



Decolonizing the Body: Resistance in the Queer, Femme Caribbean

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Maria Vidal Valdespino is a first-generation immigrant from the cumbia, bolillo-loving borough of Ixtapalapa, Mexico City, humming her way to a brighter future on the 35 Jane bus. She is a multimedia artist inspired by her and her family's encounters with migration, poverty, love, and resilience. She hopes to create feelings of representation through her art by celebrating racialized and disabled womxn and their bodies. She is majoring in Critical Studies in Equity and Solidarity with two minors in Sociology, and Women and Gender Studies.

KEYWORDS:

Decolonial
Feminism
Third World
Labour
Queer Theory
Sexuality
Radical Love

VISUAL SYNOPSIS

When one exists outside the boundaries of what it means to be a person, let alone a 'good' womxn, the simple act of existing is a threat to the heteronormative standards present in one's life (Alexander, 1994; Kempadoo, 2004, p. 27). Within the Caribbean, many colonial discourses on sexuality and race still exist today, where Caribbean womxn are harmed through dehumanizing stereotypes that pin their sexuality and agency with perversion, rejection of nature, and deviancy along with hypersexuality, immorality and purity, despite countries' 'independence' of the colonial world (Reddock, 2007, p. 3-5; Kempadoo, 2004; Alexander, 1994). Using three visual pieces, I put three of these harmful stereotypes in conversation with decolonial thought found in third-world feminism and Queer thought: "My Labour is Not Unskilled" with rejection of nature, "My Love is Not Unnatural" with perversion, and "My Body is My Own" with agency and opposition of hypersexuality.

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