
NESS IS SO VAST. I FEEL THE
RIPPLES OF THE UNIVERSE FALL
DOWN LIKE RAIN UPON ME, & AS THE RAIN
TOUCHES ME, MY BODY BECOMES THE RAIN
& WASHES ME AWAY INTO THE VASTNESS OF
THE WEB. I FEEL YOUR SPIRITS AS THESE
RIPPLES & I KNOW YOU ARE FEELING ME
TOO. TOGETHER ACROSS THE DIMENSIONS
WE UNITE. WE ARE ALL ONE, WE ARE ALL
EACH OTHER, & WE ARE ALL THE WIS-



THE NATIONAL COME

A ROUNDTABLE CHAT WITH CEYENNE DOROSHOW & CYD NOVA

MY NAME IS CEYENNE DOROSHOW. I'M A SEX WORKER, SEX WORKER ADVOCATE, A FRIEND, A MOM, A MESS; I'M ALL OF THE ABOVE.

I'M CYD NOVA, I'M UNAFFILIATED HO. SEX WORK WORLD, THE DICHOTOMY OF EITHER "POWERED" BY IT OR IT, & I FEEL LIKE I'M AT THE CENTER RATIVE,

BECAUSE WE'RE NOT THE "NORM OF SOCIETY" WE'VE HAD TO TURN TO SEX WORK THROUGHOUT HISTORY LONGER THAN ANYONE HAS. WE'RE NOW LIVING IN A WORLD OF ADVOCACY, WHERE IF YOU ARE ONE OF THE PEOPLE PICKED TO WORK AT A NOT-FOR-PROFIT, ANOTHER FORM OF TOKENIZATION, YOU'RE GONNA BE UNDERVALUED & OVERWORKED. SEX WORK ALLOWS US TO HAVE FREEDOM & POWER & BE ABLE TO MAKE THE CALL ON WHAT WE WANT & WILL ACCEPT. WORKING FOR MOST OF THESE NOT-FOR-PROFITS, YOU'RE NORMALLY NOT ALLOWED TO EVEN BE YOURSELF. [IN THE EARLY 1990'S] I WORKED FOR THE DEPARTMENT OF HOMELESSNESS WHERE IT WASN'T OKAY FOR ME TO SAY I WAS EVEN TRANS. IF I WERE TO SAY AT THAT MOMENT "I'M TRANSGENDER," WHICH THERE WAS NO WORD FOR IT, THEY WOULD HAVE DEFINITELY FIRED ME.

HOW DID YOU COME INTO DOING SEX WORK?


OH, HOMELESSNESS, SURVIVAL, CENTRAL PARK. I'D GIVEN EVERYBODY ELSE POWER OVER ME. ONE TRICK HAD PAID ME RIDICULOUSLY, & HE SUGGESTED, 'Y'KNOW THAT, YOU CAN MAKE A LIVING.'

TO AGREE BE VERY FIND A PLACE

WHY DO YOU CONTINUE TO DO SEX WORK TODAY?

IT'S EMB

ANCE I DON'T



...POWERING. IT'S GIVEN ME A CHANCE TO
CLIENTS LIKE I USED TO BECAUSE OF THE [ADVOCACY]
I'M DOING, BUT I CAN DAMN SURE USE WHATEVER I GET
HELP COMMUNITY.



CYD: CAN YOU TALK ABOUT WHAT FOSTA/SESTA* HAS MEANT FOR THE PEOPLE YOU LIVE & WORK ALONGSIDE?

Ceyenne: SINCE SESTA/FOSTA I'VE HAD TO STEP IN AS SORT OF A COUNSELOR TO HELP PEOPLE WITH BREAKING UP, NOT HAVING THE MEANS, WHICH IS CAUSING THE FIGHTS, USING DRUGS. THESE ARE PRIME RESULTS OF SESTA/FOSTA, NOT HAVING THE ABILITY TO ADVERTISE FOR YOUR OWN SURVIVAL, & ITS TAKEN AWAY THEIR LIVELIHOOD & MY LIVELIHOOD IN SO MANY WAYS. I STARTED G.L.I.T.S. [GAY & LESBIANS LIVING IN A TRANSGENDER SOCIETY] BECAUSE OF THE CHALLENGES FACING COMMUNITY. THE WAYS WE HAD TO PROTECT OURSELVES WE DON'T HAVE ANYMORE & THAT'S ONE OF THE THINGS THAT SESTA/FOSTA CLEARLY TOOK AWAY FROM US. THIS YEAR, THE NUMBER OF TRANSGENDER DEATH WAS UNPRECEDENTED.



SEX
WORK
IS REAL
WORK!

FOR ME, SEX WORK HAS ALLOWED ME TO DO A LOT OF THAT LIFE WORK STUFF, LIKE EDUCATION & PUTTING MY LIFE IN ORDER IN A WAY THAT I WOULDN'T NECESSARILY HAVE HAD I BEEN WORKING FULL TIME. SO FOR PEOPLE WHO ARE COMING HERE FROM OVERSEAS, HAVE YOU SEEN THE DIFFICULTIES OF SEX WORK IN CURRENT CONDITIONS, WHICH SPECIFICALLY TARGET IMMIGRANTS, IMPACT THEIR ABILITY TO MAKE A LIFE?

DECRIMINALIZE SEX W

I KNOW FOR US, & WE'RE FROM HERE, IT'S NOT EASY. IF I DIDN'T RELY ON MY REGULARS, I WOULDN'T HAVE A ROOF OVER MY HEAD. BUT CERTAINLY FOR THESE PEOPLE COMING FROM OTHER PLACES THEY HAVE THIS

I SUCCESSFULLY MAINTAIN HELPED PEOPLE FOR OVER SEX WORK. SESTA & FOSTA IT A LOT HARDER. BUT I BELIEVE THE LEADERS OF

DREAM ABOUT SURVIVAL IN A DIFFERENT CITY
WHERE THEY'RE FREE, & THEN YOU FIND OUT, NOT
SO FREE, IT HURTS.

WILL FIND A WAY TO GE
ER. BUT WE, THE SMALL
NOT GONNA BE ABLE TO

* A BILL SIGNED INTO LAW IN 2018, WHICH WAS BRANDED AS A TOOL TO FIGHT SEX TRAFFICKING BY CRIMINALIZING THE ONLINE SERVICES OR PLATFORMERS ADVERTISE. THE END RESULT WAS MANY POPULAR PLATFORMS ERADICATING ALL SEXUALLY EXPLICIT CONTENT OR DATING PERSONALS & SHUTTING DOWN, ENDING PEOPLE'S ACCESS TO WORK OVERNIGHT.

CEYENNE: I FIND IT HARD TO SEND A CLIENT TO AN AGENCY THAT'S JUST GONNA PUT THEM ON A LIST WHEN THEY'RE HAVING A CRISIS. YOU CAN'T JUST HAVE A CLIENT FILL OUT A FORM & LET THEM GO. YOU HAVE TO FIND OUT WHAT THEIR NEEDS ARE & IF THERE'S SOMETHING THAT NEEDS TO BE DEALT WITH IN THAT MOMENT.

CYD: GLITS IS SUCH A UNIQUE USE IT DIFFERS FROM THE USUAL PROTOCOLS & PROGRAMMING WITH CLIENTS, WHICH IS VERY STRUCTURAL & BUREAUCRATIC. WHEREAS, YOU RESPOND TO A CLIENT AS AN INDIVIDUAL & HELP THEM TO MEET THEIR GOALS. IT'S LIKE DOING THE WORK IN A PERSONAL WAY.

I'M A
DICTATOR.
[BOTH LAUGH.]
I JUST WANT TO SEE PEOPLE SURVIVE.
I'M TIRED OF GOING TO FUNERALS. WITH GLITS,
I'M ABLE TO SEE SOME SMALL SUCCESSSES
WITH HELPING PEOPLE BECOME INDEPENDENT.

WITH
SOUND
A MOTHER
AN USHERING
AN EDUCATOR ROLE
YOU DEFINE THE KI
ATIONSHIP THAT Y
WITH THE PEOPLE TH
INTO YOUR LIFE TH
YOUR WORK?

To: CEYENNE
From: US

WITH THEM.
WE'RE MAKING CALLS, WE'RE SENDING THEM
IN DIRECTIONS FOR JOBS WHERE I CAN SAY,
"WILL YOU PLEASE AT LEAST INTERVIEW THIS
PERSON?" & PREPARING THEM FOR THAT.





CYD: LET'S TALK ABOUT JOY. I KNOW YOU EXPERIENCE & SHARE IN JOY THROUGH FOOD.

CEYENNE:
COOKING & HAVING PEOPLE OVER THAT DON'T GET TO SHARE OR BREAK BREAD IS ONE OF THE MOST AMAZING THINGS YOU CAN DO, GIVING SOMEONE A SENSE OF FAMILY. WE OFTEN DON'T GET THAT IN THIS COMMUNITY. JUST HAVING THAT UNITY & EXPERIENCING FOOD & CONVERSATION & A SENSE OF PURPOSE, THROUGH ORGANIZING TOGETHER & THROUGH EATING, I'M ABLE TO SEE MY CLIENTS BE HAPPY & GO, "I HAVEN'T EATEN A HOME COOKED MEAL IN SO LONG."

YEAH, THAT'S BEAUTIFUL. CAN YOU TALK ABOUT YOUR BOOK- "COOKING IN HEELS"- WHICH IS STORIES ABOUT YOUR LIFE ILLUSTRATED THROUGH YOUR RECIPES? WHAT DOES IT FEEL LIKE TO HAVE THAT OUT IN THE WORLD?

IT FEELS GOOD BECAUSE IT'S SOMETHING I HOPE A PARENT CAN READ. MY PARENTS HATED FOR ME TO BE IN THE KITCHEN, 'CAUSE THEY AUTOMATICALLY ATTACHED IT TO "YOU'RE A SISSY. YOU SHOULDN'T BE DOING THIS." FOOD IS LIKE THE NATIONAL COME HOME. YOU CAN BREAK THE EVILEST PERSON'S SHIT BY FEEDING THEM; THEY MIGHT NOT LIKE YOU OR YOUR GENDER, BUT THEY'LL HAVE TO GIVE, "YOU CAN COOK, MOTHERFUCKER!" BY HAVING A BOOK OUT IN THE WORLD, ANOTHER PERSON LIKE ME CAN SAY, "I CAN DO THIS. I CAN BE PUBLISHED. I CAN BE A PART OF HISTORY." I MAY BE DEAD & GONE, BUT THESE IMAGES OF ME & THESE RECIPES ARE HERE FOREVER. WHEN DIANA [TOURJEE] & ZACKARY DRUCKER CALLED ME RECENTLY THEY WERE LIKE, "YOU'VE BEEN ARCHIVED IN FLAWLESS SABRINA'S STUFF. BECAUSE THIS





QUEER MURMUR

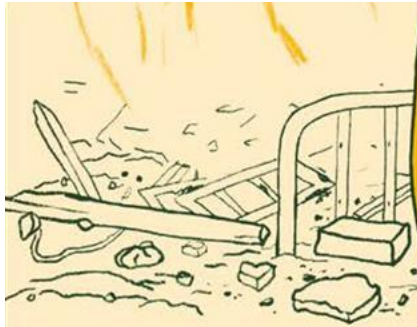
★ A CONVERSATION WITH MIRNA HAIDAR ★

I AM IN LAW SCHOOL. I'M GRADUATING IN A FEW MONTHS & I FOCUS A LOT ON COMMUNITY BUILDING & PRISON ABOLITION IN MY WORK. I'M A CHAIR COORDINATOR OF THE MUSLIM ALLIANCE FOR SEXUAL & GENDER DIVERSITY, WHICH DOES WORK AROUND QUEER MUSLIM COMMUNITY & THE OTHER ONE IS TARAB NYC, WHICH IS AN ARAB/MENA/SWANA REGION LGBTQ ORGANIZATION THAT I'M CO-CHAIR OF.

I DO A LOT OF WORK AROUND PROCESSES, MEANING HOW ABUSIVE/OPPRESSIVE INJUSTICE THE HARM WITHIN OUR COMMUNITY IT PLAYS OUT IN PEOPLE AS IT OR APPLY SOME ACCOUNTABILITY ASKED TO DO SOME TIMES OR FACILITATE CONVERSATIONS



IN LEBANON, I WAS ONE OF THE CO-FOUNDERS OF MEEM, WHICH IS ONE OF THE FIRST LGBTQ ORGANIZATIONS. WE HAD, AT THE TIME I LEFT IN 2010, ABOUT 200 ACTIVE MEMBERS THEN. I WAS INVITED TO



ABOUT 300 ACTIVE MEMBERS. THEN, I WAS INVITED TO DELIVER A SPEECH AT THE UNITED NATIONS COP CLIMATE CHANGE BIG CONVENING & STAYED HERE TO APPLY FOR ASYLUM AS [ISRAELI BOMBINGS] ESCALATED IN LEBANON. I HAD \$1000 IN MY POCKET & A CARRY-ON. I COUCH SURFED, THEN LIV IN MY CAR FOR A BIT. AFTER THAT, WHEN I WAS LEGALLY GRANTED PERMISSION TO STAY, I WAS ABLE TO RENT A ROOM IN MICHIGAN & FINISHED MY UNDERGRADUATE AT WAYNE STATE UNIVERSITY WHILE WORKING 2 FULL-TIME POSITIONS.



WHEN I FIRST CAME TO M
THERE WAS NO ROOM FOR ME AS A
MUSLIM IN MAINSTREAM LGBTQ OR
ALSO IN ARAB ORGANIZATIONS, I FELT
DISREGARDED AS A QUEER MUSLIM. I
UNACCEPTABLE; IT DOESN'T MAKE SENSE
EXIST AS BOTH THESE IDENTITIES. "AND TH
STARTED LOOKING FOR COMMUNITY THAT
THOSE FRAMEWORKS AROUND JUSTICE. I
Z COLLECTIVE OUT OF MY BASEMENT IN M
WAS BASICALLY A PLACE TO HOLD CONVER
IDENTITY & FOSTER PROJECTS. IT WAS
RESPONSE TO MEMBERS' OWN PERSONAL
CIES RELATED TO THEIR IDENTITIES.

UNFORTUNATELY, IN ORGANIZATIONS,
LIKE EVEN THE MOST RADICAL ONES,
THERE WOULD BE SOME IMMIGRANTS I COULD
MEET, BUT IT'S A DIFFERENT KIND OF EX-
PERIENCE BECAUSE THEY'RE NOT LIKE FIRST
GENERATION OR GENERATION ZERO IMMI-
GRANT. IN MOST LEFTIST ORGANIZATIONS,
THERE'S VERY RARELY SOMEONE WHO IS
A NEW IMMIGRANT IN A LEADERSHIP
POSITION, AND THAT HAS ALWAYS LEFT
ME FEELING ALIENATED & ALONE.

ANOTHER CHALLENGE IS HOW DO WE
OPERATE AN ECONOMIC JUSTICE MODEL?



BECAUSE IT'S REALLY A PRIVILEGE TO
BE ABLE TO VOLUNTEER & GIVE TIME TO
ENGINEER SUCH A SPACE & THEN WHO
ENDS UP SHAPING THE SPACE IS USUALLY
PEOPLE WITH PRIVILEGES. FOLKS WHO
CAN'T AFFORD TO VOLUNTEER FREE
TIME NEED COMPENSATION &
ECONOMIC STABILITY.

38

WATER FOR
ALL FROM
DETROIT

THE LGBTQ MUSLIM RETREAT IS HOW I CAME TO RECONCILE MY OWN IDENTITIES. FOR 8 YEARS NOW, WE BRING TOGETHER 100 LGBTQ MUSLIMS FROM ALL OVER THE STATES, CANADA, & LONDON. WE MAJORITY PEOPLE OF COLOR, & WE GATHER IN THE MIDDLE OF THE WOODS IN PENNSYLVANIA. WE HAVE 3 DAYS TOGETHER WHERE WE HEAL & RECONNECT WITH OURSELVES. WE ALSO HAVE SOME PROGRAMMINGS LIKE THE TALENT/SHOW, & IT'S SO BEAUTIFUL TO SEE HOW MUCH TALENT THERE IS AMONGST THE COMMUNITY. WE ALSO HAVE A FRIENDS/DATING SHOW WHERE A LOT OF PEOPLE END UP GETTING TOGETHER. IT'S JUST A REALLY MAGICAL, VERY EMOTIONAL PLACE WHERE WHEN WE LEAVE, WE IMMEDIATELY MISS IT & IT FEELS LIKE WE'VE LEFT THE FAMILY BEHIND.

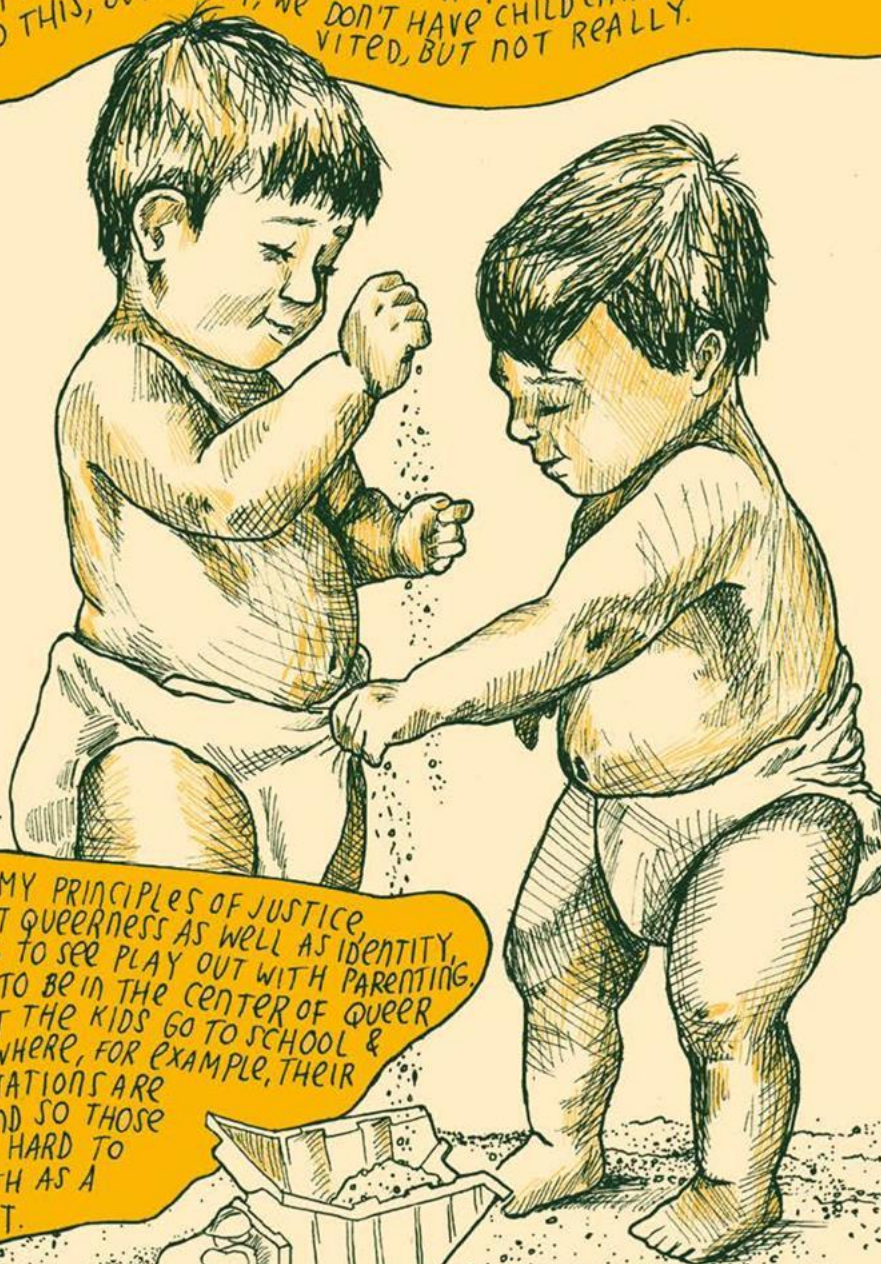
THERE WAS A BABY FOR THE FIRST TIME IN THE RETREAT & WE WERE WORKING ON HAVING SOME CHILD CARE, & I CO-SHARED THAT DUTY WITH SOMEONE NAMED SHAFFIQ. WHEN WE WERE BABYSITTING, WE WERE LIKE, "WHAT DO YOU THINK ABOUT KIDS?" & CHATTING ABOUT IT,



& THEN HE SAID, "IT'S MY DREAM
TO HAVE A QUEER MUSLIM FAMILY." AND IT
REALLY STRUCK ME. THE NEXT DAY, WHEN WE
WERE DOING THE FRIENDS/DATING, HE SAID, "WHY
DON'T WE TRY TO HAVE A QUEER MUSLIM FAMILY
TOGETHER? ME & YOU?" AND NOW FAST FORWARD 5
YEARS, ME & HIM HAVE RUMI & NOAH, THE TWINS,
& WE LIVE TOGETHER IN THE SAME HOUSEHOLD,
AS A QUEER MUSLIM FAMILY.



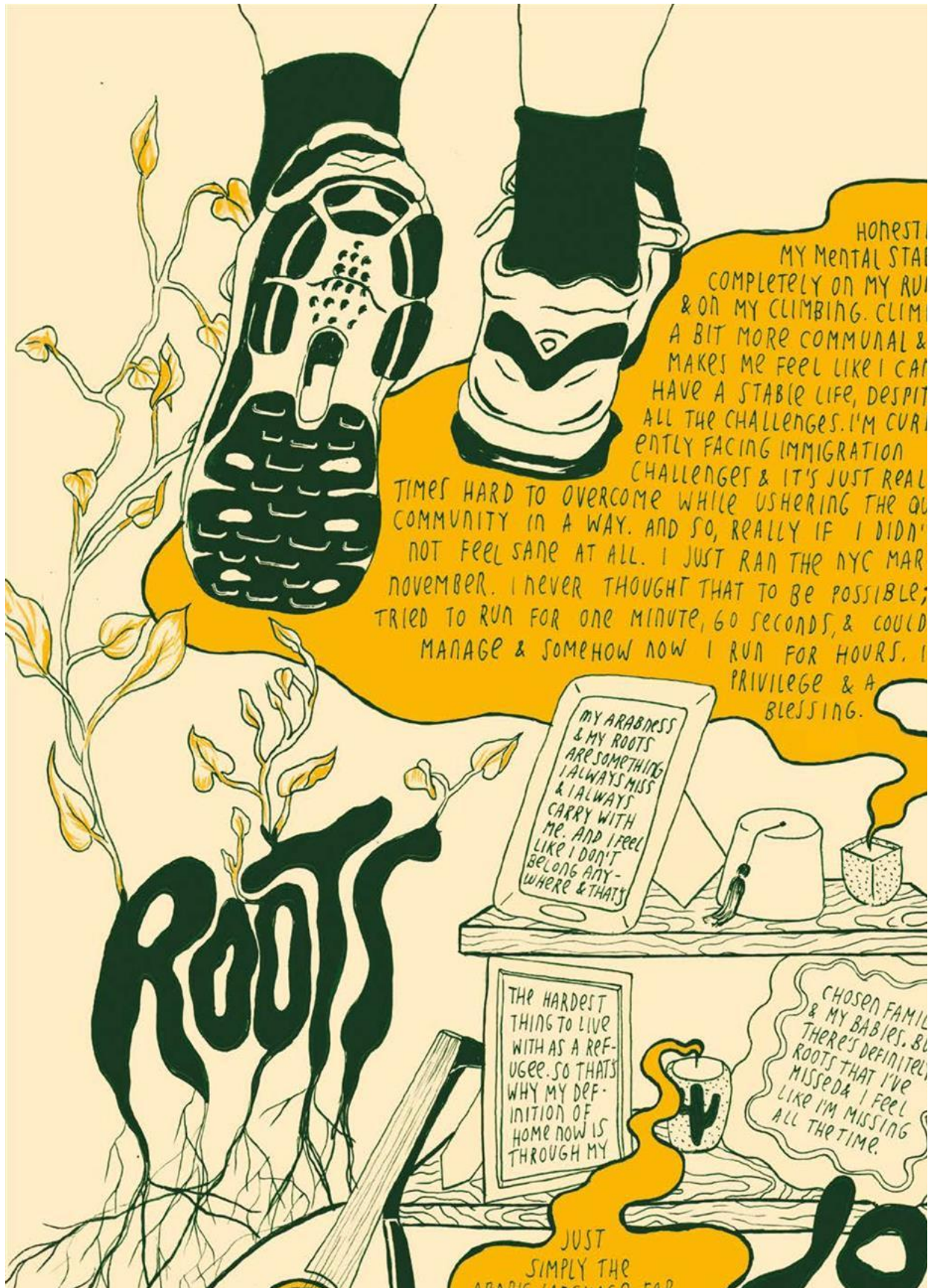
IT REALLY AWAKENED ME TO THE FACT THAT SPACES ARE NOT BABY FRIENDLY. LIKE FOR EXAMPLE, PEOPLE WILL SAY "YEA WE'LL HAVE CHILD CARE" BUT THEN THE PARENT WOULDN'T BE ABLE TO DO THEIR WORK PROPERLY. IT'S JUST VERY IMPERFECT. THEN PEOPLE DON'T INVITE YOU FOR MEETINGS ANYMORE. OR PEOPLE SAY, "G TO THIS, BUT SORRY, WE DON'T HAVE CHILD CARE." SO YOU'RE INVITED, BUT NOT REALLY.



I FEEL LIKE MY PRINCIPLES OF JUSTICE WHICH ARE ABOUT QUEERNESS AS WELL AS IDENTITY ARE INTERESTING TO SEE PLAY OUT WITH PARENTING. I AM VERY LUCKY TO BE IN THE CENTER OF QUEER COMMUNITY, BUT THE KIDS GO TO SCHOOL & OTHER PLACES WHERE, FOR EXAMPLE, THEIR GENDER EXPECTATIONS ARE ENFORCED. AND SO THOSE THINGS ARE HARD TO DEAL WITH AS A PARENT.

HAD A LOT FROM MY KIDS EVERY

I LEARN A LOT FROM MY KIDS. THEY'RE REALLY FUNNY, I ACTUALLY LAUGH WITH THEM; I ALSO CRY A LOT WITH THEM. IT'S BOTH WAYS, YOU KNOW. SOMETIMES I'M SAD THEY COME TO ME & THEY HOLD ME & THEY SAY, "MAMA WHAT'S WRONG, OKAY? DON'T BE SAD, I LOVE YOU." & I JUST MAKE IT UP.



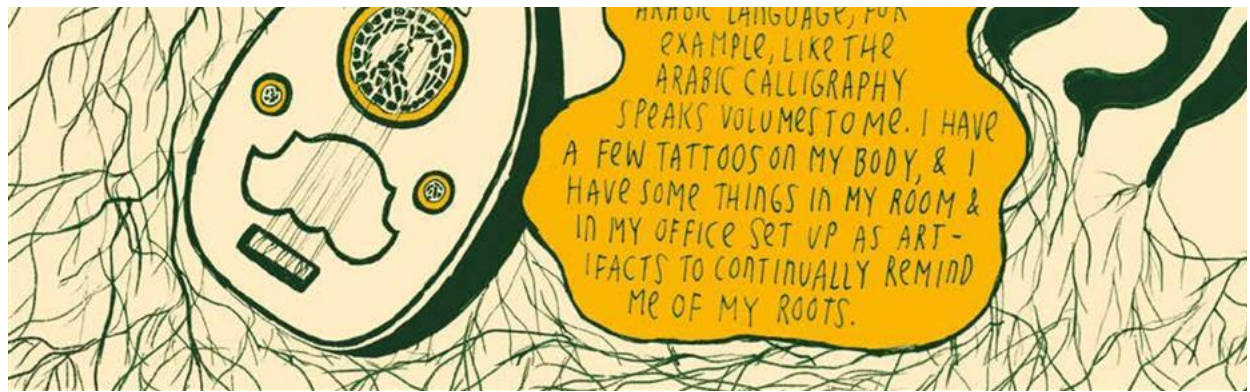
HONESTLY
MY MENTAL STABILITY
COMPLETELY ON MY RUN
& ON MY CLIMBING. CLIMBING
A BIT MORE COMMUNAL &
MAKES ME FEEL LIKE I CAN
HAVE A STABLE LIFE, DESPITE
ALL THE CHALLENGES. I'M CURRENTLY
FACING IMMIGRATION
CHALLENGES & IT'S JUST REAL
TIMES HARD TO OVERCOME WHILE USHERING THE OLD
COMMUNITY IN A NEW WAY. AND SO, REALLY IF I DIDN'T
NOT FEEL SAFE AT ALL. I JUST RAN THE NYC MARATHON
NOVEMBER. I NEVER THOUGHT THAT TO BE POSSIBLE;
TRIED TO RUN FOR ONE MINUTE, 60 SECONDS, & COULD
MANAGE & SOMEHOW NOW I RUN FOR HOURS. I
PRIVILEGE & A
BLESSING.

MY ARABNESS
& MY ROOTS
ARE SOMETHING
I ALWAYS MISS
& I ALWAYS
CARRY WITH
ME. AND I FEEL
LIKE I DON'T
BELONG ANY-
WHERE & THAT'S

THE HARDEST
THING TO LIVE
WITH AS A REF-
UGEE. SO THAT'S
WHY MY DEFINI-
TION OF
HOME NOW IS
THROUGH MY

CHOSEN FAMILY
& MY BABIES. BUT
THERE'S DEFINITELY
ROOTS THAT I'VE
MISSED & I FEEL
LIKE I'M MISSING
ALL THE TIME.

JUST
SIMPLY THE
ARAB LANGUAGE FOR



ARABIC LANGUAGE, FOR
EXAMPLE, LIKE THE
ARABIC CALLIGRAPHY
SPEAKS VOLUMES TO ME. I HAVE
A FEW TATTOOS ON MY BODY, & I
HAVE SOME THINGS IN MY ROOM &
IN MY OFFICE SET UP AS ART-
IFACTS TO CONTINUALLY REMIND
ME OF MY ROOTS.

EVERYTHING YOU'D ABOUT NEW ORLEANS BECAUSE OF BLACK PEOPLE

IT ALL REALLY STARTED DOING SOME TEST
RUNS FOR COSTUMES FOR MARDI GRAS. MARDI GRAS
IS MY FAVORITE HOLIDAY BECAUSE IT'S 5 DAYS OF HALLOWEEN.
SO I ALWAYS GO IN COSTUME, EVERY YEAR, & I WANTED TO STEP
UP WHAT I WAS DOING, SO I SPENT \$116 ON A PALETTE OF
FACE PAINTS. IF YOU GO BACK ON MY INSTAGRAM
(@MYNAMEISPHLEGM) TO THOSE FIRST LOOKS
I DID, I USED TO HASHTAG THEM
LIKE "TRIAL #1, TRIAL #2" BECAUSE
THAT'S WHAT THEY STARTED
OUT AS. I'M SELF TAUGHT
IN EVERYTHING I DO. I'M
A STUDENT OF THE
SCHOOL OF
YOUTUBE.

I FEEL LIKE
ARTIST IS A
THING, IT SOME
LEVEL OF "I'M DOING
THAT OTHER PEOPLE
THAT'S NOT HOW I APP
DOING. FOR EXAMPLE, I DO
MYSELF A TON OF LIPSTICK



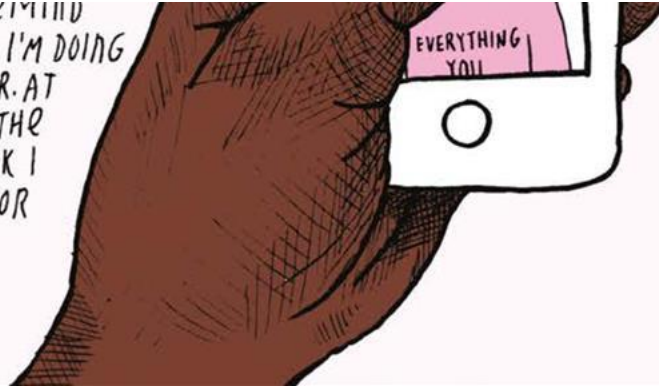
MY DAY TO DAY LIFE, BECAUSE
A LEVEL OF TRAINING; EVERYONE CAN'T TEACH
FEEL LIKE EVERYONE CAN DO WHAT I'M DOING,
ELSE AN ARTIST FEELS WEIRD. I'M JUST A PERSON
ART. MONEY & MAKING IT BIG IS NOT A GOAL
IT'S A HOBBY, IT'S A RELEASE, IT'S A CA



I THINK AS
A KID WHO
GREW UP ON THE
INTERNET, I REM-
EMBER BEING 13 OR 14 IN
CHAT ROOMS JUST BEING A
TROLL. I REMEMBER BEING ON
NEOPETS & BEING ON XANGA
& LIVEJOURNAL. SO THE INTERNET
HAS ALWAYS BEEN A JOKE TO ME,
LIKE I NEVER TOOK IT TOO SERIOUS-
LY. THERE'S THIS SORT OF FLEETING-
NESS. INSTAGRAM COULD THEORETIC-
ALLY GO OFFLINE TOMORROW & I
HAVE NOTHING ON THE INTERNET
LEFT OVER. THERE WAS A TIME
RECENTLY WHERE I NOTICED
MYSELF BEING LIKE, "I HOPE
PEOPLE LIKE THIS, I HOPE PEOPLE
ENJOY THIS LOOK." IT WAS
AROUND THAT TIME THAT I REALLY
STARTED TO NOT LIKE THE
WORK THAT I WAS PUTTING
OUT & I HAD TO RE-

THAT'S H
APPROACH
AS A PERF
LOOKS TI
PIECE OF A
CAPTION ARE
FOR 15 SECOND
LIKE THE PICT
PAST, I JUST I
ABLE TO BE
& NOT BE THI
WHATEVER THE FU
ON, LIKE IF YOU H
YOUR BANK ACCOVI
FOR LIKE ANOTHER
IS SUCKING & IT

CENTER & REMIND
MYSELF WHO I'M DOING
MY WORK FOR. AT
THE END OF THE
DAY THE WORK I
CREATE IS FOR
ME & ME
ONLY.



FOR THOSE 15 SECO
WANT PEOPLE TO
FORGET ABOUT WH



AS A NEW ORLEANS
NATIVE, I REALLY REALLY
LIKE BALD CYPRESS TREES
WITH THE HANGING MOSS.
WHEN I SEE THEM EITHER
FURTHER OUT IN THE SWAMPS
OR IN THE CITY ITSELF, I
ALWAYS STOP & STARE AT THEM
BECAUSE THEY ARE SORT OF
SPOOKY & HAGGARD & RAG-
GEDY BUT ALSO PRETTY &
TIMELESS.

SOMETHING VERY SOUTHERN
GOTHIC ABOUT A BALD
CYPRESS. THOSE KINDS OF
THINGS INFLUENCE MY WORK.

THROUGH THE USE OF SELF-PORTRAITURE
MEDIA FACE PAINTING, I REALLY WANT TO
HOMAGE TO NATIVE AMERICAN RELIGIOUS &

RETURN TO MY FATHERS' RELIGIOUS PRACTICES. MY WORK IS DEEPLY ROOTED IN THE SANCTITY OF AFRICAN RELIGIOUS FACE PAINT. IT IS A CONTEMPORARY VENERATION OF AN OCULAR CALLING OF THE CORNERS. A VISUAL OF THE SPIRIT. AN OPTIC RECLAMATION OF

The Wild Hunt

A CONVERSATION WITH AMBER KIM

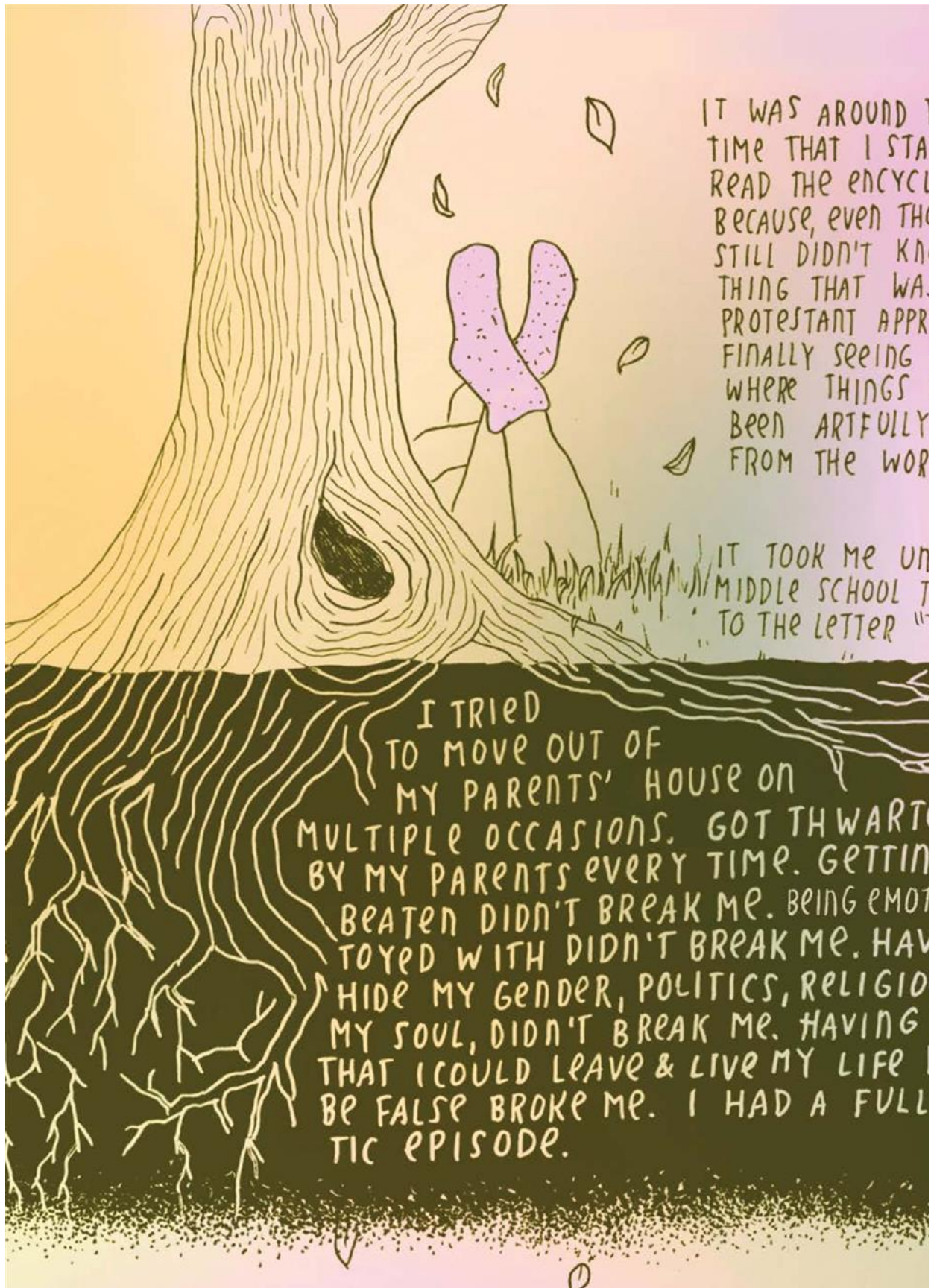
RAINY DAY. COUSINS AT OUR HOUSE FOR A VISIT. SO DECIDE TO DO RAINY DAY GAMES. EVENTUALLY SOMEONE HAS THE IDEA TO HAVE ALL THE BOYS DRESS AS GIRLS. THE GIRLS DRESS AS BOYS.



IT WAS MY FIRST CHANCE TO BE A FAIRIE PRINCESS & DAMNED IF I WASN'T GONNA TAKE IT.

I WOULD SPEND HOURS UPON HOURS IN THE WOODS BECAUSE WHEN







IT WAS AROUND
TIME THAT I STARTED
READ THE ENCYCLOPEDIA
BECAUSE, EVEN THOUGH I
STILL DIDN'T KNOW ANY
THING THAT WASN'T
PROTESTANT APPROVED
FINALLY SEEING
WHERE THINGS
HAD BEEN ARTFULLY
FROM THE WORD

IT TOOK ME UNTIL
MIDDLE SCHOOL TO
TO THE LETTER "

I TRIED
TO MOVE OUT OF
MY PARENTS' HOUSE ON
MULTIPLE OCCASIONS. GOT THWARTED
BY MY PARENTS EVERY TIME. GETTING
BEATEN DIDN'T BREAK ME. BEING EMOTIONALLY
TOYED WITH DIDN'T BREAK ME. HAVING
HIDE MY GENDER, POLITICS, RELIGION
MY SOUL, DIDN'T BREAK ME. HAVING
THAT I COULD LEAVE & LIVE MY LIFE
BE FALSE BROKE ME. I HAD A FULL
TIC EPISODE.

The page features several hand-drawn sketches in brown ink. There are five leaves of varying sizes and orientations scattered across the upper half of the page. To the right of the leaves is a simple sketch of a pair of lips.

I HAVE NOW
SPENT A DECADE
IN PRISON.



THERE IS ONE THING THAT I DISCOVERED THAT REALLY FREAKED ME OUT CONSIDERING THAT I HAVE A SPIRITUAL CONNECTION TO THE FAE. DECEMBER 5TH IS THE LAST DAY OF THE YEAR THAT, ACCORDING TO FAE TRADITION, THE WILD HUNT RIDES. THIS IS A TRADITION OF THE SAME NIGHT THAT I BROKE. COULD BE A COINCIDENCE, OR IT COULD BE THAT MY WEAKNESS FATE DECIDED TO TAKE A

MY NUMBER ONE SURVIVAL STRATEGY HAS ALWAYS BEEN OBSERVE & UNDERSTAND. I DON'T DEFINE THINGS LIKE TRUST IN THE SAME WAY MOST PEOPLE DO. MOST PEOPLE WOULD SAY TRUST MEANS KNOWING SOMEONE WILL ALWAYS ACT IN YOUR BEST INTEREST.

AND UNDERSTAND WHY THEY DO WHAT THEY DO. THE SAME APPLIES TO INSTITUTIONS, SOCIAL CONSTRUCTS, & BELIEF SYSTEMS. THIS WAS SEMI-USEFUL IN SCHOOL & HAS BECOME AN ABSOLUTELY MANDATORY SURVIVAL STRATEGY IN PRISON.

I HOPE TO SOME DAY GET OUT SO I CAN

TO ME, TRUST MEANS KNOWING HOW A PERSON WILL ACT GIVEN A PARTICULAR STIMULUS. THUS, FOR ME TO TRUST SOMEONE I MUST BE ABLE TO OBSERVE THEIR BEHAVIOR OVER A PERIOD OF TIME



LIVE MY LIFE AS
THE STRONG,
EMPOWERED,
WITCHY WOMAN I AM
MEANT TO BE. AND I
PRAY THAT THIS TIME THE PRICE (OF HOPE WAS WORTH IT)





CON CARIÑO, LIBERANDO LA
COMUNIDAD QTBIPOC UNA
PLANTITA A LA VEZ.

WITH LOVE, LIBERATING
QTBIPOC COMMUNITY
PLANT AT A TIME.

AUTHORED BY

STEPH NIAUPARI (THEY/ELLE)

SPANISH TRANSLATION: PLANTITA POWER LANGUAGE TEAM

ASL VERSION: EMMA V. BALDERAS (SHE/ELLA)

¿CUÁNDO FUE LA ÚLTIMA VEZ QUE BEBISTE AGUA?

¿CUÁNDO FUE LA ÚLTIMA VEZ QUE OBSERVASTE SU
PROPIO CUERPO Y ADMIRASTE COMO CRECES?

¿TE HAS FIJADO EN EL ESPACIO QUE HAS CREADO
PARA TI MISMO?

¿HAS ELIMINADO LAS COSAS QUE YA NO TE DAN
PROVECHO?

¿SABES LO QUE NECESITAS PARA PROSPERAR?

LAS PLANTAS SE HACEN ESTAS PREGUNTAS TODOS
LOS DÍAS. ENCUENTRAN NUEVAS FORMAS DE
PROSPERAR CON O SIN ATENCIÓN CONSTANTE. SON
UN TRIBUTO, UN MOMENTO DE ALEGRÍA, UN
RECORDATORIO DE LO QUE SOMOS CAPACES DE
SOBREVIVIR A PESAR DE LAS CONDICIONES.

WHEN WAS THE LAST TIME YOU DRANK WATER?

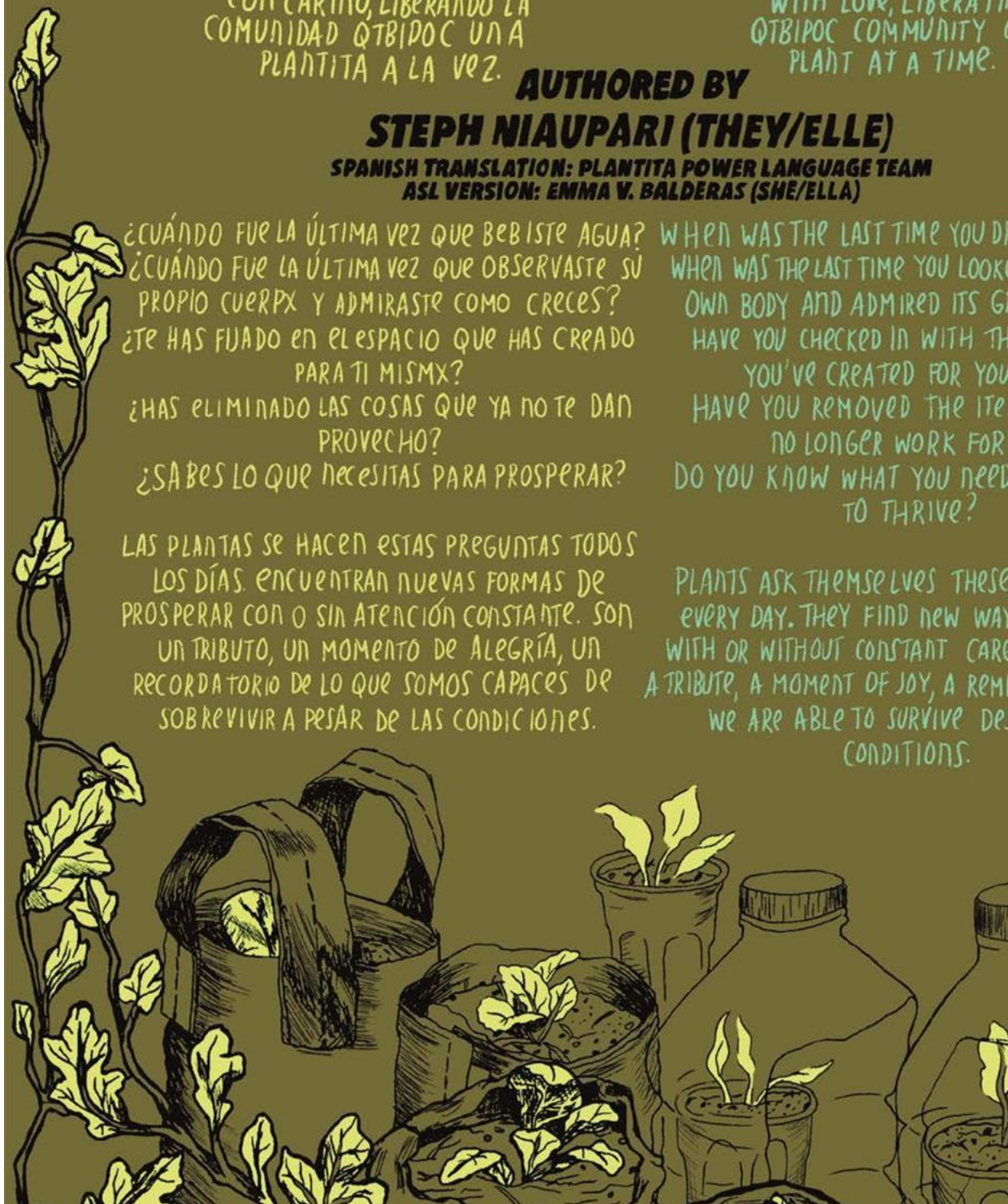
WHEN WAS THE LAST TIME YOU LOOKED AT
YOUR OWN BODY AND ADMIRED ITS GROWTH?

HAVE YOU CHECKED IN WITH THE SPACE
YOU'VE CREATED FOR YOURSELF?

HAVE YOU REMOVED THE THINGS THAT
NO LONGER WORK FOR YOU?

DO YOU KNOW WHAT YOU NEED
TO THRIVE?

PLANTS ASK THEMSELVES THESE
QUESTIONS EVERY DAY. THEY FIND NEW WAYS
TO THRIVE WITH OR WITHOUT CONSTANT CARE.
IT'S A TRIBUTE, A MOMENT OF JOY, A REMINDER
THAT WE ARE ABLE TO SURVIVE DESPITE
THE CONDITIONS.





COMO PLANTAS, TAMBIÉN
SOMOS NUESTRXS PROPIOS
SANADORES, IMAGÍHENSE SI
RECORDAMOS SER TAN
AMABLES CON NOSOTRXS
MISMXS. CUANDO NOS
HACEMOS ESTAS PREGUNTAS,
ESTAMOS RECONOCIENDO
QUE LOS SISTEMAS QUE NOS
RODEAN NO PUEDEN
CONTENERNOS.



AS PL
ALSO OU
— IMA
REMEM
JUST
OURSELVES.
ASK OURSE
QUESTIO
RECOG

SURROUND



VIVIMOS EN UN MUNDO
QUE DESAFÍA Y ATACA
CONTINUADAMENTE NUESTRX
PODER TODOS LOS DÍAS, Y
AÚN DEBEMOS RECORDAR

WE LIVE
THAT CHALL
ACTIVELY A
POWER
AND ST



NOTA: DEBEMOS RECORDAR
QUE LA LUCHA NO DEBE
SER UN REQUISITO
PREVIO PARA LA ALEGRÍA.



AND ST
REME
STRUGGL
BE A PRERE
J



TO WORSHIP OURSELVES IS TO UNDERSTAND THAT WE DESERVE
RIGHT TO GOOD NUTRITION & ACCESS TO HEALTHY
FILLED WITH PLANTS THAT FEED US, & THE KNOWLEDGE
OWN CULTURES & LANGUAGES TO SUSTAIN US WITH
OUR ANCESTORS. IN WASHINGTON, DC, WE AT
POWER HAVE FIVE HOMES WITH OVER 30 VARIOUS
VEGETABLES, & HERBS THAT FEED CO-OPERATIVES
WHERE QTBIPOC INDIVIDUALS RESIDE. THEIR
PORCHES, WINDOWSILLS, & FENCES DEMONSTRATE
OPPORTUNITIES TO BUILD A WORLD IN WHICH
WE RECLAIM FOOD SOVEREIGNTY.

ADORARNOS A NOSOTRYS MISMXS ES ENTENDER QUE
MERECEMOS EL DERECHO A UNA BUENA NUTRICIÓN Y AL ACCESO
A ALIMENTOS SALUDABLES. HOGARES LLENOS DE PLANTAS QUE NOS
ALIMENTAN, Y EL CONOCIMIENTO DE NUESTRAS PROPIAS CULTURAS
E IDIOMAS PARA SOSTENERNOS CON LAS COMIDAS DE NUESTROS
ANCESTROS. EN WASHINGTON, DC, CON PLANTITA POWER, TENEMOS

CINCO HOGARES CON MÁS DE 30 VARIEDADES DE FRUTAS,
VERDURAS, Y HIERBAS QUE ALIMENTAN A LAS COOPERATIVAS
DONDE RESIDEN LAS PERSONAS QTBIPOC. SUS PATIOS
TRACEROS, PORCHES, ALFÉIZARES Y CERCAS DEMUESTRAN
OPORTUNIDADES PARA CONSTRUIR UN MUNDO EN EL QUE
RECLAMEMOS LA SOBERANÍA ALIMENTARIA.

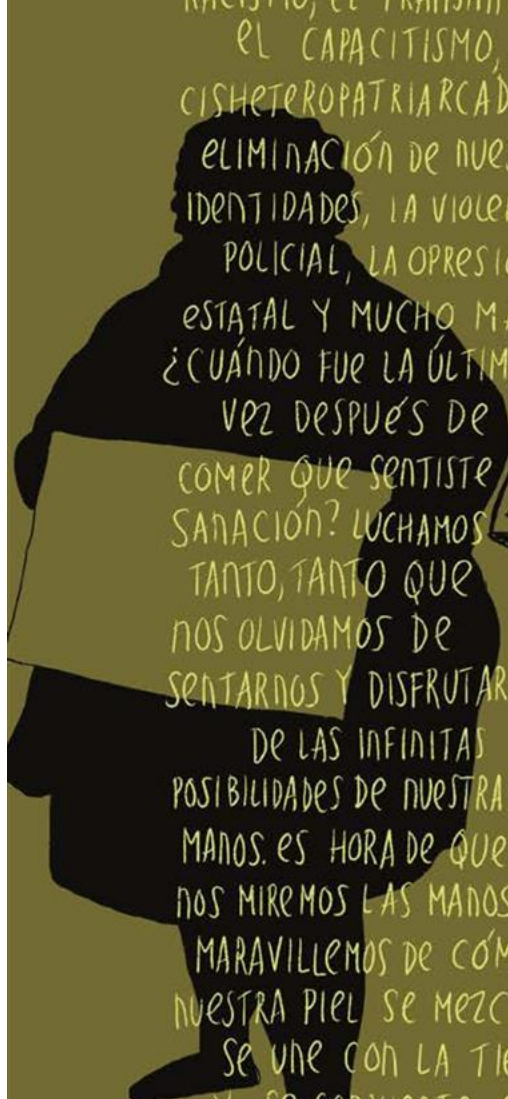


EL SISTEMA ALIMENTARIO ES UNA DE LAS ARMAS MÁS POTENTES. TODOS LOS DÍAS TENEMOS NUESTRAS PROPIAS BATALLAS; LA COMIDA QUE COMEMOS SE PIERDE ENTRE EL RACISMO, EL TRANSANTAGONISMO, EL CAPACITISMO, EL CISHETEROPATRIARCAO, LA ELIMINACIÓN DE NUESTRAS IDENTIDADES, LA VIOLENCIA POLICIAL, LA OPRESIÓN ESTATAL Y MUCHO MÁS. ¿CUÁNDO FUE LA ÚLTIMA VEZ DESPUÉS DE COMER QUE SENTISTE SANACIÓN? LUCHAMOS TANTO, TANTO QUE NOS OLVIDAMOS DE SENTARNOS Y DISFRUTAR DE LAS INFINITAS POSIBILIDADES DE NUESTRAS MANOS. ES HORA DE QUE NOS MIREMOS LAS MANOS Y MARAVILLEMOS DE CÓMO NUESTRA PIEL SE MEZCLA Y SE UNE CON LA TIERRA Y SE CONVIERTE EN UN HUGAR PARA QUE

THE FOOD SYSTEM IS ONE OF THE MOST POTENT WEAPONS. EVERY DAY WE FIGHT OUR OWN BATTLES; THE FOOD WE EAT IS LOST BETWEEN RACISM, TRANSANTAGONISM, CISHETEROPATRIARCHY, ERAS, ABILITIES, IDENTITIES, POLICE VIOLENCE, STATE VIOLENCE & SO MUCH MORE. WHEN WAS THE LAST TIME YOU FELT HEALED AFTER EATING A MEAL?

SO LONG, FOR SO LONG WE FORGET TO SIT DOWN AND ENJOY THE ENDLESS POSSIBILITIES OF OUR HANDS & MARAVILLOUS HOW OUR SKIN MIXES WITH THE SOIL AND BECOMES A HOME FOR OUR HANDS TO GROW

ANDY (they/jelle)



#DEFUND

NUESTRA COMUNIDAD
TAMBIÉN CREZCA.



WASHINGTON, DC, SE HA CONVERTIDO EN UN PARAÍSO GASTRONÓMICO SOLO
LOS COLONIZADORES, LOS GENTRIFICADORES, LOS CIS BLANCOS QUE OC
ENCERRADOS EN VENTANAS TAN ALTAS QUE PUEDEN IGNORAR LA VIOLENCIA
A DIARIO. DEJAN AL RESTO EN UNA ESCASEZ DE COMIDA, UN CONCEPTO QUE
MÁS

ALLÁ DE UN ÁREA GEOGRÁFICA, SON COMUNIDADES QUE
LECHUGA EN LAS HAMBURGUESAS DE MACDONALD
ACCESO A ARÁNDANOS EN LOS MUFFINS DE 7-ELEVEN,
OPCIÓN DE PAGAR POR INSTACART. PARA LA COMUNIDAD

DISCRIMINACIÓN ES UN DESIERTO
ASIGNAN UN GÉNERO DE FORMA
EN LOS SUPERMERCADOS, REVIENTAN
AL IR A LAS DESPENSAS DE ALIMENTOS
LES RECHAZA LAS PROTECCIONES
CREANDO BARRERAS SOCIALES

WASHINGTON, DC, HA
FOOD PARADISE C

SETTLERS, THE

THE WHITE CIS

OCCUPY SPACES

WINDOWS SO HIGH

CAN IGNORE THE VIOLENCE

CAUSE DAILY. IT LEAVES

US IN A FOOD DESERT; A

STRETCHES BEYOND A GEOGRAPHIC

AREA, IT IS COMMUNITIES THAT

EAT LETTUCE FROM MCDONALD'S

CAN ONLY AFFORD BLUEBERRIES

IN 7-ELEVEN MUFFINS, & DO

NOT HAVE THE OPTION

OF PAYING FOR INSTACART.

FOR THE QTBIPOC COMMUNITY,

DISCRIMINATION IS

STEPH
NIAUPARI
(THEY/
ELLE)

WATER 4
THE REVOLUTION
FOOD 4
RESISTANCE
+FREE BINDERS



BECAUSE WE'RE
FUCKING FABULOUS

THE DESERT THAT MISGENDERS
THEM AT SUPERMARKETS,
RELIVES DYSPHORIA WHEN
GOING TO FOOD PANTRIES,
& REFUSES LEGAL PROTECTIONS FROM SOCIAL & ECONOMIC



THE EL
FATE FUTURO
OF DEL ACCESO
NUTRITIONAL NUTRICIONAL
ACCESS FALLS VUELVE A SER NUESTRA
ONCE MORE AS RESPONSIBILITY RESPONSABILIDAD ENTRE LAS
TO OUR OWN COMMUNITIES. COMUNIDADES. SIN COMIDA,
WITHOUT FOOD, WE CANNOT CONTINUE TO NO PODAMOS SEGUIR LUCHAND
FIGHT FOR OUR COLLECTIVE JOY. SO WHEN WE COLECTIVAMENTE POR NUESTRA ALEGRÍA.
TOGETHER BUILD THESE GARDENS IN THE HOMES CUANDO JUNTAS CONSTRUIAMOS ESTOS JAR
OF QTBIPOC INDIVIDUALS WE REPEAT, CASAS DE LAS PERSONAS DE QTBIPOC
¿CUÁNDO FUE LA ÚLTIMA VEZ QUE BEBISTE AGUA? WHEN WAS THE LAST TIME YOU
¿CUÁNDO FUE LA ÚLTIMA VEZ QUE OBSERVASTE SU WHEN WAS THE LAST TIME YOU LOOK
PROPIO CUERPO Y ADMIRASTE COMO CRECES? ¿TE BODY AND ADMIRED ITS GROWTH?
HAS FIJADO EN EL ESPACIO QUE HAS CREADO CHECKED IN WITH THE SPACE YOU'VE
PARA TI MISMA? ¿HAS ELIMINADO FOR YOURSELF? HAVE YOU REMOVE
LAS COSAS QUE YA NO TE DAN ITEMS THAT NO LONGER WORK
PROVECHO? ¿SABES LO QUE YOU? DO YOU KNOW WHAT YOU NEED
NECESITAS PARA PROSPERAR? IN ORDER TO THRIVE?



LET THE PLANTS AND YOUR DEJA QUE LAS PLANTAS Y
HANDS FIND THE TUS MANOS ENCUENTREN
HEALING YOU NEED LA SANACIÓN
QUE NECESITAS PARA
TO SET YOU
LIBERARTE.
FREE.





FOR
ASL
TRANSLATION,



SCAN
THIS
QR CODE.

AURIGA¹

BY JAYE SABLAN

BEFORE FIRST CONTACT
YOU & I

EMERGED FROM OUR
BODIES
TO
FOLLOW

AMARANTHINE
BELLS RINGING

AT THE
HORNED MOUTH
OF A TERRESTRIAL
ISLAND

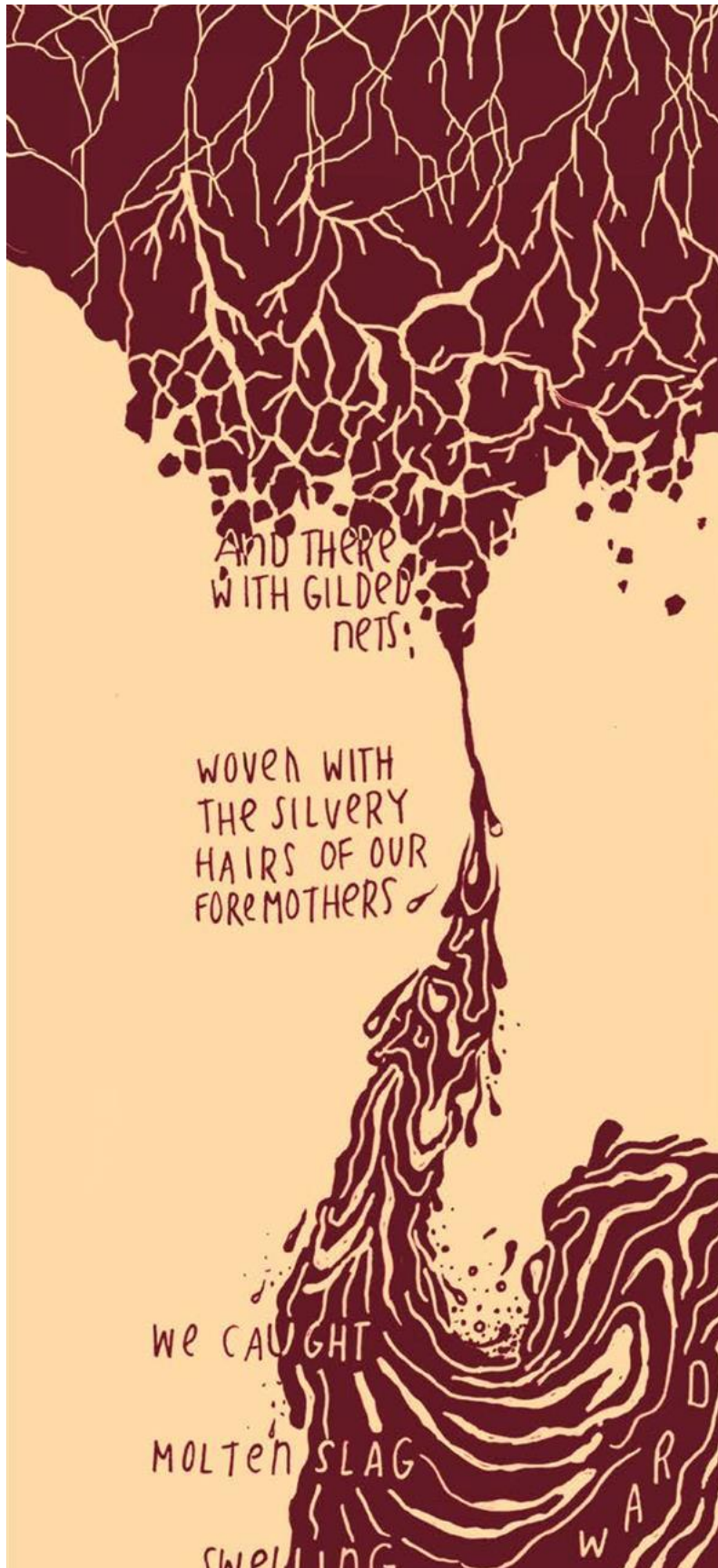
BECOMING REAL

A CONVERSATION
WITH JAYE

MY GENDER IS TOMBOY
READ AS A CIS GAY M.
THE TIME, & SOME PEOPLE
THEY CAN RELATE TO ME BECAUSE
THEY HAVE CERTAIN ASSUMPTIONS
ABOUT MY IDENTITIES.

I'M QUEER, NOT JUST
SEXUALITY, BUT ALL
ALLY. WHEN I SAY
QUEER POLITICS IT MEANS
DOES SOCIAL JUSTICE

& LIBERATION MEAN FOR INDI
BLACK FOLKS, TRANS WOMEN OF C
WOMEN OF COLOR, FOLKS WITH
WORKING CLASS & IMMIGRANT
YES, QUEER COMMUNITIES TOO
INTERSECTIONS?



AND THERE
WITH GILDED
NETS;

WOVEN WITH
THE SILVERY
HAIRS OF OUR
FOREMOTHERS

WE CAUGHT

MOLTEN SLAG

SWELLING

WARD

MY POETRY IS A SPACE
BE MY WHOLE SELF. IT'S
I CAN NUTURE & PROTECT
I AM. I AM GENDERQUEER
INDIGENOUS CHAMORU FOR
BODY CAN QUESTION THAT



WRITING HAS SAVED
MORE THAN ONCE SINCE
I'VE BEEN HOSPITALIZED
RIC WARDS SEVERAL TIMES
OF DEPRESSION & ATTEMPT
END MY POETRY IS SAFE



FOR ME, POETRY IS ONE
OF THE MOST IMPORTANT
THINGS TO SURVIVE.

AND NOT JUST TO SURVIVE
BUT TO THRIVE.



TO CAST US LIGHT-
STREAMING ACROSS
A FIELD OF STARS
& INTO
THE CLUSTERED PALM
OF
AURIGA¹

¹AURIGA,
A MASSIVE
STAR CONSTE-
LLATION, WAS
RECORDED IN PICT-
OGRAPH FORM BY MY
ANCESTORS THOUSANDS OF
YEARS AGO IN THE RITIDIAN
CAVES OF GUAHAN. PAINTED IN
DEEP RED, AURIGA IS DEPICTED

MY POEM "AURIGA" IS MY TA-
FI FUTURISM THAT IS ALSO
THE PAST. IN IT, I TRY TO RE-
MY INDIGENOUS CHAMORU
ANCIENT COSMOLOGY & SPIRIT
THINGS THAT I HAVE LEARNED
ON MY OWN. BEING &
THE DIASPORA MEANS THAT I
AM AT PIECES OF A PUZZLE TO
RECONSTRUCT
OF MY CULTURE, HISTORY, &
I THINK THIS POEM IS AN EXAM-
PLE I'VE ALWAYS FOUND THE FLAME
BEAUTIFUL, ESPECIALLY ITS BLUE
CAN BE FOUND ON THE MOUNTAINS
WHERE I'M FROM. & THERE'S A
CHAMORU STORY BEHIND HOW
I CAME TO BE—A TRAGIC LOVE
STORY WHERE A YOUNG MAN & WOMAN WERE
NOT ALLOWED TO SEE EACH OTHER BECAUSE THEY
DIDN'T GET ALONG. OF COURSE THEY
WANTED TO SEE EACH OTHER, BUT IT WAS
INCREASINGLY DIFFICULT. THEY
TAKE THEIR OWN LIVES, STAYING
APART FROM EACH OTHER
BY A TREE.

THEY
POURED
TEARS
SEEPED IN
GROUND
THE ROOTS

AS AN OPEN-FACED HAND WITH
FINGERS SPREAD APART. NOT ONLY
DO STARS HAVE IMMENSE SPIRITUAL
POWER IN ANCIENT CHAMORU COSMO-
LOGY, THEY HELPED MY ANCESTORS NAVI-
GATE SEAFARING JOURNEYS.

...TREE, eve
REACHING
THE PETALS WE
WHITE TO

We Give Money Trans People



When TRUMP GOT elected, I WAS SITTING WITH MY FRIEND MARY, & WE WERE JUST LIKE "TRANS PEOPLE ARE GOING TO LOSE ALL OF THEIR RIGHTS IN THE NEXT 4 Y WE DON'T EVEN HAVE RIGHTS NOW, BUT IT'S GONNA GET WORSE. WE'RE GONNA HAVE LEG PASSED AGAINST US ACTIVELY." THERE WAS T OH TWITTER-I DON'T KNOW WHO SHE IS-WH POST THAT SAID "I WILL PAY FOR ANY TRANS PE PORT UNTIL I RUN OUT OF MONEY. JUST MESSA MESSAGED HER, & SHE IMMEDIATELY GOT BACK ASKED, "HOW MUCH?" NO OTHER QUESTIONS. THA THINK, OH, THERE'S ACTUALLY A LOT OF PEO WOULD BE WILLING TO FINANCIALLY SUPPOR TRANS PEOPLE IF THERE WAS AN EASIER WAY TO DO IT. THAT WAS A LIGHTBULB MOMENT; THAT IT'S POSSIBLE TO REDISTRIBUTE FUNDS IN A WAY THAT TRUSTS TRANS PEOPLE.



no
THAN
we
CROWDFUND
AT THAT POI
OVER 500 PEOPLE SIGN UP. WE
THE Q CENTER & PARTICIPATED IN AN

INT
FOUR
TR



PUT TOGETHER, & WE GAVE OUT SOME
\$5000. PEOPLE'S FACES WERE LIGHTING UP, B
WERE LIKE, "NO ONE'S EVER JUST GIVEN ME MO
WANTS ME TO PROVE I'M TRANS OR ASKS ME FOR RECEIPTS FOR THINGS
AFFORD." PEOPLE ARE ALWAYS WANTING THINGS FROM TRANS PEOPLE,
FROM PSYCHIATRISTS, WITHOUT UNDERSTANDING HOW DIFFICULT THEY



IT'S NO SECRET THAT TRANS FOLKS HAVE MANY BARRIERS UP AROUND US. WE ARE REDISTRIBUTING IT WITHOUT GATEKEEPING. MOSTLY WE ACTUALLY DON'T ASK THEM. WE'RE WORKING WITH THEM. WE ASK THEM QUESTIONS. WE ASK THEM FOR INFO, TELL THEM WHAT WE WANT TO SEE HAPPEN. WE'RE REDISTRIBUTING RESOURCES IN A WAY THAT'S BASED IN SELF-DETERMINATION.

BUT ALSO, IT'S IMPORTANT FOR US TO BE REAL ABOUT HAVING THAT POSITION, WHICH IS A POSITION OF POWER, TO HAVE ACCESS TO THAT MONEY & TO BE REDISTRIBUTING IT. WE'RE REALLY TRYING TO BUILD THIS PROJECT OUT OF OUR POLITICS, ETHICS, & INTEGRITY. ESPECIALLY AS AN ORGANIZATION MOSTLY RUN BY WHITE PEOPLE, IT TAKES TIME, FEEDBACK, & CHALLENGING ONE ANOTHER TO EFFECTIVELY CREATE PROGRAMS THAT, FOR EXAMPLE, GIVE STIPENDS TO TRANS PEOPLE WHO ARE OR HAVE BEEN INCARCERATED OR ARE SEX WORKERS.



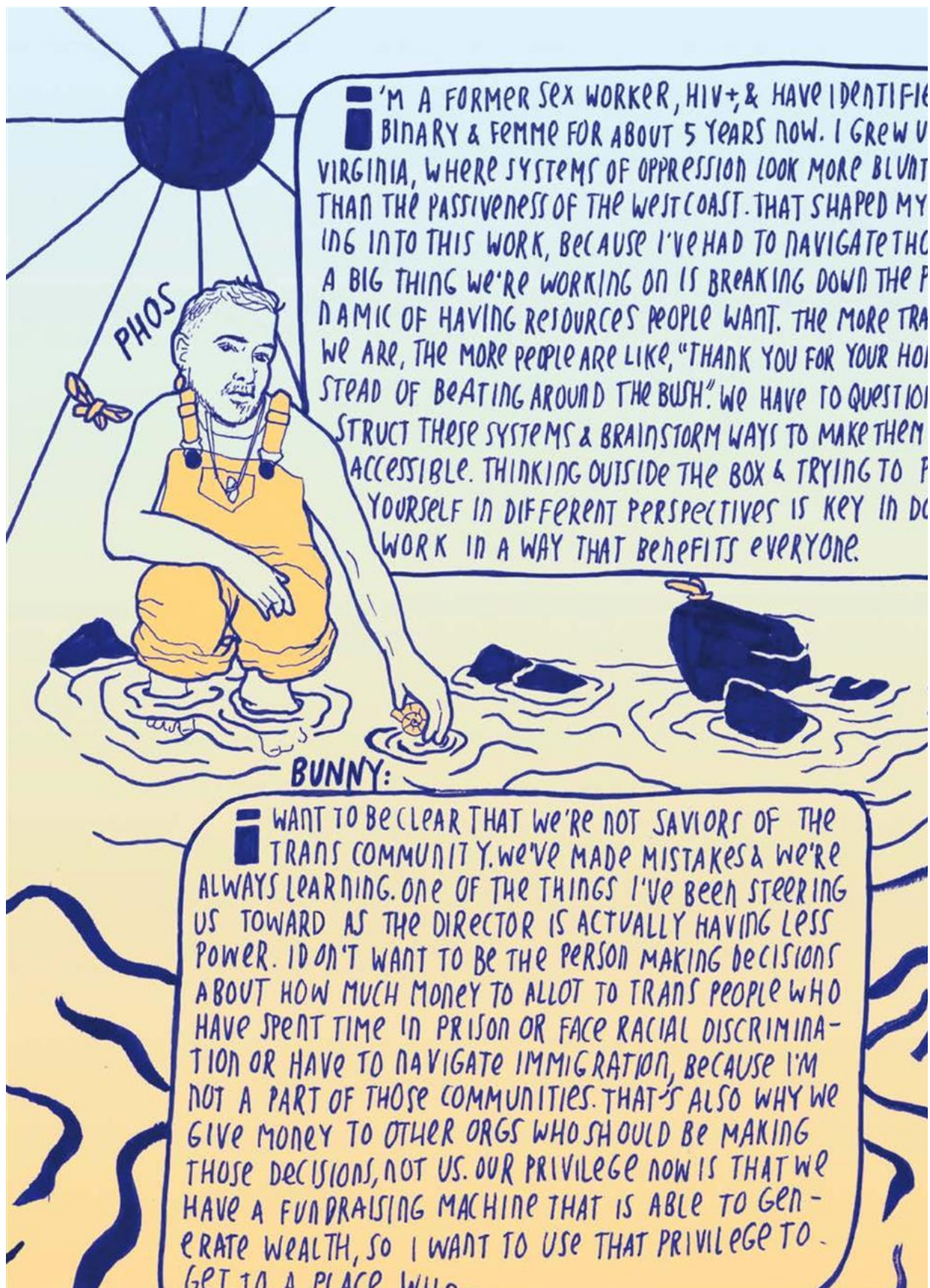


WE HAVE A LOT OF PEOPLE
DONATE ART OR PUT ON SHOWS
FOR US. WE'VE GOTTEN A FEW GRANTS;
WE'VE RAISED MONEY FROM SOME BIG
SOCIAL MEDIA PUSHES. AND I WANT US
TO BE REALLY CONSCIOUS ABOUT THE
WAY WE BUILD OUR SOCIAL MEDIA PAGE,
LIKE, WHO ARE WE BOOSTING? WHEN WE DE-
CIDED TO DO A FUNDRAISING CAMPAIGN FOR TRANS
COMMISSARY FUNDS, FOR EXAMPLE, WE WERE REALLY
THINKING ABOUT WHAT KINDS OF COMMUNITIES WE
WOULD BE IMPACTING. WE ALSO WANT TO BE INTEN-
TIONAL ABOUT HOW WE USE OUR SOCIAL MEDIA
TO ELEVATE VOICES & FACILITATE DIALOGUE
AMONG THE TRANS COMMUNITY.

IT'S BEEN REALLY IMPORTANT FOR US
VALUES & OUR INTENTION FOR LONGER
VERY STRUCTURE OF THE ORG EARLY ON.
CHARGING IS REALLY IMPORTANT. I TRY
WHY I'M DOING THIS; IT CONNECTS TO W
VISIBLY TRANS & QUEER. IT'S NOT JUST
OWN HAPPINESS, IT'S ALSO BECAUSE TI
PEOPLE WITH JUST BY SEEING ME. MI



PEOPLE WHO, JUST FOR SOME REASON, ARE
MORE KIND TO QUEER PEOPLE IN THE
OR IF THEY ARE QUEER, THEY MIGHT
LESS ALONE OR COME OUT SOONER



I'M A FORMER SEX WORKER, HIV+, & HAVE IDENTIFIED AS BINARY & FEMME FOR ABOUT 5 YEARS NOW. I GREW UP IN VIRGINIA, WHERE SYSTEMS OF OPPRESSION LOOK MORE BLUNT THAN THE PASSIVENESS OF THE WEST COAST. THAT SHAPED MY INTEREST IN THIS WORK, BECAUSE I'VE HAD TO NAVIGATE THEM. A BIG THING WE'RE WORKING ON IS BREAKING DOWN THE DYNAMIC OF HAVING RESOURCES PEOPLE WANT. THE MORE TRANS WE ARE, THE MORE PEOPLE ARE LIKE, "THANK YOU FOR YOUR HOPE" INSTEAD OF BEATING AROUND THE BUSH. WE HAVE TO QUESTION & DECONSTRUCT THESE SYSTEMS & BRAINSTORM WAYS TO MAKE THEM MORE ACCESSIBLE. THINKING OUTSIDE THE BOX & TRYING TO PUT YOURSELF IN DIFFERENT PERSPECTIVES IS KEY IN DOING THIS WORK IN A WAY THAT BENEFITS EVERYONE.

BUNNY:

I WANT TO BE CLEAR THAT WE'RE NOT SAVIORS OF THE TRANS COMMUNITY. WE'VE MADE MISTAKES & WE'RE ALWAYS LEARNING. ONE OF THE THINGS I'VE BEEN STEERING US TOWARD AS THE DIRECTOR IS ACTUALLY HAVING LESS POWER. I DON'T WANT TO BE THE PERSON MAKING DECISIONS ABOUT HOW MUCH MONEY TO ALLOT TO TRANS PEOPLE WHO HAVE SPENT TIME IN PRISON OR FACE RACIAL DISCRIMINATION OR HAVE TO NAVIGATE IMMIGRATION, BECAUSE I'M NOT A PART OF THOSE COMMUNITIES. THAT'S ALSO WHY WE GIVE MONEY TO OTHER ORGS WHO SHOULD BE MAKING THOSE DECISIONS, NOT US. OUR PRIVILEGE NOW IS THAT WE HAVE A FUNDRAISING MACHINE THAT IS ABLE TO GENERATE WEALTH, SO I WANT TO USE THAT PRIVILEGE TO GET TO A PLACE WHERE...



MARTIAL ARTS IS THE MOST FLUENT ASIAN LANGUAGE I SPEAK

A CONVERSATION WITH ANABEL KHOO & SZE-YANG ADE-LAM

SZE-YANG: I'VE BEEN DOING MARTIAL ARTS FOR A REALLY LONG TIME. I STARTED WHEN I WAS 12 OR 13, & BEFORE THAT IT WAS ALWAYS PRESENT IN MY LIFE. I WAS BULLIED. I GREW UP IN VANCOUVER & WE WERE LIVING IN A MIDDLE-CLASS AREA BUT WE WERE NOT MIDDLE CLASS. WHEN I WENT TO ELEMENTARY SCHOOL, A LOT OF WHITE KIDS TRIED TO PICK ON ME BECAUSE I WAS SMALLER & ASIAN, BUT THEY WERE MIDDLE-CLASS KIDS THAT DIDN'T REALLY KNOW HOW TO FIGHT, & I CAME FROM A VIOLENT HOUSEHOLD, SO ENDED UP BEATING BACK THE BULLIES. TO COPE WITH A LOT OF THE DOMESTIC VIOLENCE IN MY HOME, I IMAGINED EVERY DAY WAS A BIG ADVENTURE. I THOUGHT, "MY HORRIBLE PARENTS ARE LIKE THESE GIANT MONSTERS & I HAVE TO SURVIVE THEM, & RUN AROUND, FIGHT BAD GUYS, & PROTECT THE ONES I LOVE." IT WAS MY WAY TO MAKE SENSE OF THINGS IN A FAIRY TALE SETTING. AND FROM THERE, I STARTED TAE KWON DO.

ANABEL: I STARTED KUNG FU BECAUSE OF SZE-YANG. I WAS AN ACTOR IN A PLAY THAT OUR FRIEND WROTE & SZE-YANG CHOREOGRAPHED THE SCENES WITH FIGHTING. AS A WARM-UP, SZE-YANG HAD US DO DIFFERENT STANCES. THERE WERE MULTIPLE STANCES THAT WE EMBODIED THAT JUST WHEN I DID IT, SOMETHING CLICKED. IT WAS MAYBE THE FIRST TIME I FELT REALLY ALIGNED, LIKE A DOOR OPENED THAT I EVEN KNOW EXISTED. I FOUND IT HARD AT FIRST, BUT JUST VERY INTENSE; MARTIAL ARTS IS A VERY MASCULINE-DOMINATED SPACE. IT'S NOT JUST ABOUT BEATING UP SOMEONE BUT IT'S MILDLY ACTIVATING WHEN THEY PRACTICING TO HURT YOU AS A PERSON.





FORMER

PRACTICING TO HURT YOU AS A DRILL
ACTUALLY REALLY HEALING. BUT I REMEMBER
NOTICING MY EXTERNAL RESPONSES, &
ANGRY & A LOT OF SHAME AROUND BEING
TO BE REALLY SUBMISSIVE & AFRAID. I
I WOULD HAVE THIS COMPLETE FREEZE

SY: I FEEL REALLY FORTUNATE TO HAVE GROWN UP WITH KUNG FU & KUNG FU CINEMA - ES
STRONG WOMYN OF KUNG FU FILM. I THINK HAVING THESE TWO THINGS SAVED ME & KEPT
ALMOST EVERY SPACE I ENTER, THE EXPECTATION IS THAT I'M WEAKER, INCOMPETENT, & UNINT
EVERY INSULT WHEN UR PERCEIVED AS MALE IS BEING CALLED A WOMAN OR QUEER & I
FU IS A SPACE WHERE THE PERCEIVED ASIAN MALE BODY IS SEEN AS POWERFUL
OF UNLIMITED POTENTIAL. IT'S NOT PERFECT BY ANY MEANS; I
IST, HOMOPHOBIC; OFTEN IT'S NOT INCLUSIVE OR ACCESSI
ABILITY-BASED. BUT IN THIS PARTICULAR SF
IMAGES OF POWERFUL WOMYN
YEON, I HA

OF
W

AK:

I FELT
REALLY
ALONE &
REALLY WEIRD
IN TERMS OF
CHILDHOOD STUFF.

I WAS BORN IN
MALAYSIA. I'M CHINESE,
BUT WE IMMIGRATED TO CANADA
WHEN I WAS THREE, & I'VE BEEN
SUPER DISCONNECTED FROM CHINESE
CULTURE. I DIDN'T KNOW ABOUT ANYTHING
LIKE KUNG FU, & IT WAS NEVER A THING I THOUGHT OF
DOING. I JUST FELT LIKE IT BELONGED TO ME BUT IT DIDN'T, & IT



DIDN'T FEEL LIKE I DESERVED TO BE THERE. BUT IT ALSO FELT SO IMPORTANT. I FELT THIS FAMILIARITY, LIKE MY BODY WAS LIKE, "FINALLY, SHE FOUND HER WAY BACK HOME." [WINGCHUN] IS THE FORM OF KUNG FU WE'RE CURRENTLY TRAINING IN. I REALLY LIKE THE LEG OF IT. THERE WAS THIS GIRL WHO WAS BEING PURSUED BY THIS CREEPY WARLORD WHO WAS LIKE, "YO MARRY ME" & SHE DIDN'T WANT TO, & SHE GETS HELP FROM THIS WARRIOR MONK LADY WHO TRAI SHE GOES & KICKS THIS GUY'S ASS.



SY: I
GOT INTO
WING CHUN
BECAUSE
I WANTED
TO DO SOMETHING
THAT WAS REALLY PRACTICAL. AS A QUEER
PERSON, WHO IS OFTEN PERCEIVED AS A B
WHOSE SEXUAL & ROMANTIC LIFE HAS OFTEN B
I HAVE EXPERIENCED THE RACISM & SEXUAL HARASSM
THE GAY WORLD. FROM MEN (NOT EXCLUSIVELY BUT MOST C
TO DRAG ME OR MY FRIENDS AWAY AT CLUBS & TOUCHING
TO HOOKUPS THAT GO FROM GOOD TO BAD REAL FAST,
SENSE OF BOLDNESS TO SAY NO, & W
I'VE HAD TO PUT
TH

I'LL
BREAK YOUR FACE." MEN SEEM
SO SHOCKED AT THE NOTION THAT AN ASIAN PERSON
HAS THE ABILITY TO REFUSE, & IF THEY CONTINUE TO PHYSICALLY PURSUE, ARE
EVEN MORE SHOCKED THAT AN ASIAN WOULD FIGHT FOR THEMSELVES. THESE MOMENTS HAVE
ALWAYS LEFT ME WITH THE SCARY & SAD THOUGHTS OF THE FOLKS THAT DIDN'T OR COULDN'T
SAY NO OR DEFEND THEMSELVES. THAT'S ONE OF THE REASONS I CONTINUE TO
DEEPEN MY KNOWLEDGE & SHARE PRACTICAL MARTIAL ARTS WITH
QTBPOC FOLKS, CAUSE I KNOW THE REALITIES OF DANGER, &
THAT IT AFFECTS OTHERS EVEN MORE THAN
ME.



SY: I THINK FOR ASIAN FOLKS THERE'S SO MUCH SHAME THAT WE HOLD, ESPECIALLY WITH STUFF LINKED TO OUR CULTURE, LIKE LOSING OUR NATIVE TONGUE. LIKE WE SHOULD ALREADY KNOW. WHITE FOLKS ARE LIKE, "I CAN SPEAK JAPANESE, KOREAN, CHINESE." THEY DON'T FEEL THE BAGGAGE OF LEARNING A NEW LANGUAGE; IT'S JUST FUN FOR THEM. SADLY THIS OFTEN LEAVES US DISCONNECTED FROM OUR ROOTS, BUT NOT ON MY WATCH. GROWING UP I WAS CONSTANTLY TOLD, "YOU'RE NOT CHINESE, YOU'RE TOO DARK," BOTH BY MY EXTENDED FAMILY & BY THE COMMUNITIES IN VANCOUVER.



MARTIAL ARTS IS THE MOST FLUENT ASIAN LANGUAGE I SPEAK.

PERFORMING KUNG FU
IS THE ONLY TIME I AM CL
THE CHINESE COMMUNITY IN A PO
WHEN I'M PRACTICING WING C
FORMS OF MARTIAL ARTS, I FEEL
ANCESTRAL CONNECTION KUNG



ANCESTRAL CONNECTION. KUNG
ARTS IN ASIA IS SUCH A LARGE
STORYTELLING & EXPRESSION. AS
KUNG FU, MEDITATE WITH KUNG
INTERACT, VIOLENTLY INTERACT, ITS
PLATFORM TO EXPRESS SO
DIFFERENT ST

SSB I'VE ALWAYS BEEN A BIG FAN OF OUR KUNG FU FAMILY TREE. OUR SIFU IS RYAN KENNEDY, & HIS SIFU, OUR SIGUNG, PHILLIP REDMONI BLACK MARTIAL ARTS MASTER IN THE U.S., TO HIS TEACHER WILLIAM CHEUNG, T MAN. PHILLIP REDMOND HAS BROUGHT THE ART TO NEW LEVELS OF INNOVATION. AN STORY IS THAT CHINESE PEOPLE DIDN'T WANT TO TEACH HIM BACK IN THE THAT TIME SECRETS WERE KEPT IN THE HOUSE, FOREIGNERS WERE BARELY CHINESE FOLKS CAN BE A LIL RACIST.

SO SIGUNG REDMOND LEARNED CANTONESE IN A CHINESE RESTAURANT IN NYC, WAS FINALLY ACCEPTED, & CHANGED THE COURSE OF HISTORY. I APPRECIATE THAT OUR TREE IS REALLY DIVERSE IN REGARDS TO DIFFERENT PEOPLE: PEOPLE OF COLOR, BLACK PEOPLE, INDIGENOUS PEOPLE, & THAT OUR TEACHER, WHO'S AMAZING, HAS TAUGHT US IN WAYS THAT SEE US AS FULL BEINGS, WITHOUT ANY HIERARCHICAL BULLSHIT.

I HOPE
QUEERIFY
GENERATIONS, STAY
SMALL QUEER TRANS
ASIAN CONTIGENT, THAT
CALL A QUEER ASIAN KUN
SWORD SISTE



USUALLY, THE FORMS HAVE A CONCEPT. SO THE FIRST FORM IS CALLED SIU HIM TAU; I THINK IT TRANSLATES TO "LITTLE THOUGHTS IN THE HEAD." IT'S SINGLE ARM MOVEMENTS, WHERE YOU'RE LEARNING HOW TO ISOLATE & KNOW WHERE YOUR ENERGY IS. THE NEXT FORM IS CALLED CHUM KIU; THE CONCEPT OF THAT ONE IS "SEEKING THE BRIDGE" OR "SINKING THE BRIDGE." IT'S WHEN 2 POINTS CONTACT, SO WHEN YOU CONTACT THE OTHER PERSON'S HAND & "I'M GOING TO

I THINK THAT'S THE BEAUTY
YOU'RE CONNECTED TO THIS
MOMENT SO YOU'RE GON
OUT HOW TO GET ON
MANEUVER IT. THEN
THAT—THERE'S T
SUCCESSIONS O
GET DEEPER IN
BIU JEE. BIU
THING WEN
LOT MORE
& eye



SY:

FOR A LOT OF QTBIPOCS, WE LIVE IN FIGHT-OR-FLIGHT. WE'RE SO USED TO FIGHTING, EVEN WITH EACH OTHER SOMETIMES, WHICH IS UNFORTUNATE, BUT IT HAPPENS TOO 'CAUSE WE'RE AT SUCH A HIGH FREQUENCY. SO ONE OF THE THINGS THAT WING CHUN GIVES IS PRACTICING HOW TO STAY CALM & NOT ESCALATE. THERE ARE A LOT OF PLACES IN BETWEEN 0 & 100 THAT WE CAN DIAL IN TO, SO THAT WE DON'T HAVE TO GO RIGHT TO 100, & WHATEVER THAT TRIGGERS IN US. HOW DO WE SINK, HOW DO WE RETURN TO A PRACTICE THAT'S PHYSICAL, THAT'S GROUNDED.

AK: I'VE BEEN DRAWING A LOT OF LESSONS & INSPIRATION FROM KUNG FU IN HOW I'M TRYING TO THINK OF & PRACTICE RESISTANCE, REVOLUTION, & HEALING. ONE LESSON IS ON RECEIVING SUPPORT, & THE OTHER IS ON FLOWING TOWARD TRANSFORMATION.

BRUCE LEE WR
YIELDING, QUOTI
CHING: "THE
MIGHTY TOPPLE
PLACE & THE
YIELDING RISE AB
WHEN WE HEA
"YIELDING,"
UNDERSTOOD A
BACK OR GIVIN
WAY BRUCE LEE
& THE WAY I'VE
IT IN WING CHUN
TUNING INTO
LONGS TO
PSYCHO
TEXT
PRACT
"YIELDING" T
MINDFUL SENS
CHAPTER FROM LAM





SUPPORT FROM LOVE
& OUR BODIES. I FEEL
IS AN ENERGY OF D
A TUNING IN TH
NECESSARY TO S
TRANSFORM

AK:

ONE OF MY FAVORITE WING CHUN MOVES IS CALLED PO PAI JEUNG, WHICH REFERS TO CARRYING THE SIGN WITH THE NAME OF THE DECEASED IN A FUNERAL. IT'S A DOUBLE PALM MANEUVER THAT MOVES LIKE WATER, "SOFTLY" AT FIRST, SENSING ITS WAY AROUND OBSTACLES, THEN ENDS WITH A POWERFUL STRIKE. IT DEMONSTRATES THE SHAPE-SHIFTING QUALITY OF WATER & THE MINDFULNESS THAT MOVEMENTS FOR SOCIAL CHANGE HOLD & NEED, & IT REMINDS ME OF HOW BRUCE LEE DESCRIBED WATER:



"NOT THE WORK
THE WORK
YIELDING &
WATER; YET IT PER
THE HARDEST. INSUBSTAN
ENTERS WHERE NO ROOM
IS SO FINE THAT IT IS IMPOSSIBLE
GRASP A HANDFUL OF IT; STRIKE IT
YET IT DOES NOT SUFFER HURT; STAB IT,
IT IS NOT WOUNDED... IF YOU TRY TO REMEMBER
LOSE. EMPTY YOUR MIND, BE FORMLESS, SHAPELESS
NOW YOU PUT WATER IN A CUP, IT BECOMES A CUP. YOU PO
INTO A BOTTLE, IT BECOMES THE BOTTLE... NOW WATER CAN F
OR DRIP—OR CRASH! BE WATER, MY FRIEND."
—"THE TAO OF GUNG FU" BY BRUCE LEE

WITH KUNG FU, YOU'RE MOVING THE LIFE FORCE OF THE COSMOS WITH YOUR BODY, WHICH OFFERS A REGENERATIVE WAY OF APPROACHING CHANGE DIFFERENT THAN A CAPITALIST PARADIGM THAT FORCES US TO WORK OURSELVES TO THE GROUND & COMPETE IN A CULTURE OF SCARCITY THAT

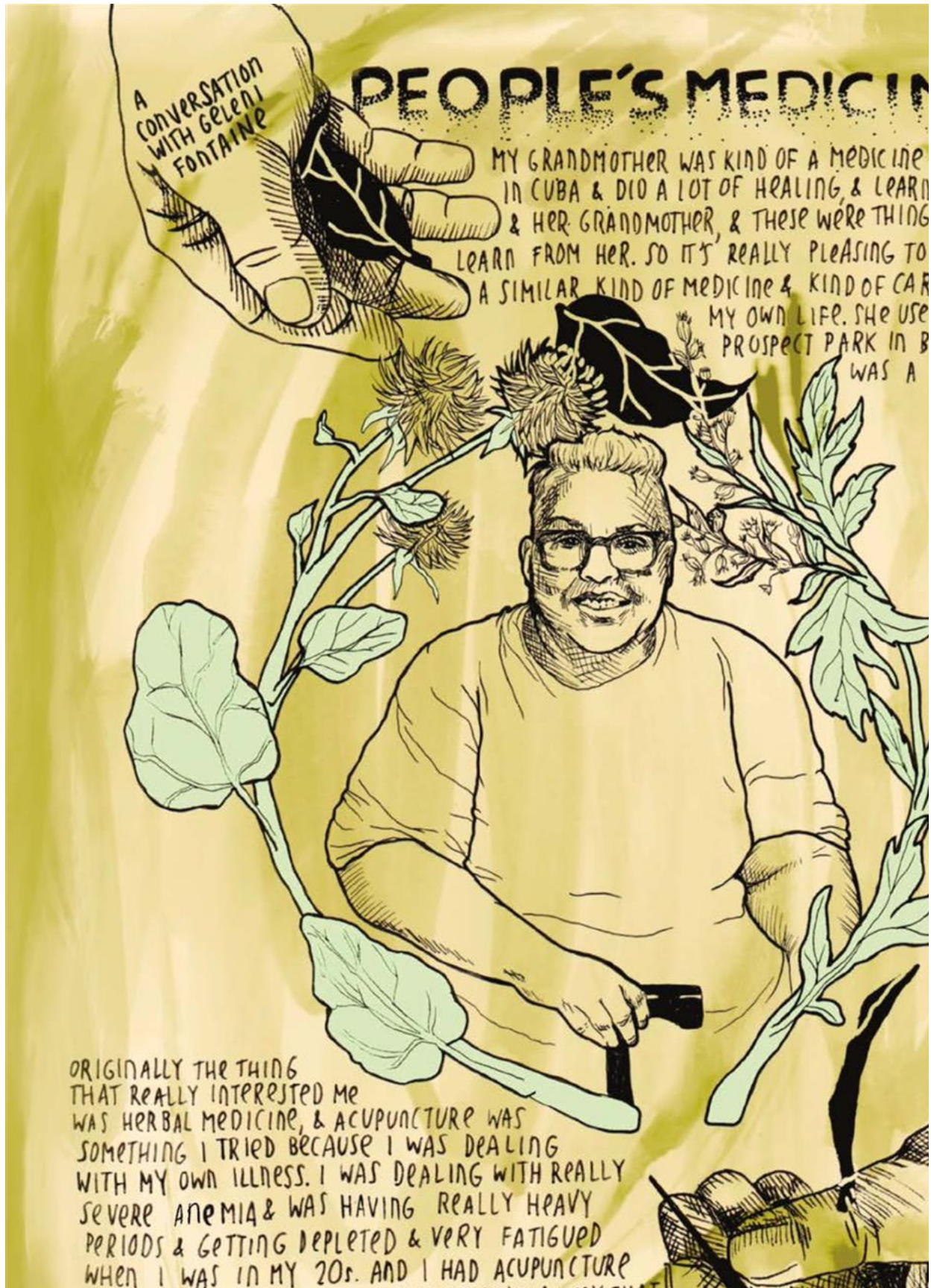
OURSELVES TO THE GROUND & COME IN A CLOTH OF SILENCE THAT
MAY "REWARD" US IF WE "DESERVE IT ENOUGH." WHEN I MOVE THROUGH
PO PAI JEUNG, I FEEL LIKE WE ALREADY HAVE EVERYTHING WE NEED FOR
ANOTHER BETTER WORLD; ONE THAT WE DESERVE & DESPERATELY NEED.
NOT ONLY CAN I FEEL THAT IT'S POSSIBLE, I CAN SENSE
THAT IT'S ALREADY HERE, WAITING FOR US TO
JUST LET IT FLOW.

A
CONVERSATION
WITH GELANI
FONTAINE

PEOPLE'S MEDICINE

MY GRANDMOTHER WAS KIND OF A MEDICINE
IN CUBA & DID A LOT OF HEALING, & LEARN
& HER GRANDMOTHER, & THESE WERE THING
LEARN FROM HER. SO IT'S REALLY PLEASING TO
A SIMILAR KIND OF MEDICINE & KIND OF CARE
MY OWN LIFE. SHE USE
PROSPECT PARK IN B
WAS A

ORIGINALLY THE THING
THAT REALLY INTERESTED ME
WAS HERBAL MEDICINE, & ACUPUNCTURE WAS
SOMETHING I TRIED BECAUSE I WAS DEALING
WITH MY OWN ILLNESS. I WAS DEALING WITH REALLY
SEVERE ANEMIA & WAS HAVING REALLY HEAVY
PERIODS & GETTING DEPLETED & VERY FATIGUED
WHEN I WAS IN MY 20s. AND I HAD ACUPUNCTURE



WHICH IMMEDIATELY LIFTED MY ENERGY IN A WAY THAT I WAS ALMOST SUSPICIOUS OF. I WAS DOING ANTI-VIOLENCE WORK & PROGRAMMING WITH YOUTH. AND WHEN I WAS IN BETWEEN JOBS AT ONE POINT I GOT REALLY SICK & JUST CRASHED & COULDN'T DO ANYMORE. I THOUGHT, "THIS IS THE TIME; LET ME GO BACK TO SCHOOL."



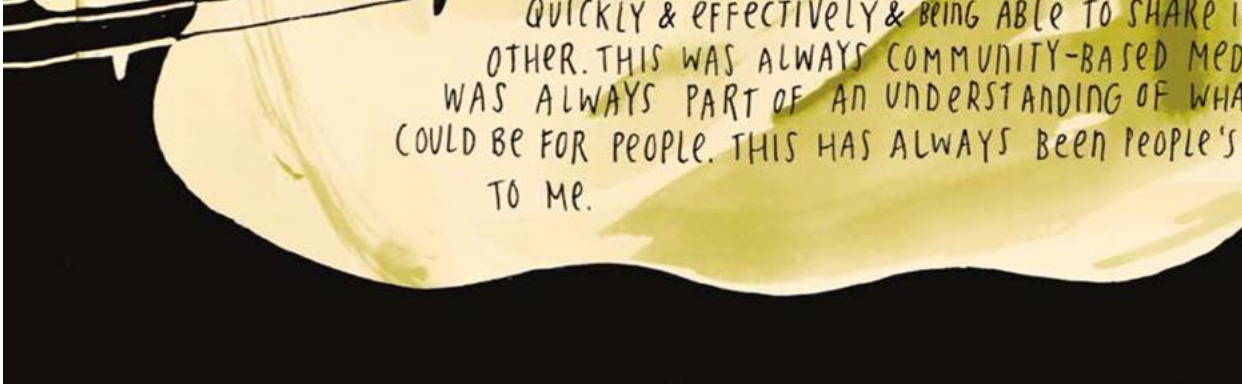
THIRD ROOT STARTED IN 2008 AS A HOLISTIC HEALING SPACE WITH THE PRIMARY THING ABOUT IT BEING THAT IT WAS COLLECTIVELY RUN.

OUR SPACE IS IN THE STOREFRONT OF A LITTLE PLACE IN DITMAS PARK WHICH IS ALSO KNOWN AS A FLATBUSH NEIGHBORHOOD IN BROOKLYN & IT'S A REALLY MULTICULTURAL NEIGHBORHOOD & THE NEXUS OF A LOT OF DIFFERENT COMMUNITIES. WE WORK REALLY HARD TO BE A SPACE THAT'S ACCESSIBLE & EMPOWERING & COLLABORATIVE FOR COMMUNITY. THERE ISN'T THE SENSE THAT WE, WHO ARE DOING THE HEALING WORK, ARE THE ABSOLUTE EXPERTS. ACCESS, SLIDING SCALE FEES, SCHOLARSHIP PROGRAMS ARE CENTRAL TO WHAT WE DO.

thirdroot



IF YOU LOOK INTO THE HISTORY OF HEALING MOVEMENTS, YOU FIND THAT SOCIAL & VICE VERSA. ALONDRA NELSON WROTE AN A BOOK ABOUT THE BLACK PANTHERS & THE H AROUND CREATING HEALTH JUSTICE MO THAT WERE ACCESSIBLE. AND ACUPUNCTU A DEEP HISTORY THAT CAME THROUGH TH PANTHERS & SOCIAL JUSTICE MOVEMENTS BEF OR NIXON EVER WENT TO CHINA. ACUPUNCTURE MEDICINE & IT WAS PUT INTO A CONTEXT II WERE HEALTHCARE CENTERS, PEOPLE COMI FREE, PEOPLE GETTING TRAINED TO DO I



QUICKLY & EFFECTIVELY & BEING ABLE TO SHARE I
OTHER. THIS WAS ALWAYS COMMUNITY-BASED MED
WAS ALWAYS PART OF AN UNDERSTANDING OF WHAT
COULD BE FOR PEOPLE. THIS HAS ALWAYS BEEN PEOPLE'S
TO ME.

[DURING] THE LAST NOLOSE CONFERENCE, WHICH ORIGINALLY WAS A NONPROFIT GROUP THAT ABOUT FAT QUEER COMMUNITIES ORGANIZING & CREATING VIBRANT CULTURE TOGETHER, ONE OF A GROUP OF PEOPLE THAT PUT TOGETHER A HEALING JUSTICE PRACTICE SPACE. THE OF DAYS OF THE CONFERENCE WAS REALLY FOCUSED ON & OF BLACK, INDIGENOUS, & PEOPLE OF COLOR COMMUNITIES.



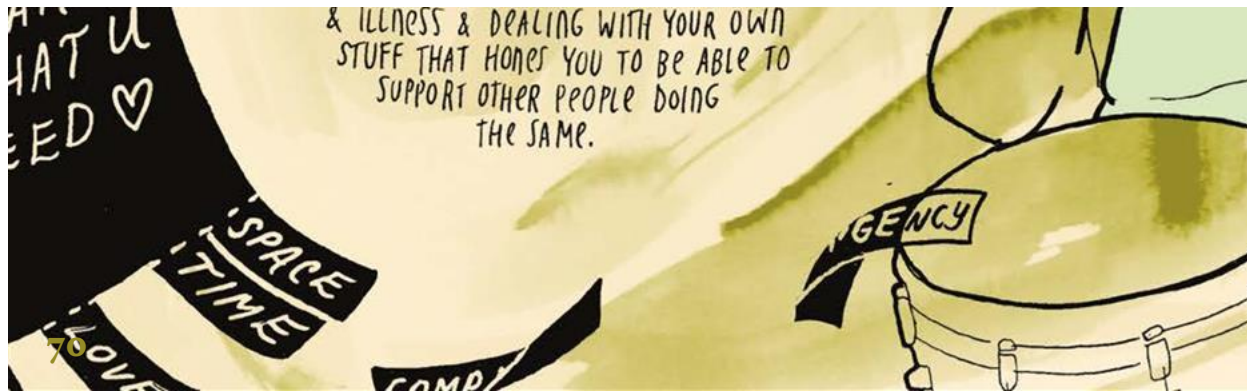
NOLOSE HAS BEEN A REALLY COMMUNITY THAT'S GIVEN SPACE REALLY EXPLORE THE IDEA OF WHAT BE IN A TRANSGRESSIVE BODY AT A FAT PEOPLE, IN PARTICULAR, ARE SEEN

I FEEL LIKE ONE OF THE VERY BASIC THING A HEALER WITH CHRONIC PAIN DOES FOR ME HELPS ME BE AWARE OF MY OWN ENERGY REALLY HELPFUL. BEING CONSCIOUS OF EVERY IF I'M NOT, I COULD FALL DOWN OR INJURE CONSIDER THE PHYSICAL SPACE I'M IN & WHAT'S THE MOST COMFORTABLE FOR PEOPLE INCLUDING ME SURPRISE SOMEONE WHO'S MAYBE NERVOUS ABOUT TRYING THE FIRST TIME. I USE MY OWN LANGUAGE TO GAUGE BRING MY FOCUS IN. "DO I NEED TO STRAIGHTEN OUT IS THAT GIVING ME PAIN RIGHT NOW?"

"OH, OKAY. I'M GONNA MOVE OVER THIS WAY."

AS I WAS FIRST STARTING TO DEAL WITH MORE DISABILITY, I THOUGHT IT WAS GOING TO GET IN THE WAY A LOT, & THERE ARE THINGS THAT ARE DIFFICULT. THERE ARE A LOT OF LOGISTICS TO MANAGE, BUT IN TERMS OF ACTUAL PRACTICING ONE ON ONE WITH PEOPLE IT ACTUALLY BRINGS ME CLOSER. THERE IS SOMETHING ABOUT MOVING THROUGH PAIN

GALADRIEL
MOZER LEG



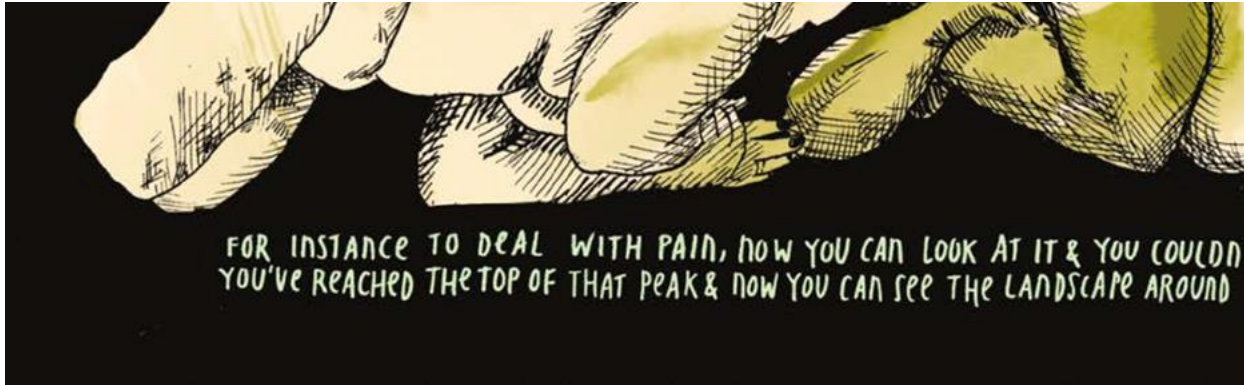


THERE ARE
A LOT OF ACUPUNCTURE
POINTS THAT HAVE VERY
POETIC NAMES & HAVE A LOT OF
DIFFERENT INTERPRETATIONS &
TRANSLATIONS & MOST OF THEM ARE
VERY VISUAL. THE IDEA BEHIND A LOT
OF THE CONCEPTS OF ACUPUNCTURE IS
THAT EACH HUMAN BEING IS THEIR
OWN TOPOGRAPHY, THEIR OWN
PLANET OR THEIR OWN LANDSCAPE.
SO THERE'S HILLS & VALLEYS THAT
VARY FROM PERSON TO
PERSON.

SO THERE'S A WAY THAT THE
PRACTICE ITSELF RECOGNIZES
OUR COMMONALITY

& YET ALSO
DIFFER

THESE
POINTS ARE
OFTEN GEOGRAPHI-
CAL. THEY'RE OFTEN
ABOUT, LIKE, THE "GREAT
MOUNTAIN," & THEY USUALLY
REFER TO A PHYSICAL POINT WHERE
IF YOU'RE STANDING AT THE TOP OF THAT
PLACE YOU CAN SEE EVERYTHING AROUND
YOU. SO PART OF THE NATURE OF THESE POINTS
CAN BE ABOUT HAVING PERSPECTIVE. LIKE
LITERALLY HAVING A PSYCHIC OR
HISTORICAL PERSPECTIVE INTO
YOUR OWN LIFE.



FOR INSTANCE TO DEAL WITH PAIN, NOW YOU CAN LOOK AT IT & YOU COULD
YOU'VE REACHED THE TOP OF THAT PEAK & NOW YOU CAN SEE THE LANDSCAPE AROUND

An illustration of a hand holding a magnifying glass. The hand is light-colored with simple line drawings for fingers and a thumb. The magnifying glass is also light-colored. The lens of the magnifying glass is focused on a light-colored, irregular, cloud-like shape. The background is a dark reddish-brown with a wavy, marbled pattern.

**MOBILIZING
STAYING PUT**

**REFLECTIONS
ON COVID-19**



A PRAISE SONG FOR A SICK, BLK WOMAN

BY RA
MALIKA IMHOTEP

INSPIRED BY
"SICK WOMAN"
THEORY

IN 1964, WHEN FANNIE
LOU HAMER VENTURED
UP SOUTH TO SHARE A
HARLEM STAGE WITH MALCOLM X &
SAID, "ALL MY LIFE I'VE BEEN
SICK & TIRED. NOW I'M SICK &
TIRED OF BEING SICK & TIRED,"
HER SICKNESS WAS NOT A METAPHOR.

IT WAS A REALITY, AN ACCESS
ISSUE, THE WAY HER BODY
BORE THE WEIGHT OF THE LABORS
IT WAS ASKED TO PERFORM.

* AFTER & WITH
* JUNE JORDAN'S ANGER +
* FLO KENNEDY'S USED SPINE
* FLO KENNEDY TUBMAN'S
* HARRIET TUBMAN'S
* HYPERSOMNIA +
* FANNIE LOU HAMER'S
* EXHAUSTION
* AUDRE LORDE'S
* SACRED FEELING
* OCTAVIA BUTLER'S
* KNOWING

* ONE OF THE PEOPLE
* WHO IS SICK OF THE SOCIAL ORDER,
* SICK OF THE ESTABLISHMENT,
* SICK TO MY SOUL
* SICK IT ALL...
* NINA SIMONE

TEI
WHEI
COINS
OFTEN
& STILL
BLACK MA
TELL ME
SICKNESS
HER DESIR
IMPERETRABL
MY BLACK MA
GIRL WHO WOU
WITH INTENSE BOUTS
REQUIRED HOSPITALIZAT
WAS ONCE A BLACK GIRL
NEGLECT & SPAT IT
BACK OUT AS
SICKNESS.





FANNIE LOU
HAMER



MY MAMA HAS DEDICATED HER LIFE TO WORKING TO
DISPARITIES AMONGST LOW INCOME BLACK COMMUNIT

MY MAMA IS OFTEN SICK &



WHEN THE
PANDEMIC HIT, FOR A
MOMENT BLACK FOLKS
ENTERTAINED FANTASIES OF
IMMUNITY BUT THEN OUR DEATHS
BEGAN TO CATCH UP WITH US
SO SUDDENLY. STAY-AT-HOME!
REST! GRIEVE! PRODUCE!
HEAL! ORGANIZE! HOW?

I THINK SICK BLK
WIMMIN HAVE
BEEN MAKING
SENSE OF THIS
FOR A LONG TIME.

SICK AS IN ILL, DEVIANT,
PERVERSE, EXCESSIVE. BLK AS IN

BLACK, OF AFRICAN DESCENT & OPAQUE.

WIMMIN AS IN COLLECTIVE, NEVER SINGULAR & EXCEEDING
+ SUBVERTING + REJECTING BINARY CONCEPTIONS OF GENDER.

NTOZAKE SHANGE CALLED IT A "METAPHYSICAL DILEMMA." I THINK SICK BLK
WIMMIN—FROM MARY JONES, PHILLIS WHEATLEY, UP TO HARRIET TUBMAN CARRIED ON BY FANNIE L
FURTHER THROUGH FLO KENNEDY, AUDRE LORDE, JUNE JORDAN, MISS MAJOR, & ALL THE QUEER
WIMMIN + FEMMEHOODS WE FIND HOME IN— HAVE BEEN KNOWING SOMETHING DEEP ABOUT
EMBATTLED SURVIVAL. IT ALSO DOES NOT SURPRISE ME THAT A DEEP TRADITION OF SICK
ORGANIZING & CULTURAL WORK COMES OUT OF THE SOUTH. I THINK A LOT
HOW BEING SO CLOSE LITERALLY & FIGURATIVELY TO THE PLANTATIONS OUR ANCESTORS
ONCE STEWARDED MARKS US & SHAPES THE WAY WE MOVE THROUGH THE WORLD. SO
SICKNESS IS PROOF OF THE WEATHER. OR THAT THE CONSTANT DURESS BLACK FOLKS
TO MAKE LIFE OUT OF HAS IMPRINTED ITSELF ON TO OUR NERVOUS SYSTEMS.



*IMAGE INSPIRED BY COVER ILLUSTRATION
"PARABLE OF THE SOWER" |



WHEN WE TALK ABOUT HOW SOUTHERN BLACK FOLKS FACE ALARMING "HEALTH DISPARITIES," WE ARE SAYING THAT WE ARE SICK. AND NOT SICK BECAUSE THERE IS SOMETHING INHERENTLY WRONG WITH US, BUT BECAUSE THE WORLD WE'VE BEEN GIVEN UNTO STRUCTURALLY & SYSTEM-ICALLY DISRUPTS OUR ACCESS TO WELLNESS.

! THINK WE SICK BLK WIMMIN CU
OUR "KNOW-HOW" FROM AN AC
AWARENESS OF OUR VULNER,

WE AIN'T LEFT WITH MUCH CHOICE BUT TO GET FAMILIAR WI
THEM, TO LEARN TO OPEN OUR MOUTHS & NAME THEM ('CAUSE NOBODY ELSE
THIS IS THE WORK OF EMBRACING VULNERABILITY'S CHARGE TO TAKE FULL CARE
OURSELVES & EACH OTHER. IF VULNERABILITY IS THE BODY'S WAY OF RESPONDIN
SOCIAL, POLITICAL, & ENVIRONMENTAL INEQUITIES & DRAWING OUR ATTENTION TO I



IT COMES AS NO SURPRISE THAT THE MOST VULNERABLE ARE
OFTEN THE MOST SKILLED STEWARDS & CARE TAKERS. AND IN OUR WHITE

SUPREMACIST CAPITALIST CISHETEROPATRIARCHAL SOCIETY IT COMES AS NO
THAT THIS CARE WORK IS SEVERELY UNDERVALUED. BUT SICK BLK WIMMIN KNOW
LABOR OF OUR LIVING IS SOMETHING INVALUABLE THAT
CAPITALIST METRICS COULD NEVER HOLD.

BUT STILL, SOMEONE, SOMETHING, NEEDS TO



A POEM FOR MY AMA

AFTER A YEAR OF
BY NI

1.
I LOVED YOU MORE THAN THE SKY.
I LOVED YOU MORE THAN THE TREES AT FULL BLOOM & THE COPALLI
THAT SEEPS BLOOD RED THROUGH THE HUSKS OF MAIZE IN THE FALL

YOU ARE GONE AMA MY BIRTH GIVER
THE SKY ILLUMINATES MAYBE AS THEY TELL STORIES OF
WARRIOR WOMEN GIVING BIRTH IN MESOAMERICA OR
... APACHE WARRIOR WOMEN WHO LED
DIFFERENT REVOLTS

BEING NDN AND
MEXICAN WAS HARD

YOUR SWEAT, BLOOD, TEARS TAUGHT ME THAT

AS I LOOK AT THE LAND & SEE THE CRIMSON EROSIONS OF THIS
PANDEMIC I SEE HOW IT IS BETTER YOU ARE AN ANCESTOR NOW

AS I KNOW FOR SURE YOU WOULD'VE HATED SEEING ALL THIS DRAMA

YOU WERE SUCH A SHIT TALKER

WOULD TALK YOUR ASS OFF ABOUT THE NEIGHBORS BEING WASTEFUL & I CONTEMPLATE
IF THAT HAD TO DO WITH OUR WAY OF LIFE & OUR CONNECTION TO THE LAND OR IF IT
WAS JUST PART OF YOUR ANGER AT THE THINGS YOU HAD TO STRUGGLE THROUGH

I WONDER HOW MUCH JOY WAS A PART OF YOU

EVEN AT
THE END
OF IT

AND WHEN
YOU WEREN'T
LAUGHING

LOVED YOU HAD



WHEN YOU HAD
TOO MANY
FEELINGS YOU
CUSSED PEOPLE OUT
& JUST GAVE THE LOOK

WHILE YOU WERE
STRUGGLING TO
SURVIVE





I WONDER
HOW YOU ARE KEEPING ON LIVING IN ME

IN MY ALTAR NEXT TO YOUR PICTURE, SAGE, MY
MEDICINE BUNDLE, PICTURES OF GONE LOVED ONES

A SHRINE TO OSHUN.

I WONDER IF YOU ARE HERE, AND WHERE I GATHER
THE STRENGTH TO KEEP ON GOING SINCE YOUR ONE
YEAR ANNIVERSARY OF LEAVING IS AROUND THE
CORNER

AND I STRUGGLE TO BREATHE THROUGH THIS
PANDEMIC

I COME FROM YOU, BITTERSWEET DESERT FLOWER
THE FAGGIEST AND SWEETEST OFFSPRING YOU RAISED

I WILL KEEP YOU, AND HOPE AS OUR PEOPLE DID

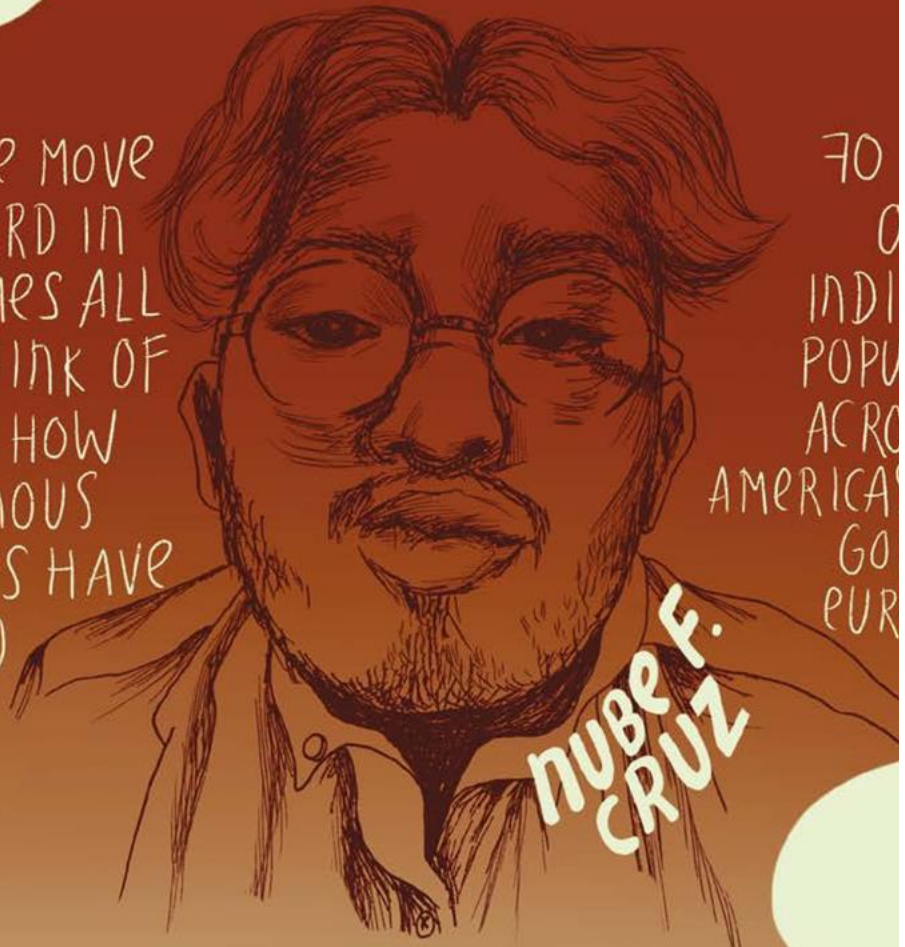
SURVIVE

THAT I SHALL TOO, AND WITH YOUR MEMORY BY MY
SIDE

I WILL BE THE QUEEREST, WEIRDEST, KINDEST,
MOST OUTSPOKEN, BROWN, LOVING PERSON I
CAN BE. I WILL BE ME FULLY, IN YOUR HONOR



2. AS WE MOVE
FORWARD IN
THESE TIMES ALL
I CAN THINK OF
HOW IS HOW
INDIGENOUS
PEOPLES HAVE
SURVIVED
MOST.



70
O
INDI
POPU
ACRO
AMERICA
GO
EUR

NATIVE PEOPLE LIVING IN INDIAN COUNTRY
AND OUR BARRIOS ARE BEING AFFECTED

ANCESTRAL MEMORY RESIDES

OUR CONNECTION TO THE LAND AND OUR CONNECTION
TO OUR HEALTH ARE TIED

IN THE MIST OF THIS PANDEMIC I HOPE THAT WE
REMEMBER

REMEMBER THOSE FALLEN

SAY THEIR NAMES OUT LOUD
SAY THEIR NAMES OUT LOUD
SAY THEIR NAMES OUT LOUD

NOW MORE THAN EVER WE NEED TO BURN OUR

MEDICINES, PRAY, COLLECT OUR STORIES, USE OUR
BUNDLES, PROVIDE AID TO OUR NATIONS AS BEST WE CAN



FROM ACJACHEMEN AND TONGVA LAND
TO OHLONE LANDS.

LEARN THE HISTORIES OF THE PEOPLES'
LANDS YOU RESIDE IN.

PRAY, FIGHT, REMEMBER.
PRAY, FIGHT, REMEMBER.
PRAY, FIGHT, REMEMBER.

HEAL.

THIS PIECE IS
NOT POSSIBLE W/
THE NATIVE AND X
WOMEN AND TWO SPI
MY LIFE





MUTUAL AID ORGANIZING IN RURAL SPACE & PLACE

BY
BRENDA A.
GUTIERREZ

IN MARCH 2
DISRUPTIONS CAL
GATHER & STRATEGIZ
CENTRAL VALLEY COM
CRITICAL NEEDS W
BASIC NEEDS SE
DEMANDS FOR ROE
& CREATING A
COLLECTIVE TH
THESE EFFORTS
CENTRAL VA
AID & COLLECTI
NETWORK (C

AS ORGANIZERS, WE T
NETWORKS TO BETTER UNDE
SUPPORT THE FOLKS MOST IMP
PANDEMIC, WHO WERE
VULNERABLE BY LIVING & EX
CONVERGENCE OF THE INDUST
IN RURAL CALIFORNIA: THE PR
COMPLEX. THE NON PRO

POWERFUL, BRILLIANT, & RESOURCEFUL OUR
COMMUNITIES ARE,
DESPITE OUR
CONTEXT.

COMPLEX, THEMEL
COMPLEX, & THE MILIT
INDUSTRIAL COMP.

¹OROZCO FLORES, E., & PADILLA, A. (2020). "NON-CITIZEN WORKERS IN THE SAN JOAQUIN VALLEY." POLICY BRIEF. UNIVERSITY OF CALIFORNIA

²OROZCO FLORES, E., & PADILLA, A. (2020). "RENT BURDEN AMONG CALIFORNIA WORKER HOUSEHOLDS." RESEARCH BRIEF. UNIVERSITY OF CALIFORNIA

³BRAZ, R., & GILMORE, C. (2006). "JOINING FORCES: PRISONS & ENVIRONMENTAL JUSTICE IN RECENT CALIFORNIA ORGANIZING." RADICAL HISTORY REVIEW 96



JASMINE LEIVA



CRISANTEMA GALLARDO



BRENDA ANGELICA GUTIERREZ MORA



LAUREN ARNEST



KASSANDRA HISHIDA

AS A CO-FOUNDER OF CVMAN, IT WAS IMPORTANT TO ME THAT OUR RESPONSE BE ROOTED IN COLLECTIVE CARE & CARE WORK, LIBERATORY ACCESS, INTERDEPENDENCE, AND ACCESS INTIMACY, ESPECIALLY DURING TIMES CALLING FOR SOCIAL DISTANCING. WE MET WITH COMMUNITY-BASED GROUPS THAT CENTER CARE TO BUILD ON EXISTING KNOWLEDGE. I FEEL GRATEFUL TO BE IN COMMUNITY WITH QUEER SIBLINGS LOCALLY & NATIONWIDE THROUGH NETWORKS ONLINE & IN PERSON WHICH HAVE ALLOWED ME TO BUILD POWER COAST TO COAST AND ACROSS BORDERS, INCLUDING THE RIDGEWOOD MUTUAL AID NETWORK & NORCAL RESIST, A POWERFUL ORGANIZATION BASED IN CALIFORNIA WHO HAS SUPPORTED OUR WORK BY TAKING US UNDER THEIR WING.

THOSE WHO HAVE KEPT SHOWING UP UNDERSTAND THE COMMITMENT OF DEEP SOLIDARITY, THE COMMITMENT TO BETRAY OUR PRIVILEGE, & THE COMMITMENT OF BLACK & INDIGENOUS LIBERATION. BUILDING AN INTERGENERATIONAL COLLECTIVE OVER EIGHT COUNTIES WAS POSSIBLE BY ENSURING A BOTTOM-UP APPROACH TO CONNECT FOLKS TO A CENTRALIZED HUB OF SHARED VALUES & A CRITICAL FRAMEWORK ROOTED IN BLACK & INDIGENOUS TRADITION.



TANISHA MCCLAIN

GRISANTI AVENDAÑO



CLAUDIA

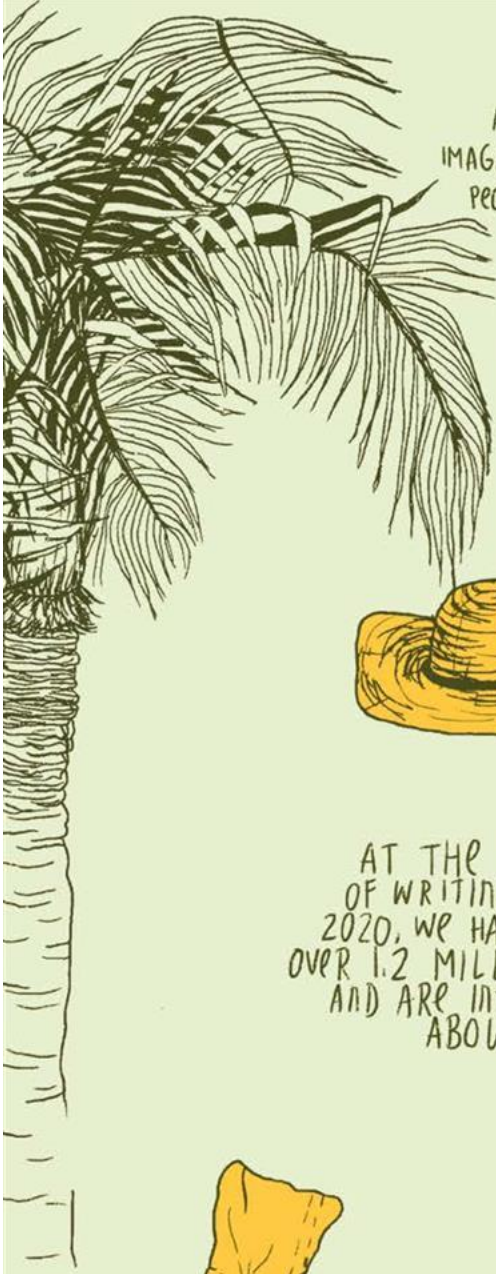
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MARIA

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AT THE ROOT OF CV MAN'S WORK IS HEALING OUR COLLECTIVE IMAGINATION BY ADDRESSING EPISTEMIC INJUSTICE. AS MARGINALIZED PEOPLES, WE EXPERIENCE THIS IN TWO WAYS. THE FIRST, AS TESTIMONIAL INJUSTICE WHERE FOLKS ARE NOT BELIEVED DUE TO PREJUDICE & ARE ASKED TO PROVIDE A SUBSTANTIAL AMOUNT OF EVIDENCE. AND FINALLY, AS HERMENEUTICAL INJUSTICE WHERE COMMUNITIES ARE SYSTEMICALLY BARRED FROM ACCESSING THE VERY LANGUAGE TO NAME THEIR EXPERIENCES. CVMAN HAS GIVEN US THE PLATFORM TO ADDRESS THESE INJUSTICES & POOL OUR RESOURCES & WORK TOWARD HEALING JUSTICE, ABOLITION, WORKER-OWNED COOPERATIVES, & MUTUAL AID.



AT THE TIME
OF WRITING IN JUNE
2020, WE HAVE FUNDRAISED
OVER 1.2 MILLION DOLLARS
AND ARE INTENTIONAL
ABOUT

CENTERING
DISPLACED BLACK, BROWN
INDIGENOUS, DISABLED, MIGR
LGBTQ+ PEOPLE IN OUR EFFORTS
WHILE TARGETING THE
UNINCORPORATED AREAS
THE SJV.



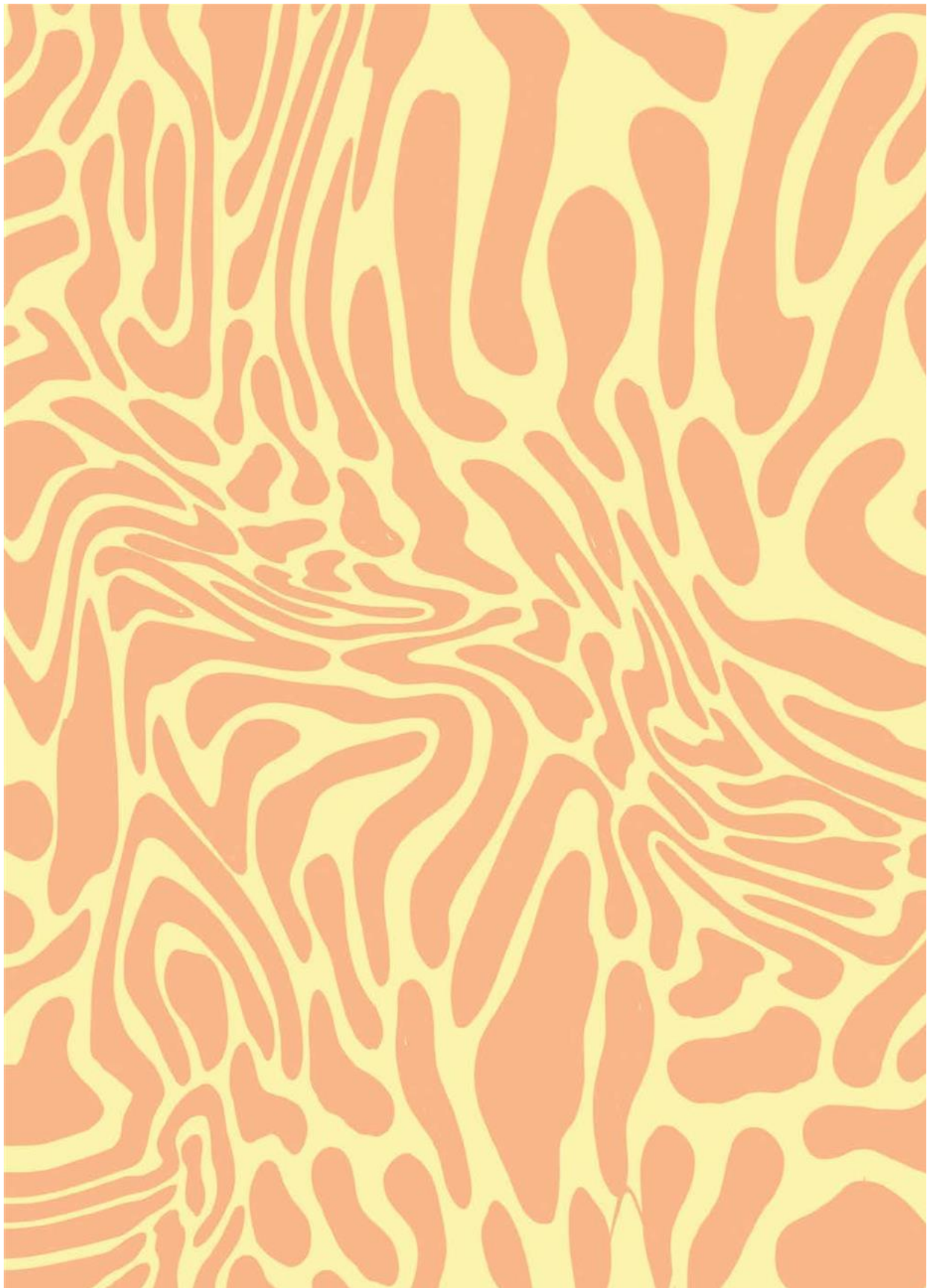
ALTHOUGH THIS STARTED AS COVID-19 RELIEF, WE'RE GEARING UP TO CONTINUE SUPPORTING IMPACTED PEOPLE IN THE SJV, PARTICULARLY AS THE STATE & LOCAL GOVERNMENTS REOPEN DESPITE CONCERNS, TO CONTINUE BUILDING POWER & RESILIENCE. THIS WORK HAS BEEN MOVED ALONG BY THE CARE & LABOR OF GILBERT TRANS & GENDER-NONCONFORMING PEOPLE OF COLOR. W

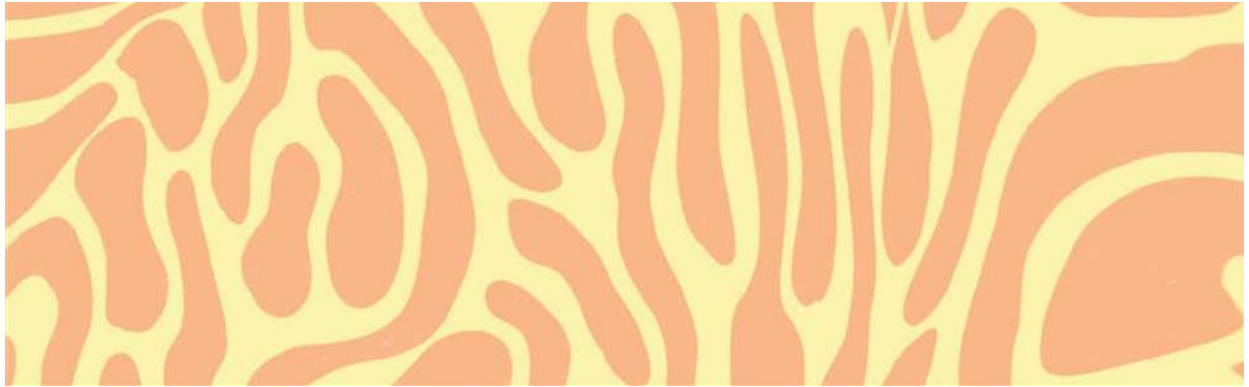
FOR OUR SURVIVAL, FOR OUR LIVELIHOOD, & THE LIVELIHOOD OF OUR FAMILIES, BOTH BI
CHOSEN. WE BREATHE LIFE INTO EACH OTHER, WE HOLD EACH OTHER, WE BELIEVE THAT W
OUR WORK IS EVERYWHERE.

⁴FRICKER, M. "EPISTEMIC INJUSTICE: POWER AND THE ETHICS OF KNOWING." OXFORD: OXFORD UNIVERSITY PRESS, 200

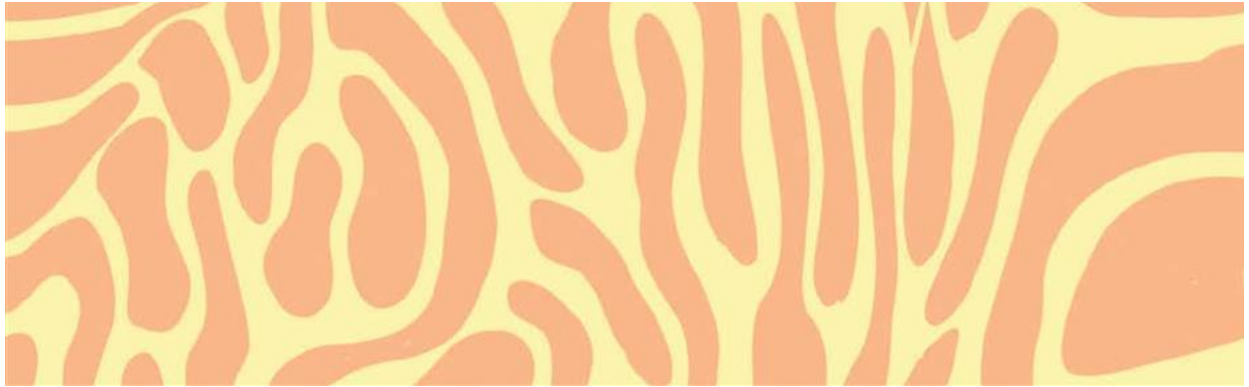




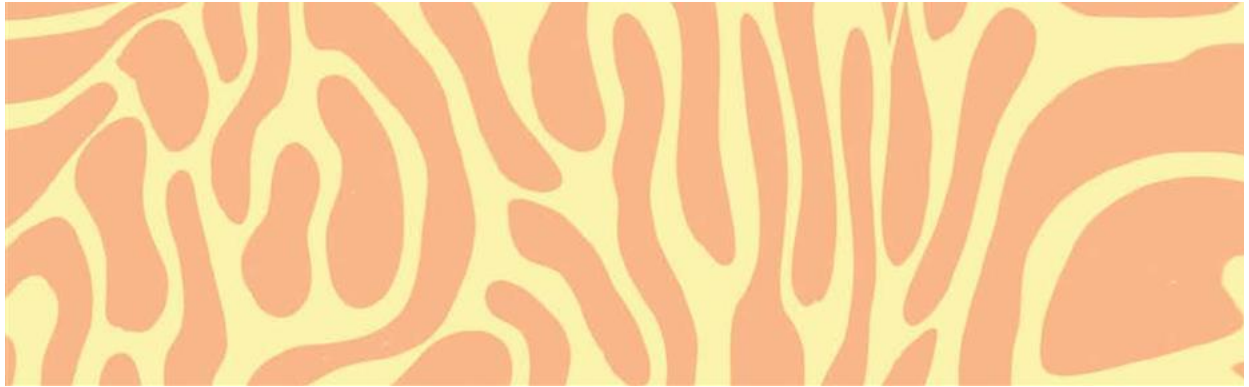












ACKNOWLEDGMENTS

Thank you to all the contributors, who shared their experiences, passion, and vulnerability with me. I so deeply appreciate the opportunity to learn from all of you and your lived brilliance.

To every friend, love, and comrade who transcribed an interview for this, who recommended participants, who read my zines, who talked me through my process, who weighed in on an idea. We need support networks to thrive emotionally, creatively, and spiritually, and I am so grateful for the queer people in my life who've played many different roles in my growth as an artist and a person. Thank you for the feedback, the compassion, the challenges, the insights, the care.

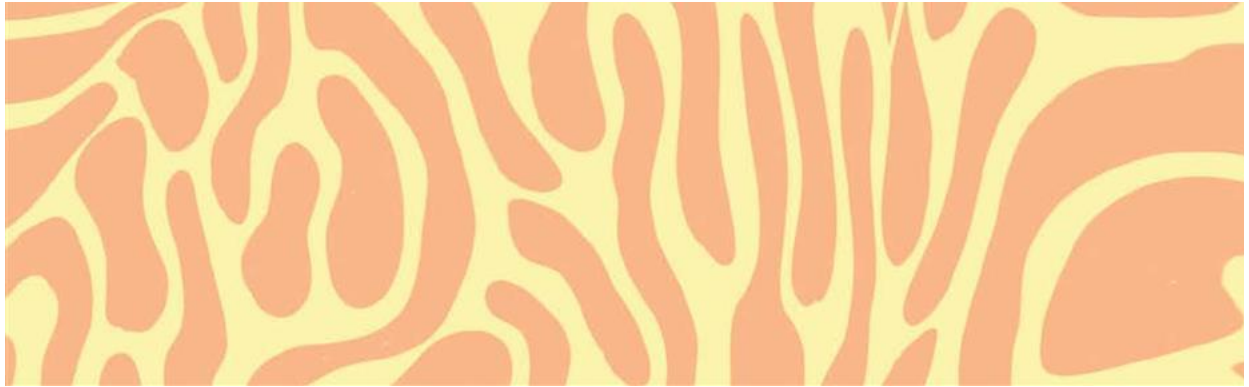
To Artist Trust, which awarded me a grant to start this project when it was just an idea blossoming in my head in 2016. To anyone who advocates for, or participates in, the redistribution of wealth on an individual or systemic level.

To Leah, for mentoring me (and others!) through the publication process. Thank you for helping people grow from sprouted seeds to sturdy trees.

To Brian Lam and the entire Artist Trust team. You believed in my vision and gave me the space to carry this project out into the world. Thank you for the embodiment of my creative dream and for supporting me so much for allowing me to be part of the decision-making process and for trusting my creative autonomy.

To my mom, Liz Liao, and my best friends for years (decades) of genuine encouragement and thoughtful engagement. I am grateful to anyone who believes in herself because of me.





CONTRIBUTOR BIOGRAPHIES

SZE-YANG ADE-LAM is a queer, Asian, nonbinary storyteller and community developer via dance, kung fu, words, drawings, film, and photo. Sze-Yang shares stories for love, liberation, representation, and empowerment, as an independent artist and as part of ILL NANA/DiverseCity Dance Company. Since 2011, Sze-Yang has created more accessible and affirming dance education and performance opportunities for QTBIPOCs and their adjacent communities, as well as advocated for change in the arts. Find Sze-Yang on Instagram @seeeyinandyang.

NICOLE ARTEAGA (she/her) is a mixed race, queer, fat, cis femme. For the past eight years, QTPOC organizing, public education, and reproductive justice have been her political home. Nicole works to fund abortion and build power with the National Network of Abortion Funds and fills her free time with ceramics and baking for her loved ones. Originally from the Midwest, she has familial roots in Mexico and lives on traditional Tonkawa land (Austin, Texas) with her partner and two pets. She's a deep feeler and good eater.

JULES BALDINO is a nonbinary Aries femme living in unceded Tohono O'odham territory. Fight for Black lives, fuck all cops, build new worlds is our imperative, with Black and Indigenous communities as our leadership. Smooches.

NUBE F. CRUZ is a Yaqui/Mixteco and Xicanx writer, lover of fashion, Indigenous lands rights activist, survivor advocate, artist, and cultural worker. They

CEYENNE DOROSHOW (pronounced Kye-yen) is a compassionate powerhouse performer, organizer, community-based researcher, and a prominent figure in the trans and sex worker movements. As the founder and executive director of G.L.I.T.S., she works to provide holistic support for LGBTQ sex workers while serving on the boards of SWOP-USA, Caribbean Equa, SOAR Institute, and NYTAG. As an international public speaker, she presents at the Designing the Creating Change Conference, the Harm Reduction Coalition, and the 16th International AIDS Conference. She was a featured performer at Toronto Pride and MoMA/PS1's Sex Festival of Resistance, lifting her voice as a woman of color. Ceyenne has featured in the media, performing on television in *Oz* and the documentaries *The Red Umlaut* and *MAJOR!*. Known for her skills in the kitchen, Ceyenne co-authored the Caribbean cookbook *Cooking in Heels*, while incarcerated on drug charges. She is currently working on a book, *Falling into the Fire*.

GELENI FONTAINE is a fat, queer and trans nonbinary Latinx person raised in Brooklyn, New York. As an acupuncturist, Asian medicine healer, and registered massage therapist, she uses her knowledge of Western allopathic medicine to support their holistic East Asian practice. GeleNI helps individuals navigate both health care systems and is a disabled healer with chronic pain and

work with tribal communities in Southern California and migrant communities in Los Angeles. They are starting to write and work in their art practice again. You can follow them on Instagram @XXNUBEXX.

are devoted to working with all their c from within their intersections. Their empower individuals and nourish healing more just and loving world for us all.

RY AN GILBERT (a.k.a. phlegm) is a New Orleans native visual artist taking African religious and ceremonial face paint and reimagining it in a modern context. His work (and by extension his life) makes a production about the necessity and value of Black spiritual presence. It serves to more firmly connect his Black spiritual concept of time: connecting the past to the present and the present to the future. Communally sacred. Personally precious.

MIRNA HAIDAR is a Juris Doctor, and they identify as a queer Muslim immigrant mama activist. She worked and organized around LGBTQ rights, migrant workers' rights, and climate change in Lebanon and the United States. They love to have conversations about imagining a world with no incarceration, no borders, no military, and, of course, no police. Their work is centered on practicing accountability without disposability.

RA MALIKA IMHOTEP is a Black feminist writer and performance artist from Atlanta, Georgia. As a scholar and cultural worker, Ra is invested in exploring relationships between queerness, Black femininity, Southern vernacular culture, and the performance of labor. Ra is a co-convener, with Miyuki Baker, of the embodied spiritual-political education project the Church of Black Feminist Thought. More info on Ra's work can be found at blackfeministstudy.org.

PHOS IVESTEI is a queer, nonbinary creature from the Virginia swamps who has worked in many different intersections of the LGBTQ+ community. They strive to maintain and practice trauma-informed assistance for persons seeking to legally change their identity documents to reflect their true name and gender. They, with a team of other trans and gender-nonconforming folks, created a

ANABEL KHOO is a holistic mental health artist, writer, and facilitator dedicated to building capacity and support for collective healing. She works through an embodied, relational, and visionary politics of liberation, engaging her own experience to uplift and harvest collective wisdom and skills to create a better world.

AMBER KIM is an activist, witch, neurodivergent woman who believes in comforting the vulnerable and disturbing the comfortable. She was incarcerated in Washington State. To learn more about Amber, check out her blog at AmberFayefoxKim.WordPress.com or contact her at AmberFayefoxKim@JPay.com.

DUSTY LAMAY ponders over stars, patterns, presence, and possibilities. He is a poet, writer, the stars and in the legal field. He is a lawyer who has spent nearly half his life in California and the Pacific Northwest, where he currently offers Astrology consultations for new clients, which are sometimes available. You can reach Dusty at astrology at nightbirdastrology@gmail.com.

CALEB LUNA is a fat, queer (of color) critical theory artist, and performance scholar. He is a Ph.D. candidate in performance studies at UC Berkeley and they research performances of embodiment within the ongoing process of the colonization of North America. As a political thinker, they are interested in exploring embodied difference as a generative force toward fatter understandings of freedom.

BRENDA ANGELICA GUTIÉRREZ MORA is a nonbinary, and disabled poet and performance artist, organizer, and cultural strategist. She was born and raised in occupied Yokuts land.

state-by-state database of laws and processes related to legal name and gender marker changes as a public resource. Today, they continue this work, in addition to legal work in discrimination against LGBTQ+ people and local/state laws that affect the community in Pennsylvania.

San Joaquin Valley in the heart of Calif invite folks into their big, bold dreams care, collective liberation, harm red interdependence with a clear commitm liberation and Indigenous sovereignty build is as important as how we build “What will you build (or destroy) fo seven generations?”

people of color cabaret, and a lead artist with the disability justice incubator Sins Invalid.

autonomy/liberation, and figuring out how to successfully care for and love each other. Writing as a medium to process the absurd and beautiful ways these topics show up in our lives.



SYAN ROSE (pronounced Sy-Ann) is an illustrator and comic artist whose work plays with both surrealist and representational imagery to approach topics of personal history, politics, accountability, and healing. She's been published in *Bitch*, *Slate*, *Gay Magazine*, *Truthout*, and *Autostraddle*, and has self-produced many comics and zines.
syanrose.com



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