Survivor Tales: Feminist Graphics Bridging Consciousness Raising into Reality

Kimberly Croswell
University of Victoria, British Columbia, Canada

Abstract

This article examines two feminist comic representations of violence against women founded in the lived experiences of artists Sabrina Jones, and Rebecca Migdal, editors with the annual graphic anthology *World War 3 Illustrated.* In these visual narratives, the reader is introduced to the impact violence, visible and invisible, has on these women's lives as they recollect events, and move on from their painful experiences. Far from offering a commiseration of pain, a function which Susan Sonntag attributes to disaster and war photography in *Regarding the pain of others*, these graphics (or comics) project empathy, while also empowering readers by providing a sense of 'what's next?' Also embedded in this analysis is an examination of the cultural roots of misogyny, through which violence against women and gendered 'others' is operationalised. Through their multimodal visual and narrative retelling of the harmful impact violence and the threat of violence had on their lives, Jones' and Migdal's graphics offer resolution and an opportunity for consciousness raising about the issues facing survivors of male violence. Their resistance gives voice to the experience of threats and abuse, and shares wisdom throughout it all.

Keywords: Feminist graphic narratives; misogyny; sexualised violence; intimate partner abuse; survivorship.

Frame one: Introducing feminist graphics in opposition to violence

In *Regarding the pain of others*, theorist Susan Sontag (2003) is concerned with meaning derived from being a spectator of pain. Her position, addressing primarily photography, separates the viewer from the subject experiencing pain. Regardless, the viewer is meant to commiserate, to empathise with the subject. Sontag is most actively concerned with public spectacles of disaster. But what of the horrors faced in the private lives of some women? What form may public recollections of intimate transgressions take? And to what end? Is it enough to use images to raise awareness of these issues, or can they serve as a catalyst for consciousness raising?

This article unpacks the power of the visual and visual-narrative in two feminist serial graphics that appeared in the fiftieth issue of *World War 3 Illustrated* (WW3I), an issue dedicated to *Shameless Feminists* (Jones et al., 2019). The two serial graphics, or comics, both composed by editorial members of WW3I, illustrate tales of intimate patriarchal violence and its aftermath in the lives of survivors. The first, "Whose body?," is an autobiographical narrative by Sabrina Jones (2019) that recounts the impact the threat of sexual violence had on the artist. The second story is a polyvocal illustrated narrative by Rebecca Migdal (2019) titled, "Intimate partner violence escape room: From abuse to freedom, survivors tell their stories." In this graphic tale, Migdal symbolically represents abuse through predator/prey dynamics while interweaving social statistics with stories of survivorship on the part of herself, and interview participants Sadie Rose, Jennie Chi, Jasmine Delude and V.

Violence, when recognised as harm done against another, is both visible and invisible. When it is visible, it often takes the form of evidence, discussed in terms of effects and outcomes; when invisible, violence is the context 'before' consequences become apparent (Kappeler, 1995). 'Invisible' violence is thus relationally potential, socially activated, and culturally exchanged. As such, throughout this article, I assert that the intent to harm, to threaten violence, *is violence.* Threats may be overt, involving weapons, or physically menacing; they may be subtle, utilising language or manipulating social relationships with intent to cause someone to feel isolated and unsafe. Following Kappeler (1995), the choice to violate is a decision made by agents in situations where they are able to

abuse their power, specifically in situations stemming treating others as unequals. The underlying socio-cultural factor informing the very personal, experiential visual-narratives of Jones and Migdal is misogyny. Often conflated with sexism, misogyny is frequently defined as an attitude of contempt, or a feeling of hatred towards women indicating a bias towards violence (whereas sexism is considered a more subtle form of gender discrimination) (Kendall, 2023). Often assumed to be a 'feeling' or an 'attitude' of male hatred, Bratich (2022) instead defines misogyny as "a set of cultural operations rooted in a normalised system. [It] is a subjective orientation towards action, not a psychological trait" (p. 67). Thus, misogyny is not the 'property' of an actor, but "a series of formal and informal practices that seek to undermine and unsettle women's subjectivity – a pervasive continuous effort at elimination" (Bratich, 2022, p.67). Elimination refers to the second of two socio-cultural features of a microfascist transformation of (male) subjectivity. Microfascism (micro, meaning molecular) refers to the cultural dimension of fascism where a politics embedded within cultural values frames power relations, subjectivity, interrelationships, and views on freedom (Bratich, 2022). According to Bratich (2022), gender is the key battleground where microfascist 'sovereign subjectivities' are 'reborn' (the first element of subjective transformation) and pit themselves against the 'other' (i.e., enact eliminationism, the second element of subjective transformation). Features of eliminationism – a dehumanising imagination, normalising vile actions, valorising mythic violence, reducing women to objects, to instruments of use-value – all feed into a growing systemic misogyny weaving its way through a microfascist social fabric that normalises these visible and invisible forms of gender violence.

Violence, according to Kappeler (1995), cannot be measured as 'more or less,' but rather, whether it exists or not: it either *is or isn't.* It is the logical extension of principles of culture founded on subjugation and exploitation. Thus, structures of cultural logic, rooted in dominant ideology, make decisions to exercise violent behaviour seem rational. These structures include objectification, exploitation, violation of dignity and personhood, suppression of freedom of choice and self determination, and the violation of rights (Kappeler, 1995). There are two fronts from which to stop this violence: 1) broad, systemic social change targeting the locus of violence within patriarchal power relations that provide the conditions for abusers to commit violent acts, and 2) take the adage 'the personal is political' to heart, and emphasise the politics of personal behaviour is the central issue at stake: violence will stop when perpetrators decide to stop acting violent (Kappeler, 1995). Localising the phenomenon of violence against women, Kappeler (1995) refers to "a war on a small scale and against our nearest if not our dearest" (p. 7), however, by doing so, she isolates her definition of violence, making it exceptional in character, as something that only happens to some women. In fact, what we learn from the graphics we are about to investigate is that misogyny can target any feminine person at anytime. It encompasses the extreme measure of feminicide (Driver, 2015), where, the world over, women who refuse to submit to male expectations are targeted and killed. It also encompasses a lower intensity violence: 'popular misogynistic' outcomes such as those that attempt to enforce domination over women's bodies, police their behaviour, inflict 'punishment,' and generally degrade women by instrumentalising, objectifying, and exploiting them as a resource (Bratich, 2022). All these aspects of misogyny are forms of violence. The gender war and the war against women, through its operationalisation of misogyny, far from functioning on a 'small scale,' is in fact part of an ongoing and persistent microfascist "war of attrition" (Bratich, 2022).

However, there is one sure-fire weapon in the arsenal combatting microfascist misogyny: as Virginia Woolf (1939/1966) well knew, the way forward necessitates feminism:

> The daughters of educated men who were called, to their resentment, 'feminists' were, in fact, the advance guarde of your own movement. [i.e., those fighting for Justice, Equality, and Liberty] They were fighting the same enemy that you are fighting and for the same reasons. They were fighting the tyranny of the patriarchal state as you are fighting the tyranny of the Fascist state. Thus we are merely carrying on the same fight that our mothers and grandmothers fought (Woolf, 1939/1966, p.102).

Woolf (1939/1966) connected feminist struggles for equality with antifascist organising in England on the eve of WW2. Writing during an era that is now called the first wave of feminism, Woolf's familiarity with fascism was visceral and immediate. The microfascism of today's cultural

landscape looks nothing like the State and party structure of Woolf's era. It is a networked composition of 'sovereign subjectivities' self mutating towards greater and greater depths of toxic masculinity, vying for affirmation and operationalising misogynistic cultural norms to undermine and ultimately eliminate the gendered 'other.' Within this cultural environment, it has been theorized we have reached the fourth wave of feminism, an 'era' some even label 'postfeminist' (Blevins, 2018). This label is meant to imply that society no longer needs feminism, that we are 'beyond' feminism, but I argue microfascist misogyny underlines the need for feminism's critical compass towards equality, autonomy, and self-determination.

Frame two: Regarding the emergence of feminist subjectivities

So, what I do propose feminists do? There is need for renewed consciousness raising. By consciousness raising, I am not limiting the concept to the 2nd wave method of meeting in women's 'rap groups,' but expanding the term to include a variety of feminist media that specifically engage in producing critical feminist awareness. For feminists, especially artists, it is necessary to elevate women's subjective experiences of oppression into narratives that not only express outrage, but empower through the telling. This empowerment unfolds in the storyline, the aesthetic devices of expression, and psychic engagement with a real or imagined reader. In so doing, communicating survivor realities through word and image may inspire empathy and admiration in the reader who absorbs the courage that it takes for women to live out gender justice in the aftermath of violence. Through graphic storytelling, the 'private' sphere of experiencing assault is rendered public in ways that are simultaneously representational and symbolic, expressing both the objective reality of misogynistic violence as well as the subjective impacts it has on survivors. In this manner, narrative representation produces multimodal social meaning on the levels of the textual, the visual, and the temporal. Together, text and image are combined to create a related, cohesive whole.

Methodologically, this analysis incorporates the visual method of compositional interpretation–guided by the content of artist interviews–to establish contextual, social, and temporal evidence outlining both singular and sequential visual narratives (Cohn, 2016; Rose, 2016). This approach offers a more sociological framework for interpreting aesthetically art and media intent on generating critical social consciousness. Thus, in the context of experiences of sexualised and intimate violence, questions of representing memory, the invisible violence of threat, and possibilities to engage with suffering (acknowledge impact, then empower knowledge to action), are foregrounded in my discussion of these two comics. Additionally, communicating an effective literacy concerning the visual-narratives is understood to be a sort of grammar connecting cultural conventions of compositions (Kress, 2005).

Fundamentally, this visual-narrative context is structured by the multimodal interrelationship between the written text and visual language of the drawn images associated with it. To some degree, it is vital to be able to codify how the visual and textual elements interact within a system, and to this end, I have ever so lightly assumed a semiotic approach to indicate signifiers under discussion. In semiotics, a 'sign' is the basic 'unit,' and is comprised of a 'signified' concept, and a 'signifier,' the sense impression, which may be visual or audio (Saussure, 1916). An equation describing the relationship may be written as: sign = (signified) + (signifier). In this article, I have assumed various visual-narrative aspects are signs in terms of the parts of their modalities (textual or visual). Derrida's (1978) contribution to semiotics is to analyze the process of 'signification,' whereby meaning is ascribed to signs. He argues signs have no transcendent meaning and only exist "outside a system of differences" (p. 280). Hence, signs, and signification operate on the level of the symbolic. Through signification, signs are continuously reinscribed with meaning in a perpetually contested interplay. Thus, in this article, I have ascribed signifiers' meanings to the various visual-narrative modalities in the comics under discussion. However, taking my cue from Bateman (2017), in my treatment of semiotics I approach language, textual and visual, as a "*resource for making meanings* rather than as a formal system of rules" (p. 49; emphasis original). Together, lived contexts and compositional multimodalities impact upon the veracity of the comics' ability to transmit critical feminist subjectivities through aesthetic and values-based cultural experiences.

From Sontag's subject position, acknowledging or protesting suffering is only possible for an 'outside observer' (who is privileged, and 'safe'). Those experiencing the suffering survive and that is the sum total of their 'being.' She asks if there is a hypothetical 'shared experience' in the viewing of photographs of suffering, and concludes, in fact, that photography creates an illusion of consensus by seemingly eliciting a slice of 'reality' that is both objective and personal (Sontag, 2003). Thus, taking my cue from Sontag, I must also ask whether graphic representations of experiences of suffering are different from photography? Does the portal of the graphic narrative, the hand-drawn, personally mediated sequence of text and image, provide an outlet for victims of violence and their readers that photography never could? Firstly, compared to the photographs Sontag (2003) references, the comic narratives under study in this article are not the products of observation, but reflect acutely personal/autobiographical knowledge. In this way the visual-narratives are intimate and direct. The artists are not a 'roving eye' at a scene but innovative visual storytellers sharing their own experiences, and those that were entrusted to them. These artists are courageous: by deciding to relate such realities they expose their vulnerability and risk judgement and exposure. Out of this risk, they may or may not feel empowered, but at the very least, by putting these stories to paper, they are taking action. As witnesses, readers may glimpse the impact these experiences had on the artists, find empathy with the stories, and gain insight into difficult situations through the portal of graphic comic illustration. As such, these visual-narratives are vehicles of feminist consciousness raising to counteract misogyny by not only commiserating with the narrator(s), but also by educating a gender justice-oriented readership about survivors' lived experiences of intimate violence.

This begs the question that many feminists ask, a question this article addresses: "who is this 'we' we are referring to when 'we' frame this particular discussion?" Writing from an inclusive perspective with an eye on intersectional values, I acknowledge my position as a cis-white heterosexual female. I must be attentive to the choices that I have made during every step of my research, and consider who else may be impacted by those choices. Thus, I acknowledge that readers of these stories of intimate violence survivorship may be both sympathisers and survivors themselves. Currently, worldwide, it is estimated that 31% of women aged 15-49 have experienced some form of violence in their relationships, or violence with a non-partner, or a combination of both (World Health Organisation, 2018). American sexual assault statistics similarly report one in five women experience completed or attempted rape in their lifetime, with one in three between the ages of 11 and 17 (Smith et al., 2018). The same source, The National Sexual Violence Resource Centre, states nearly a quarter of men experience contact sexual violence in their lifetimes, with one in four such experiences occurring between the ages of 11 and 17 (Smith et al., 2018). This source does not note non-binary or trans genders in its statistics. The topic of sexual assault and violence against women is seemingly all pervasive, an epidemic of global proportions.

Additionally, readers will also identify with a number of differing social perspectives based in a variety of race, class, sexuality and gender orientations, and as a result, may respond to these dimensions of social power with further questions and insights to reflect upon. What is offered here is an 'open' analysis in which the work of two comic artists, Sabrina Jones and Rebecca Migdal, is contextualised and brought into consideration. Migdal and Jones, the creators of the comic strips under discussion, came of age at different times during feminism's evolution: Jones during latter part of the 'second' wave of the late 1970s/ early1980s and Migdal during the early/mid 1980s; both have been active feminists since then. They are also white heterosexual North American cis-women: while Jones' comic is purely autobiographical, Migdal's features contributions from anonymized interview participants of unknown social positionalities. Furthermore, the subjects of domination and submission are gendered by a male perpetrator and female victim.

This is by far the dominant pattern in rape and intimate partner violence, but is by no means the only one. As such, this analysis does not preclude the possibility that readers may have experienced and sympathise with other violent dominance/ submission dynamics with different gender and sexual relations. With this in mind, this investigation conforms to Sontag's (2003) assertion that "no 'we' should be taken for granted when the subject is looking at other people's pain" (p. 6).

Frame Three: Two *Shameless Feminist*s Draw the Body Politic

Contributing to *Shameless Feminists* issue #50 (Jones et al., 2019) of *World War 3 Illustrated* (WW3I), artists Sabrina Jones and Rebecca Migdal utilise the comic medium to visually narrate the feminist adage of the 'personal is political.' Both women are longstanding editorial collective members of *World War 3 Illustrated* (WW3I), a radical/activist serial graphic/comic co-founded by Seth Tobocman and Peter Kuper in 1979/80 in New York City. Initially drawing its name from a spirit of political resistance to President Regan's Cold War nuclear threats, WW3I redefined 'war' to reference the systems of oppression imbedded in social and political life. Jones has participated in WW3I since the anthology's third issue, and was explicitly recruited for her feminist politics. Migdal was brought on board for her knowledge of Middle Eastern cultural perspectives and she joined during the onslaught of the 2nd Gulf War in 2003. WW3I is a vital conduit connecting artists interested in producing political and socially conscious graphics; what was originally a magazine has grown into a book-length annual anthology produced by an association of rotating volunteer editors who both contribute to the publication, and facilitate the participation of an additional tier of contributors from around the world. Co-editing the *Shameless Feminists* volume was conducted by a mixed-gendered roster, which included Isabella Bannerman, Sandy Jimenez, Sabrina Jones, and Rebecca Migdal. The selection of comics under discussion in this article from issue #50 was taken in response to an interview question in which WW3I editors were asked to describe the graphics that represented their best intentions. Both Migdal and Jones shared intimate stories of survivorship and what it meant for them to publish personal stories in a very public forum, two themes in the subject of feminist visual-narratives.

Jones' and Migdal's contributions to the volume both highlight the politicisation of the female body and women's lives through the price that is paid in the aftermath of personal violent domination by men. The impact of violence recounted in these stories is gendered by the threat men have had on the lived experience of women and children. As such, the subtext in these tales is as much about misogyny as the storylines are about overcoming its challenges from a feminist standpoint. Both serial graphics are autobiographical, but Jones' (2019) voice in "Whose body?" is singular, while Migdal's (2019) "Intimate partner violence escape room: From abuse to freedom, survivors tell their stories" is polyvocal. Both artists represent memories of violence and what the threat of violence has entailed for them (and others). This tactic offers possibilities for the reader to engage with the suffering recalled on its own terms, thus empowering potential action; in Jones' case, co-identification with herself as protagonist is sought, while Migdal provides a direct line of communication to anyone in need of support from abuse. In these two sequences of analysis, I offer the reader a selective view of the visual-narratives rather than reproduce the two comics in full. The images were carefully chosen to best exemplify the multimodal quality that combines narrative sequences while highlighting different compositional techniques used in the text. I now turn to an in-depth analysis of each comic's visual-narrative.

Frame Three, Part One: Sabrina Jones' "Whose body?" – From the Personal to the Political

Pictures drawn from memory are a synthesis of very personal tellings and retellings of a narrative tied up with accumulated emotions. In "Whose body?" Jones (2019) displays the sequence of events leading up to and immediately following an attempted sexual assault at knifepoint she experienced at age 13, when she was physically undeveloped. Compared to her friend, whose body evidenced greater maturity, Jones' surprise at being the target of attack reveals, in her memory, an unassuming attitude of childlike innocence. In this story and follow-up interview, there are things left unsaid, the first being the questioning "why me?" the second, the attacker's racial characteristics. Selected to feature for its representation of a memory, of the action of being aggressively pulled away from a friend, Figure 1: Frame Four sets the stage of the story. Significantly, throughout the sequence leading up to the attack, the visual-narration is represented through the third-person perspective: we see a tableau of figures engaged in actions from a distance – a black man grabs and forces a white girl into a derelict building. In Figure 1: Frame Four, the text is written in the 'sky' of the image, framing the scene. In it, we see that the word 'surprised' is visually signified in the drawing by the girl's off-kilter, imbalanced stance of being pulled aside while standing on her toes of one foot. A combination of heavy motion lines and eraser lines around her body reinforce the sudden nature of the forced movement the girl is literally drawn into.

Figure 1: Sabrina Jones, "Whose body?" Frame Four

In many other comic contexts, such lines might signify sound, but taking cues from the lines' placement next to the girl's body, combined with her imbalanced stance, they suggest movement. They indicate her body is floppy, elastic, compared to the stiff strength of the man who holds her arm in a firm clasp, the man whose presence is the source of the unwanted pull. In later panels, we see him threatening her at knifepoint, forcing her to disrobe. Later still, by random happenstance, the man sees police outside, drops the knife and flees: this is drawn as a cinematic display. We do not view the scenes directly from the eyes of the girl, the protagonist, in first-person perspective. According to Jones, "the remembered self is no longer perceived as the self, but as some other variant of the self. This shift allows reflection and making sense of the act and aftermath, and hopefully, wisdom" (personal correspondence, November 12, 2023). The man's face, now unremembered, is omitted, like most of his racial features, likely due to trauma and the passage of time. He remains anonymous. Recounting the trauma from the third person undoubtedly provides emotional and psychological distance from the memory of the events, but at no point in the story (or the accompanying interview) do the attacker's racial characteristics find entry as a significant feature of the tale: it is not until implications of the event's deeper impact upon her personhood that we see the perspective shift into a first-person symbolic narrative.

Fearing revictimization, Jones decided to remain silent about the attempted rape, known only to the friend who was with her that fateful day (nor did she tell her parents). She recounts in one of her panels that she and her friend attempted to get help from police officers out on the beat in the neighbourhood, but they demanded she file a complaint before they would do anything. Their procedurally driven, lackadaisical attitude reinforced her decision to not report the incident. In Figure 2: Frame Thirteen, Jones contemplates from her first-person perspective the consequences she would likely face, based on her knowledge of the additional trauma many rape victims undergo when they agree to take matters through the justice system. Within the visual-narrative, this frame was selected because it marks the change from the representation of the third person perspective, to a definitive

first-person perspective wherein the protagonist takes agency over her situation – even if that agency is to decide to remain silent. In this image, the main text is contained within a lozenged-shaped frame, while a 'thought cloud' with heavy movement lines surrounding it, hovers above and behind the protagonist's head. In this case the indication of movement lines, in terms of visual literacy, signify the intensity of thought that is represented. Jones is contemplating an image of herself on the stand (at trial). A series of six disembodied hands pointing their index fingers at Jones' imagined self on trial encircle the thought cloud. In Western culture, this gesture is a strong directive with accusative undertones. Furthermore, at least half of the gesturing hands are obviously cuffed with a man's shirt and suit, signifying expectations of male judgement against her. The pervasiveness of misogyny throughout dominant culture includes the halls of so-called justice. Founded on meting out punishment, they frequently turn to the victim and assign blame for the crime that was committed against them. It is also well known that many victims of sexual assault have to 'prove' they are not complicit with their own victimisation. In fact, on some level, Jones might have even blamed herself for being in a 'dangerous neighbourhood' to begin with, as she imagined her parents would; so the story of self-silencing goes.

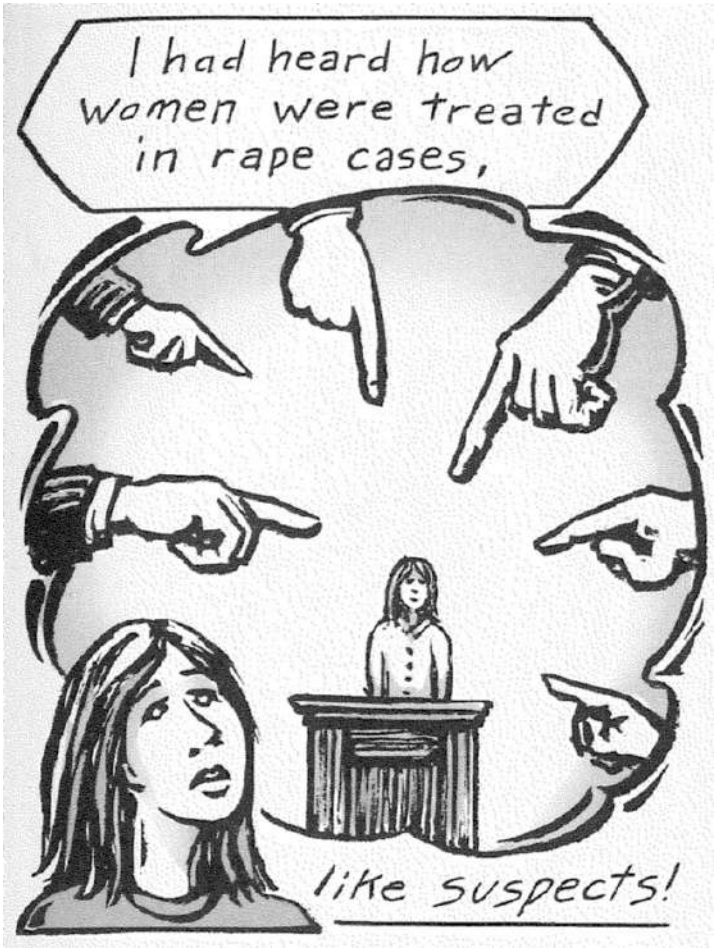

Figure 2: Sabrina Jones, "Whose body?" Frame Thirteen

The next immediate first-person framing, as depicted in Figure 3: Frame Sixteen, signifies Jones' resulting sense of sexuality that she grew to associate with her experience being victimised. Selected for inclusion in this article for its symbolic meaning, the drawing features an image of the artist in her youth gored in the midsection, hanging like bait on a hook, waiting to be eaten by a large fish below. The text is written across the top, with the thick lines of the fishhook jabbing between the words as much as it punctures the girl's body. Punctuating the text, the first word, 'I,' is drawn with two lines, compositionally echoing the thickness of the hook and creating an echo between textual and image modalities in the visual-narrative. This visual cue emphasises solidity in character formation and self-awareness.

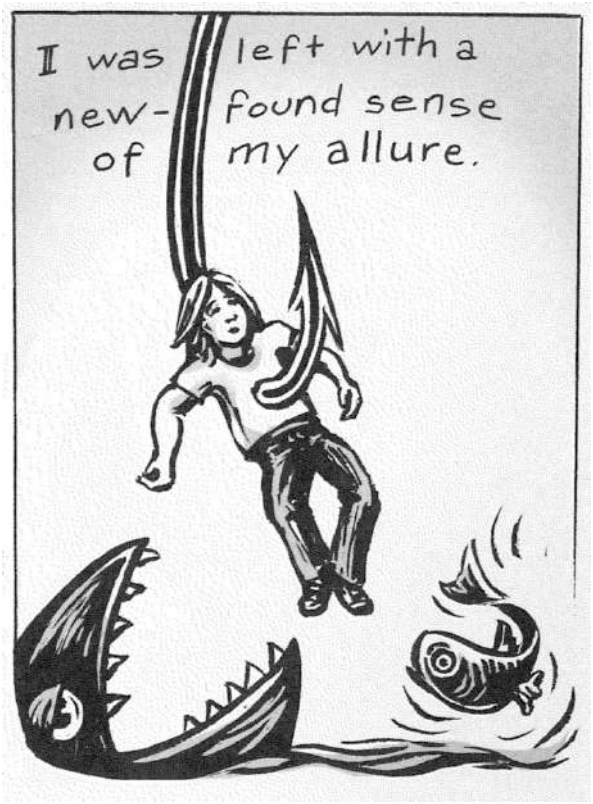

Figure 3: Sabrina Jones, "Whose body?" Frame Sixteen

In her interview, Jones recalled her memory of this emotion: “I felt like I was prey, that I was being hunted in the streets. And I especially felt that way because I had been hunted in the streets and nearly taken down” (Sabrina Jones, Interview March 20, 2021). Significantly, Jones is still a child in this scene, sexualised as a ‘tasty morsel,’ but with no secondary sexual attributes, and without agency. The trauma of an unpredictable man forcing her actions at knifepoint marked Jones deeply.

It is from a place of retrospective wisdom that Jones discusses the behavioural impact the experience of attempted rape had on her during her young adulthood and into her thirties. It affected her sexual behaviour and relations with men by instilling her with a sense of wariness, and competitiveness, and, completely in line with the growing movement of women’s liberation and 70s sexual liberation, the need to feel in control of sexual situations.

> When we want to get over them [traumatic experiences] so we push them out of our minds and say ‘that’s not gonna get me down’ and the fact of even saying ‘I refuse to be afraid in a dangerous neighbourhood’ you’re still marked by fear. When you resist fear, you’re still marked by it; it’s a struggle you engage in. (Sabrina Jones, Interview, March 20, 2021)

After the drawing of feeling like sexual bait, the comic narrative represents a sequence of feminine strength, sexual liberation, and empowerment. Jones rides a rearing stallion. She is in an embrace. She can lift the world. She walks above the crowd, and she has a string of men lusting after her… In her story, Jones overcame the fear and shame associated with experiences of rape, but notes that at the time, she had a very aggressive attitude towards sex in order to avoid feeling vulnerable. Furthermore, Jones’ anger at what happened to her as a child deeply influenced her to take what she experienced and turn her passion towards contributing in the battle for women’s rights in her artistic creations, at street protests, and in defense of abortion clinics.

Thus, Figure 4: Frame Twenty-Two, the key panel highlighting Jones’ path to empowerment, is featured in this article to demonstrate how both feminist intellectual and social engagement combines to produce radical political action in the face of an experience of disempowerment and misogyny. Its paneling is perhaps the most complex in the sequence. It is divided into two parts and features a number of signs, including speech balloons, placards, and a book. The first part, read as in

the English language starting from the left, features a self portrait of the artist reading. This panel cites the author Susan Brownmiller, and her key thesis on rape as an expression of power. Its inclusion provides the intellectual conceptual framework underlying Jones' feminism. The second part, on the right, taking up two thirds of the space, is of a larger crowd scene with the artist's self portrait on the lower left section. She is holding a sex-positive sign of a female torso inscribed with 'Our Lives' in front of her and she appears to be in the front of the crowd, which includes both outwardly appearing feminine and unfeminine bodies. Being inclusive of both femme and non-femme identities in the composition signifies an assertion by the artist that fighting for women's bodily autonomy is a fight that ideally encompasses all genders. The crowd behind Jones chants "Our Bodies" in one speech bubble, and "Our Right to Decide" in another. A uterus-shaped placard bobbles (with movement lines near the ovaries) in the right side of the scene. Unpacking this image's significations, it is clear that the modality of textuality represents both visual and aural conventions to be imagined in the comic's two-dimensional space. In this instance, they can be read separately, but also combined as a gestalt. Therefore, had this event occurred in real-time, (and many like it have) the crowd's imagined chants would be part of a cacophony of sounds, but audible as a collective expression: 'Our Bodies – Our Right to Decide.' Yet, read in the visual-narrative of the comic, the drawing 'flattens' the aural (verbal) with the visual (protest text) to produce a unified signifier phrase that draws attention to the placard as the unique visual signifier: 'Our Bodies – *Our Lives* – Our Right to Decide.'

Figure 4: Sabrina Jones, "Whose body?" Frame Twenty-Two

Thus, in this entire panel, we see the passionate expression of the artist as she develops her feminist knowledge and puts it into collective practice in pursuit of the "Body Politic." However, there came a point in Jones' life where she realised allowing anger and passion to shape her impulses was no longer sustainable. Jones made a turning point in her thirties, which continued through her mid-life: "Yelling at guys on the street who harassed you is actually just as damaging to yourself – who knows what it does to them, but I could feel what it was doing to me and it wasn't healthy" (Sabrina Jones, Interview, March 20, 2021).

Thus, Jones turned to "finding ways to live in strength in her own body, and ultimately awakening to the fragility and preciousness of the body as we approach its decline with age" (Sabrina

Jones, personal correspondence, Nov 11, 2023). Selecting the final piece of the visual-narrative puzzle to represent Jones's work in this article was difficult, as there were two options I could conclude this sequence with. I waivered between an image representing finding repose and strength in aging, or an image finding humour doing battle with aging. As seen in Figure 5: Frame Twenty-Six, I selected the image of equanimity and strength, partially because it is represented Jones from a first-person perspective. In this self-portrait, Jones speaks directly to the viewer about yoga. The word balloon leaves the message open ended, with the closure statement printed underneath her body. Placing the second part of the text under her body frames the visual-narrative between a statement that is spoken out loud and one that is silent, but 'grounded.' Thus, the statement "to live in my body" is underlining the key point of the whole image.

Figure 5: Sabrina Jones, "Whose body?" Frame Twenty-Six

Today, Sabrina Jones continues to draw the 'Body Politic,' fighting for women's reproductive rights in the United States. When Roe vs. Wade (legislation guaranteeing the right to abortion) was overturned by the American supreme court in June of 2022, members of WW3I produced the 53rd edition of the comic themed on "My Body, Our Rights" with Sabrina Jones' art featured on the cover. Her vision represents a personal cry for justice amplified to the broader public of women, concerning reproductive rights issues, because she believes women can only be free if they are free from potential male assault, its possible consequences (i.e., free from an obligation to carry a rapists' baby to term). According to Jones, freedom to stroll down any street did not exist before abortion and birth control because "women weren't protected; women could get pregnant at the drop of a hat; women had less social mobility" (Sabrina Jones, Interview, March 20, 2021).

Though not originally conceived in zine format (a form of pamphlet), parts of "Whose body?" appeared in an experimental intimate four-page folding zine produced for the 2018 annual New York City Feminist Zine Fest at Barnard College where Jones and other WW3I editorial members were tabling their comics. This is when editorial members Jones and Bannerman hatched their plans to produce a women-led feminist WW3I anthology #50 together (contributing member, Katherine Arnoldi, was also involved in the conversation). This small edition was considered a trial-run, 'safe' zine of the sort the younger women would trade with their close friends. Later, "Whose body?" expanded into a full-length nine-page comic spread, and a slideshow presentation. Slideshows are the

most common format WW3I contributors use to publicly discuss their comics, especially when they debut the publication of the annual anthology. Hence, Jones created a slideshow of "Whose body?" just as she has done for previous anthology-related works. In the context of WW3I, featuring their work in slideshows is an opportunity for the artists to engage with the general public about the ideas they are presenting. It is much akin to classical 2nd wave feminist 'consciousness raising' rap sessions. Jones faced a moment of courage during one of her slide presentations. After narrating her assault, a younger female art student asked her why she would depict such a horrible experience? Jones recalls she was taken aback by the question, and did not have an answer. She stopped presenting "Whose body?" for a while because she, like many victims of assault, did not want to grapple with lived trauma so publicly.

There is no way to accurately interpret the intent behind the art student's question, but undoubtedly, it reminded Jones of the vulnerability she associated with being a survivor of sexual assault. Perhaps, and I speculate, the issue is cultural or generational and the student was considering the issue from a 'postfeminist' perspective, in which focusing on women's oppression is less readily accepted. Blevins (2018) notes postfeminism in America leaves young women lacking the critical knowledge with which to deal with experiences of oppression. Such a question could thus bespeak to having little experience emotionally processing accounts of misogyny. Possibly, believing that feminism is a relic of history, this student did not have the feminist 'tool-kit' required to critically engage with the truth of sexualised violence. In such a vacuum, reading feminist comics matters, because one never knows what will spark identification between the creator, reader, and critical awareness. In this way, comics are strong contenders in the feminist tradition of consciousness raising, a factor I will return to later.

Frame Three, Part Two: Rebecca Migdal's "Intimate partner violence escape room: From abuse to freedom, survivors tell their stories" – Tales Emerging from the Dark

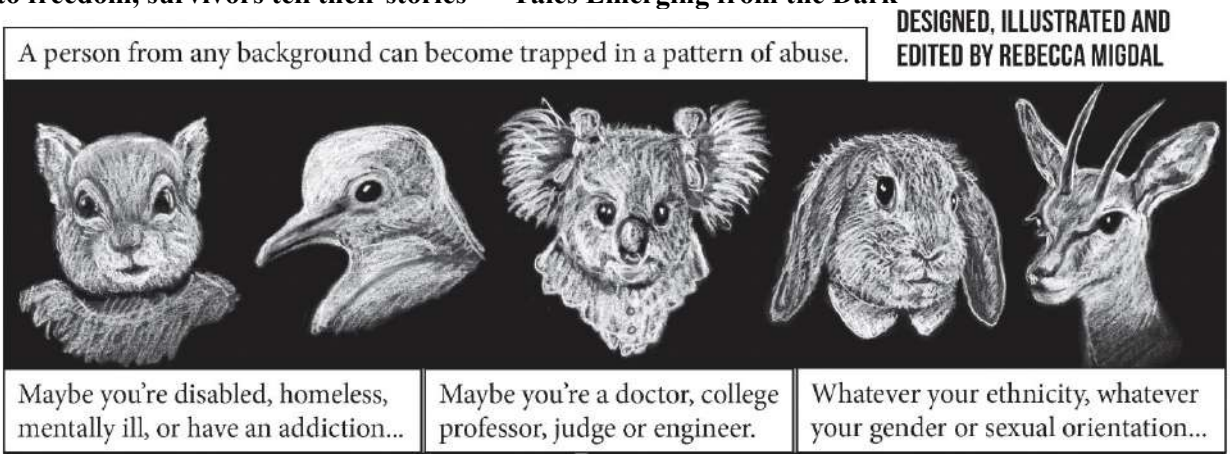

Figure 6: Rebecca Migdal, "Intimate partner violence escape room," Frame One

Accounts from five survivors of intimate partner violence share the pages of the comic, "Intimate partner violence escape room: From abuse to freedom, survivors tell their stories." Designed, illustrated, and edited by Rebecca Migdal (2019), these accounts are drawn from a series of interviews Migdal conducted with female survivors of intimate partner violence. Taking these discussions into consideration, Migdal assigned each woman's story to a different pair of animals through which the predator/prey dynamic (aggressor/victim) emerged to both symbolise and make real situations in which actual violence and threats of violence took place. Migdal's purpose underlying the representation of animals has specific qualities she outlines directly:

> It was my hope that by using animal characters I would be able to explore the predator/prey relationship dynamic without being specific about gender identity, sexual orientation, religion or ethnicity.
>
> I am well aware that while domestic violence largely affects women, it is far from being exclusive to female-bodied women. Trans women and members of same sex couples also experience abuse, as do some men in relationships with abusive women. All these forms of partner abuse are equally unhealthy and all of them are, I think, subject to similar dynamics.

> One of the things I've noticed is how invariably abusers see themselves as the victim, even while they are harming another person, an act which they often think of as pre-emptive self-defense.
>
> Anyway, I tried to tread that line carefully; on the one hand, women are by far the most frequent targets of domestic abuse, and that makes it an aspect of misogyny; yet on the other, that doesn't invalidate the experiences that male-bodied people or trans men may have of intimate partner violence.
>
> I think if there is a gendered aspect of the predator-prey relationship it is due to the ways in which we gender power—strong vs weak, dominant vs. submissive, etc. This in itself is a reversal of the primary relationship with the all-powerful mother which colors our psychology and predisposes all of us to misogyny. And the fact is that we all have multiple genders within.
>
> A heterosexual couple might have a gender reversal dynamic, or a same sex couple might enact roles that correspond to classic gender roles. If I were to clarify how the predator-prey relationship corresponds to gender it would be in terms of these roles, to which we are socialized as an expression of a patriarchal power dynamic. Perhaps domestic abuse can be seen as a form of enforcement to keep the gender roles patriarchal. It's also important to note that these roles objectify the "man" as much as they do the "woman." (Rebecca Migdal, personal correspondence, November 7, 2023)

Throughout the comic, Migdal depicts her subjects coming to awareness of their situations by responding to threatening animalistic gestures. The primary advantage of Migdal's representational tactic is to not only make visible but to make obvious to the reader through cues provided by animal behaviour just how threatening and oppressively fierce these women experienced their abusive partners. As noted earlier, threats of violence *are* violence, and deeply rooted in misogynistic actions and social operations. Although these women were named in the title credits – Rebecca M, Sadie Rose, Jennie Chi, Jasmin Delude, and V – their depictions as anthropomorphised animals render their stories somewhat anonymous and abstract, subtly emphasising their gendered quality, and undoubtedly offering a sense of psychological distance and security in the retelling of their struggles. In Figure 6: Frame One, selected for analysis for its position as the frame that sets the stage for the entire comic, we are introduced to the first set of animal characters in the story. The visual-narrative throughout this comic is strongly rooted in an English-language textual modality, with the words and much of the sequential imagery being 'read' from left to right. Each animal is slightly gendered female, but some with more obvious clothing cues than others, and we are provided with an explanation that *a pattern* of intimate partner violence *can trap* anyone from any socio-economic background. The text intersperses a narrator's voice, which provides general knowledge of abuse, including statistics, with the survivors' stories, rendered in first person accounts. Overall, the narration provides both psychological distance and an overarching synthesis between personal tales and social facts.

Further psychological distance is signified through Midgal's fine art technique of drawing in white on a black background. This approach is one that Migdal favours, and is often requested by other WW3I members who appreciate it as her signature style. Its stylistic intensity requires more work than most other graphic productions. Migdal's white on black technique projects a memorialising quality to the stories, allowing the action to float almost abstractly in the darkness as the survivors' voices narrate their experiences. Bridging these stories, Migdal inserts statistics, objective facts listing the dire, and often fatal consequences of living in situations of intimate partner violence, as seen in Figure 7: Frames Three & Five. Weaving national statistics between the personal accounts of abuse reinforces the fact that the scale of violence is not localised; misogyny extends across society. Choosing to include her own story of intimate partner violence in the array, Migdal represented her tale through the fox and dove predator/prey dynamic. In this particular image the placement of the fox in a compositionally higher spatial arrangement signifies a looming, overbearing quality, with the dove depicted lower in the picture plane. Reading what could be interpreted as a hieratic relationship, the menacing expression on the fox, which is situated in the upper position, exudes intimidating power down towards the dove, which offers a submissive wing-outstretched gesture

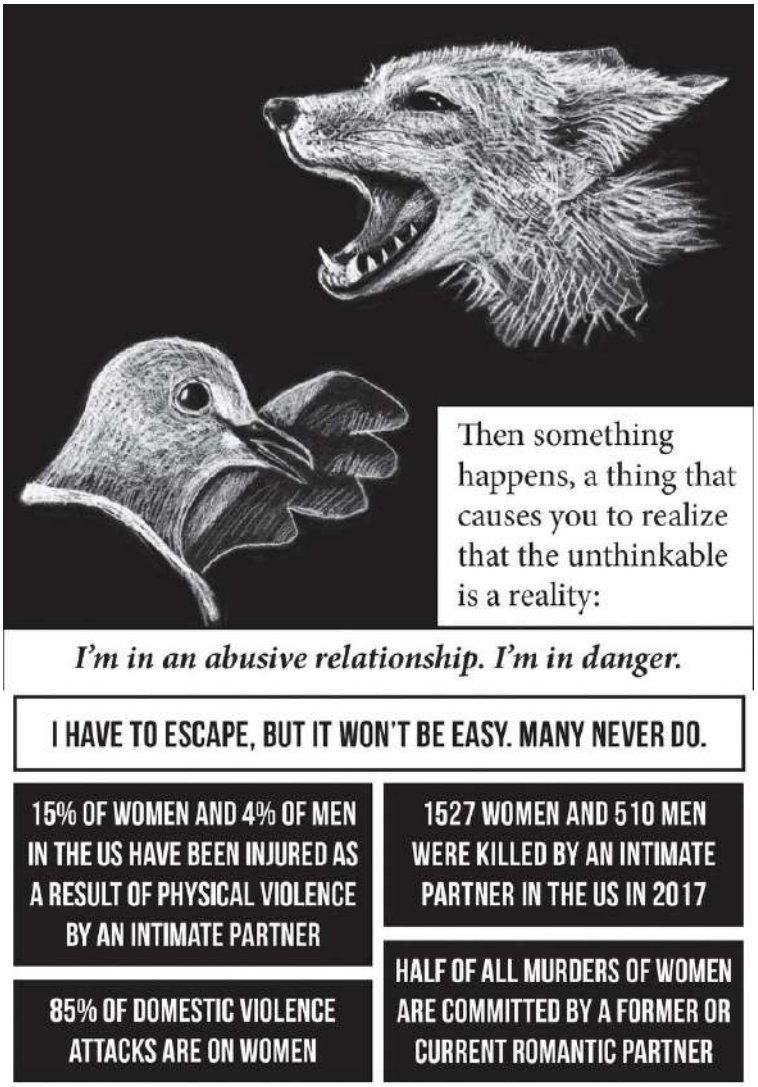

Figure 7: Rebecca Migdal, "Intimate partner violence escape room," Frames 3 & 5

Over the course of the narrative, this dynamic is reinforced when the fox pounces upon the dove as Migdal describes being kicked; the fox is shown insincerely apologising, and later stalking the dove (a menacing figure in the dove's window). As a survivor herself, Migdal remarks she was surprised when she realised her own challenges facing an abusive situation, as she had studied gender and women's issues for much of her adult life. She pursues further insights on the matter drawing from Jungian psychology:

> Our society has never consciously tried to compensate for the psychological process of separation from the Feminine. The Feminine is the ground of our humanity but we don't have a simple relationship to it. Our culture, instead of compensating for the psychological issue that we have to work out in our relationship to the Feminine has turned it into a predatory relationship that's not good for anyone male, or female, or androgens. We all have to relate to our inner gender construction. We have male and female inside of us as human beings and when we take one of the genders and turn it into the 'this is the area where you can, you know, poop and exploit and just take advantage of and never have any consequences…' I mean that's exactly how we're living in relationship to the Earth and its because of our relationship to the Feminine. (Rebecca Migdal, Interview March 31, 2021)

Migdal was lucky – she was able to escape from her abuser before the situation got really bad. One thing she asserts is that becoming enmeshed in a relational pattern of abuse can happen to anyone; in her case, she never thought it could happen to her, an educated, self-determined feminist. She recalls it was difficult to extricate herself from the relationship. She had to leave the state where she lived and lost her teaching job. Her experience motivated her to help others because she had a real understanding

of what they were going through. As such, "Intimate partner violence escape room" is primarily educational. It was designed to both guide people in the community, as well as for anyone finding themselves in an abusive relationship.

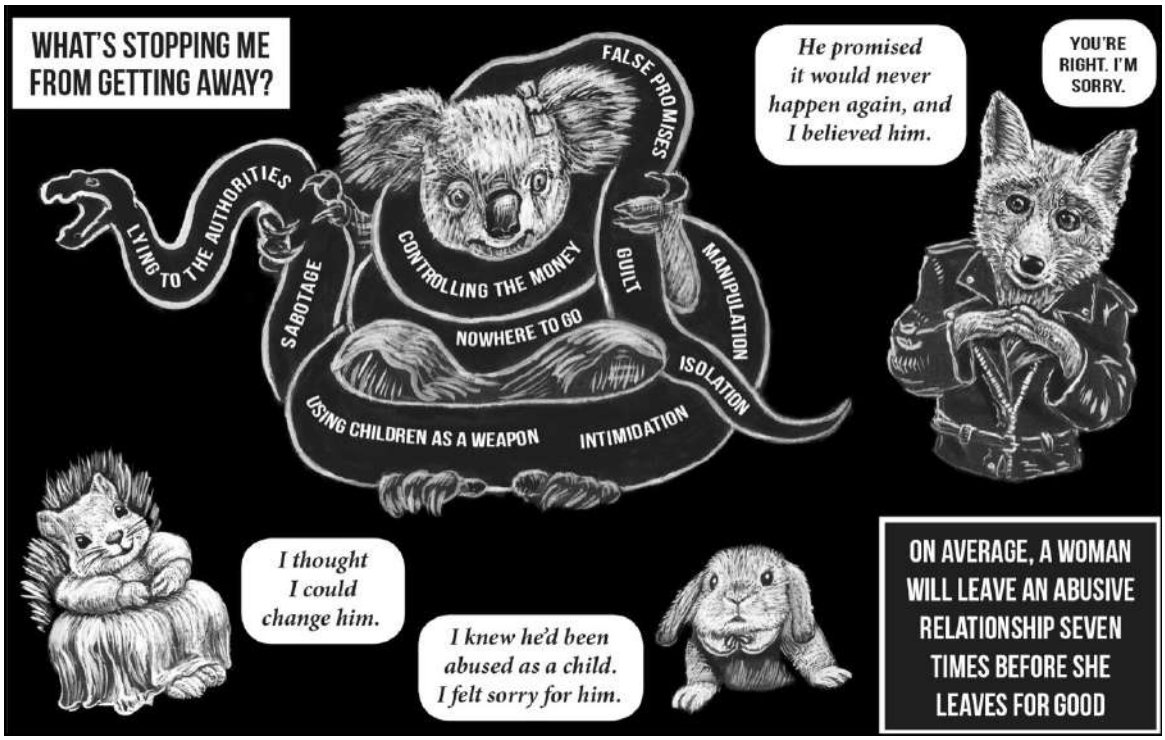

Figure 8: Rebecca Migdal "Intimate partner violence escape room," Frame Eleven

Migdal's process began with a questionnaire that she sent to an undisclosed number of participants, with the results structuring the format of the comic presentation. The questions include answers that reveal how the protagonists came to their realisation of the danger they were in, and how they found themselves in that situation. They also reveal the structures of misogyny that construct abuse as a set systemic and informal social processes (Bratich, 2022). Asking the question, "How did I get into this trap?" leads to stories of how many of these women were socialised as girls (by a mother in one instance) into normalising violent and abusive behaviour on the part of males. The prompt, "I knew I was in an abusive relationship when…" sparks stories of their realisation of how sadistic their male partners were towards them and their children. The question, "What's stopping me from getting away?" opens the door for the reader to gain insight that abusive situations are controlling situations, and attempting to leave can exacerbate cycles of violence that might erupt any minute underneath the 'relationship pyre.'

As a polyvocal narrative, choosing images from the comic to analyse forced a tight selection from the storylines. Though each of the stories have unique aspects to their tales, I concentrated somewhat on the dove and fox predator/prey dynamic, and more on the dynamic involving the koala and python. I did so because of some koala/python panels locate imagery closely interlaced with text, as seen in Figure 8: Frame Eleven. Titled in the top left corner, "What's Stopping Me From Getting Away?" this panel is largely encompassed by the entwined figure of the koala tightly encircled by the python. Whereas the koala is naturalistically rendered in great detail, the python's body is like a chalkboard's: his body is an outline with words, a memory, listing the aspects of the relationship he had weaponised to trap his partner: children as a weapon; false promises; controlling the money, and so on. Both the python's body-memory and the words representing all manner of abusive behaviours constrict the survivor in a non-linear (i.e., a-textual) manner signifying how these experiences were accumulative, unpredictable, and literally constricting.

Additionally, when viewed in sequence, from Figure 9: Frame Fifteen to Figure 10: Frame Twenty-One, the koala's attempts to cry for help are obviously escalating as need arises, and her

feelings of not being heard or understood frustrate and endanger her. These aspects of the narrative are represented in the facial expressions of the koala and the fierce predatory instinctual actions of the python.

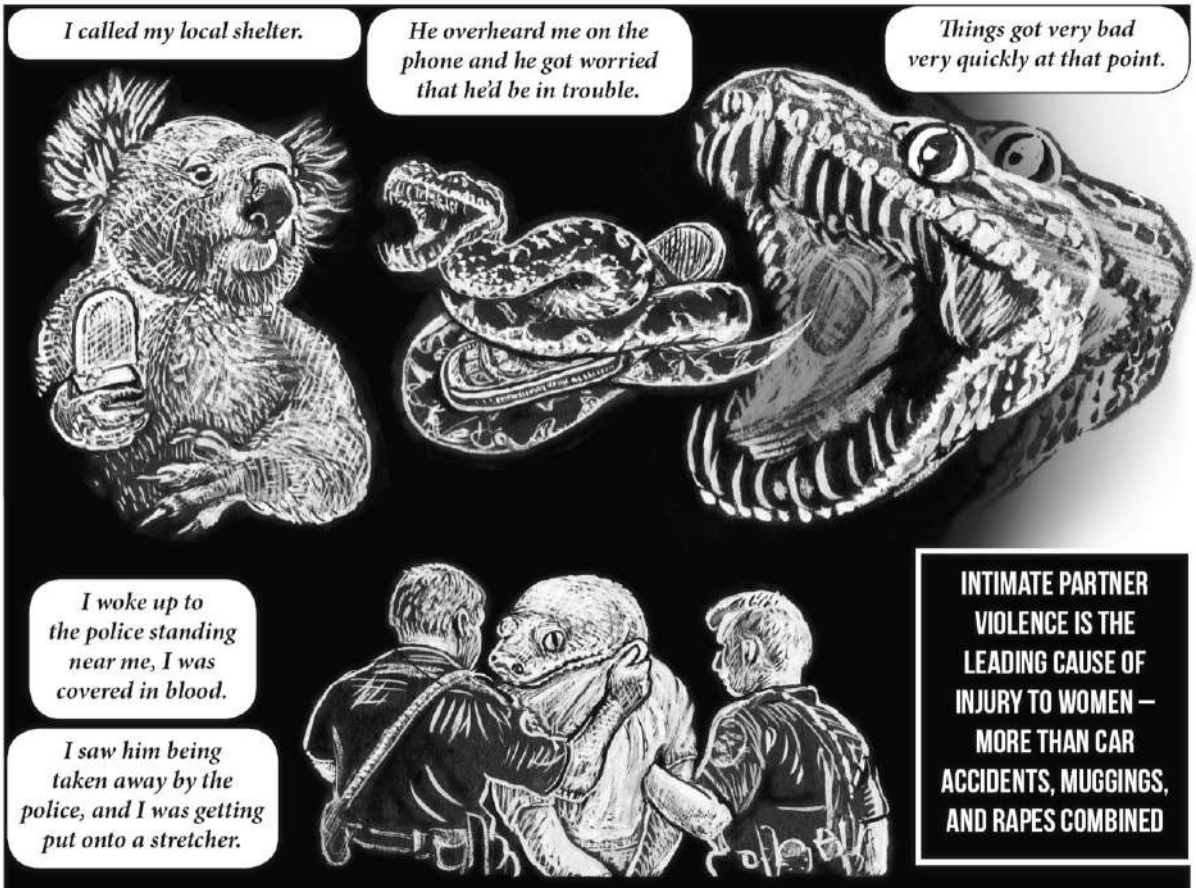

Figure 9: Rebecca Migdal "Intimate partner violence escape room," Frame Fifteen

In answer to the question, "What happens when I try to leave" a series of very disturbing tales are recalled, each with varying outcomes. The male abuser turning into a stalker intent on destroying the woman's independent life; a man harming the woman in front of her son and then manipulating the legal system by claiming she 'fell;' the system, in collusion with the battering husband, then forced her to stay with him another 3 months, threatening she would lose custody of her child if she left; another man claiming the scratches an abuse victim made while fighting back were 'signs' he, the perpetrator, was actually the 'victim;' and a woman (represented by the koala) receiving a grievous injury requiring medical attention after attempting to call a women's shelter seeking safety from her abusive male partner, as shown in Figure 9: Frame Fifteen.

Unlike previous frames, the text in the upper left corner starting the narrative in Figure 9: Frame Fifteen represents the voice of the survivor telling her story, signified through the use of italicised font. The visual-narrative in this instance is divided between upper and lower sequences, with the upper section containing most of the action. The upper left shows the koala calling the women's shelter, the upper right the python's threat of violence, signified by the powerful open jaws of the snake. In the centre, the python captures the cell phone (presumably violently, as the text indicates). Below, in the lower portion, the python, now anthropomorphised, is arrested. These, and other stories of violence in the pages of this comic bear witness to the suffering these women faced at the hands of individuals who, for all intents and purposes, chose to inflict harm on those who are closest to them in their lives, often without any social accountability for their actions.

Throughout Migdal's comic narrative, we are presented with the argument that the threat of violence is an act of violence. Through the baring of fangs and the displaying of claws, threatening

animalistic behaviours stand in for the ongoing and insidious nature of intimate partner attacks, fostered by domination through fear and coercion. The stories' primary audiences are victims of intimate partner violence and bystanders/potential supporters. As such, "Intimate partner violence escape room" opens a window on an often-invisible aspect of domestic violence: what may never be 'revealed' to the outside world, as depicted in Figure 10: Frame Twenty-One. This particular image is originally shown on the bottom right corner of a full-page sequence that begins with the question, "What Kind of Intervention Isn't Helping? I selected it to focus deeper on the koala/python dynamic. Reading this visual image as the page's conclusion, the representation clearly identifies the secretive aspect to which much harm is conducted. This fact not only invisiblises the harm to outsiders, but, as the text underlines, causes them to pathologise or blame the victim of the abuse. In this graphic, we see the koala emphatically calling for help, as signified by the thick sound-indicating marks radiating from outside its wide, open mouth. Paradoxically, despite this image directly expressing trauma, the comic also narrates how there is a real fear of loss that also blocks victims from reaching out: whether they fear the potential loss of home, fear of arrest, or loss of children, the secretive nature of many victims' experiences can lead would-be supporters away from fully engaging due to lack of understanding. Leaving an abusive partner may certainly have consequences: for example, one interviewee in this comic did experience jailtime as a consequence of being forced under the threat of violence to write bad cheques.

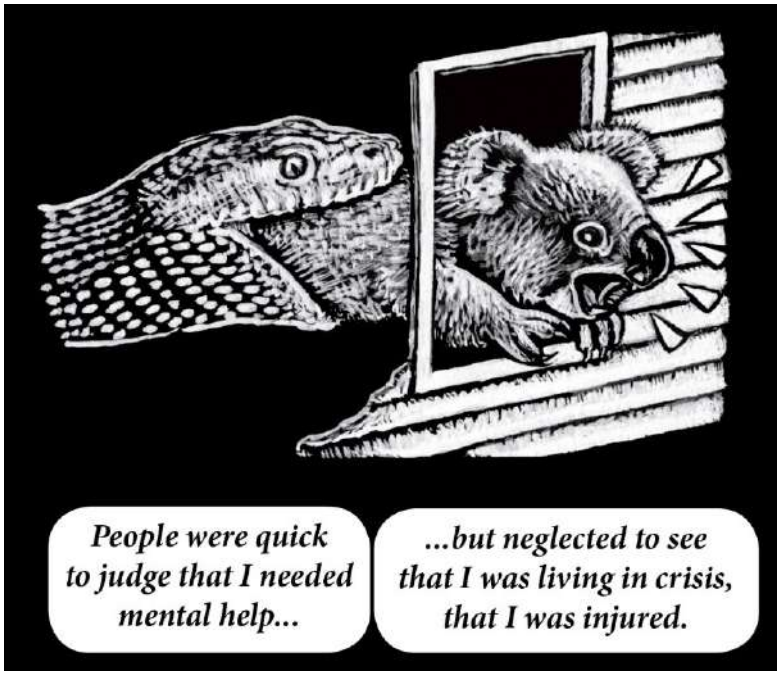

Figure 10: Rebecca Migdal "Intimate partner violence escape room," Frame Twenty-One

After disclosing the types of 'supports' that were not helpful to survivors – in one instance Migdal even represents the police and court representatives as the same aggressor species as the abuser, just to reinforce the systemic nature of misogyny experience by the victim – the comic concludes with a series of constructive measures. The first most important support is having a safe place to stay. Second, one needs people to talk to who believe the survivor, whether among friends or in a community setting. Finally, survivors are advised to take care of their bodies because this is how to regain a sense of control over themselves. The last page lists statistics of how many millions of people intimate partner violence affects in the United States, noting the things communities can do to help, including helping survivors and their children find housing, hosting survivors' support groups, and building community awareness about intimate partner violence. Finally toll-free hotlines are listed at the bottom. As a survivor herself, Migdal is passionate about educating more people on the issue of intimate partner violence. To be supportive in her own community, she is also connected with a local shelter where she has appeared (and at related events) as an author, puppeteer and advocate. For Migdal, this comic is designed to be "a real map for what is going on underneath" as she believes there is much that is misunderstood in the popular conception of abusive situations – many people don't

understand why some women can't or won't leave the situation. In the end, the dove flies free from an overturned opened cage, representing hope, and escape from the confines of her previous life. Sharing this comic, a consciousness raising device to educate and raising awareness about the complexity of intimate partner violence, is an important way to respectfully and safely communicate to survivors and those sympathetic to their plight.

Frame Four: Using comics as vehicles for feminist consciousness-raising

In contemporary North American popular culture, feminism is both vibrant and reviled, elevated and attacked, taken for granted, yet turned to when injustices arise against women in society. This is because for much of the 21st century, while feminist ideas have become commonplace and mainstream, 'Feminism' itself has been repudiated (Gill, 2007). Gill (2007) explains this trajectory as part of a 'backlash' (a term coined by Susan Faludi in 1992; see (Faludi et al., 2020)). In an era of 'enlightened-sexism,' sexist stereotypes of men and women are both elevated and made humourous, thus mystifying real cultural change in women's lives. The change is such that fewer women may be represented in subservient roles such as the traditional housewife, but they remain in subject positions that reinforce the privilege of the heterosexual male gaze (i.e, the woman warrior in a thong, or the one-dimensional sexcapade gossip program known as *Sex in the City*) (Douglas, 2010). Whereas mainstream media persists in recasting 'the' feminine (but not feminist) gender into celebratory celebrity shots inflected with 'porn chic' or, alternatively, 'girl boss' vibes, or attempts to intervene in female subjectivities with consumerist appeals towards a self-indulgent manufacturing of desires, other constructions of femininity do exist. Many such alternatives can be found in breakaway radical cultural productions that have circulated throughout feminist circles since the 1970s, productions such as riot grrl zines and comics, which, with the growth of online and social technologies, are now supplemented by feminist blogs, vlogs, podcasts, and infographics. Whereas Gill (2007) argues feminist subcultural activities don't have any mainstream influence, with the rise of social media, the impact of feminist content creators, especially those utilising the medium of comics and graphic novels, has steadily grown. (See for example, Noomin's (2019) *Drawing Power Women's Stories of Sexual Violence, Harassment, and Survival*, which appeared the same year as *Shameless Feminists*.) Within this paradigm, clearly, *World War 3 Illustrated*, Issue #50, *Shameless Feminists* (Jones et al., 2019) constructs a mixed-gender, though woman-lead, nodal point of comic production as a foundation for feminist consciousness raising. This article argues for the important contribution the comics "Whose body?' and "Intimate partner violence escape room" make to raise awareness of misogynist violence and threats of violence. Following bell hooks' (2014) adage "Feminists are made, not born" (p.7), these stories demonstrates the systemic nature of patriarchal oppression through reflective, situated personal accounts and recollections.

Thus, in "Whose body?" the reader learns about attempted sexual assault, but also has the opportunity to question the systemic poverty and racism at the root of a 'bad neighbourhood.' The protagonist's refusal to let the experience of assault be transformed into fear of downtrodden people and urban areas, while at the same time fighting misogyny, first though speaking out and then through self awareness and courage, offers an alternative narrative concerning female safety, one that is different from the common approach that posits authoritarian securitisation and policing as the solution to social ills. Through Jones' story, she refuses to turn feminism into a hammer to attack other oppressed identities. Instead, in "Whose body?," consciousness raising starts from the personal, demonstrating through the story-line elements of everyday feminism as a passionate anger against injustices that is transmuted into the mass consciousness of large-scale protests for bodily autonomy. In "Intimate partner violence escape room" patriarchy is visually systemised through the construction of a symbolic association with predator/aggressive species and misogynistic social behaviours. In this manner the relentless, uncaring, and uncompromising quality of male partner abuse is communicated through representations of stalking and hunting drives in animals (somewhat anthropomorphised). Moreover, by representing each of the stories through animal characters, relative anonymity is retained. This allows for a measure of protection not only from the men who originally abused the women, but also from so-called 'trolls' who, instead of finding empathy with survivors of abuse, seek opportunities to harass them. Unfortunately, what is lost is an indication of other intersecting factors, such as race or class, that may be mitigating their circumstances. However, the strength in this format

is that through the use of the predator/prey dynamic, and the inclusion of statistics on violence against women, Migdal raises consciousness of the perpetual nature of the cycle of misogynistic abuse and the structures of patriarchy underlying it. Finally at the end, with the cage door open, we see the dove flying free, alone.

Consciousness raising can take many avenues, and be embodied in many mediums, whether online, visually, textually, or as bell hooks (2014) would have it, as a reprisal of 1970s consciousness raising groups. Although social media may be changing the landscape of the emerging 4th wave of feminism (Blevins, 2018), I argue comics, graphic novels and zines are enduring mediums of social potentiality. As feminist and radical graphic artists, Jones and Migdal have been mobilising their art and comics for social change consciousness raising for decades. Their aesthetic and visual-narrative tactics engage the reader not only stylistically, but also content-wise to educate and (hopefully) evoke empathy in readers regarding the experiences shared. Furthermore, they suggest effective actions to aid the abused, whether by co-identification with Jones' political activism, or Migdal's direction to act by calling a crisis hotline.

One significant social forum that assists in the production of cultural consciousness raising is the field of education, and in the context of raising a feminist awareness of misogyny, sexual assault and intimate partner violence, educators may be engaged with adult learners both young and older. Individually, comics offer a unique opportunity for self-guided learners to engage in their own consciousness-raising journeys, starting from wherever they may find themselves in relation to challenging feminist subjects. Thus, through radical graphics, readers inevitably become learners through the storylines unfolding through the visual-narrative. If these topics are then taken up formally in a classroom, or informally in a reading group, readers in these learning groups sharing their encounters with visual-narrative texts have an opportunity to interactively raise awareness through dialogue and exchange. However, there are many kinds of learners; it is important to remember that some learners struggle, especially if they identify their own experiences with oppression reproduced in the texts. Reading comics such as those created by Jones and Midgal may become an accessible outlet for learning to heal from trauma, but expressing knowledge gained from the comics depends on many other external factors, for example, having trust in the learning group's interpersonal dynamics. For those who are brave enough to tell their stories of survival, they are contributing to the collective creation of a feminist 'tool-kit,' required by many others to critically engage with the truth of sexualised and gendered violence. Ultimately, learning has many steps, and may be difficult. Whether reading comics alone or in groups, it is important to remember that learning happens beyond the page – it requires a broader vision to strive for, a story to latch onto, and the desire to take the information one receives and make it a part of one's own ' tool-kit.'

To assume that we live in a 'postfeminist' world where patriarchy, sexism, and misogyny supposedly no longer apply is to live a lie of privilege. Feminist comics such as "Whose body?' and "Intimate partner violence escape room" bring a dose of reality back into the discourse surrounding feminism by demonstrating both women's resistance and acts of survival in the face of misogynistic domination. In this way, hand-drawn reality, mediated by first-hand experiential accounts, is far more powerful than a photograph could ever be, because it constitutes a relationship between the artist and the reader through the direct line of visual storytelling.

References

Bateman, J. A. (2017). *Multimodality: Foundations, research and analysis a problem-oriented introduction*. De Gruyter Mouton. https://doi.org/10.1515/9783110479898

Blevins, K. (2018). bell hooks and consciousness-raising: Argument for a fourth wave of feminism. In J. R. Vickery & T. Everbach (Eds.), *Mediating misogyny: Gender, technology, and harassment* (pp. 91–108). Springer International Publishing. https://doi.org/10.1007/978-3-319-72917-6_5

Bratich, J. Z. (2022). *On microfascism: Gender, war, and death*. Common Notions.

Cohn, N. (Ed.). (2016). *The visual narrative reader*. Bloomsbury.

Derrida, J. (1978). Structure, sign, and play in the discourse of the human sciences. In A. Bass (Trans.), *Writing and difference* (pp. 278–293). University of Chicago Press.

Douglas, S. (2010). *Enlightened sexism: The seductive message that feminism's work is done*. Times Books.

Driver, A. (2015). *More or less dead: Feminicide, haunting, and the ethics of representation in Mexico*. University of Arizona Press. http://ebookcentral.proquest.com/lib/uvic/detail.action?docID=3411916
Faludi, S., Shames, S., Piscopo, J. M., & Walsh, D. M. (2020). A conversation with Susan Faludi on Backlash, Trumpism, and #MeToo. *Signs: Journal of Women in Culture and Society*, *45*(2), 336–345. https://doi.org/10.1086/704988
Gill, R. (2007). *Gender and the media*. Polity Press.
hooks, bell. (2014). *Feminism Is for everybody: Passionate politics* (2nd ed.). Routledge. https://doi.org/10.4324/9781315743189
Jones, S. (2019). Whose body? In S. Jones, I. Bannerman, S. Jimenez, & R. Migdal (Eds.), *Shameless Feminists: World War Three Illustrated #50*. AK Press.
Jones, S., Bannerman, I., Jimenez, S., & Migdal, R. (Eds.). (2019). *Shameless feminists: World war three illustrated #50*. AK Press.
Kappeler, S. (1995). *The will to violence: The politics of personal behavour*. Spinifex Press.
Kendall, E. (2023, October 2). *Misogyny | Meaning, definition, sexism, & examples | Britannica*. https://www.britannica.com/topic/misogyny
Kress, G. R. (2005). *Reading Images The Grammar of Visual Design* (2nd ed.). Routledge.
Migdal, R. (2019). Intimate partner violence escape room: From abuse to freedom, survivors tell their stories. In S. Jones, I. Bannerman, S. Jimenez, & R. Migdal (Eds.), *Shameless Feminists: World War Three Illustrated #50*. AK Press.
Noomin, D. (Ed.). (2019). *Drawing power: Women's stories of sexual violence, harassment, and survival*. https://www.abramsbooks.com/product/drawing-power_9781419736193/
Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials* (4th edition.). SAGE Publications.
Saussure, F. de. (1916). *Course in general linguistics* (W. Baskin, P. Meisel, & H. Saussy, Eds.). Columbia University Press.
Smith, S. G., Zhang, X., Basile, K. C., Merrick, M. T., Wang, J., Kresnow, M., & Chen, J. (2018). *The national intimate partner and sexual violence survey: 2015 data brief—Updated release*. https://www.nsvrc.org/statistics
Sontag, S. (2003). *Regarding the pain of others*. Picador Modern Classics.
Woolf, V. (1966). *Three guineas*. Harcourt Brace Jovanovich. http://archive.org/details/threeguineas00wool_0
World Health Organisation. (2018). *Global fact sheet: Violence against women prevalence estimates, 2018*. https://iris.who.int/bitstream/handle/10665/341604/WHO-SRH-21.6-eng.pdf?sequence=1

About the Author

Dr. Kimberly Croswell, *Ph.D.* (Leadership, Adult Education, and Community Studies) is an activist-scholar living in Victoria, Canada, on unceded Lekwungen Territories. She recently completed her dissertation 'Collective Leadership: Non-Hierarchical Organising in Activist Art Practices,' supported by a Joseph-Armand Bombardier Graduate Doctoral Scholarship from the Social Sciences and Humanities Research Council of Canada. She has published on the radical history of South Asian music and dance traditions in the journal Modernism/Modernity; she has a forthcoming entry on the dancer Stella Bloch in the Routledge Encyclopedia of Dance; and a chapter outlining the arts-based methodology of academic zine production in the Feminist Adult Educator's Guide, a book adopted by Unite, the largest union in England, as a teaching text for community and arts-based research. Finally, Kimberly is the production manager for the open-source academic journal, Anarchist Developments in Cultural Studies.

Address

Dr. Kimberly Croswell;
e-Mail: creatrix@riseup.net