Carla Rice
Karleen Pendleton Jiménez
Elisabeth Harrison
Margaret Robinson
Jen Rinaldi
Andrea LaMarre
Jill Andrew

Bodies at the Intersections: Refiguring Intersectionality through Queer Women's Complex Embodiments

Sitting around a large boardroom table in a Toronto health-care center, two dozen queer women make videos. They are writing, editing, taking photos, shooting footage, crafting images, and recording voices. They work urgently to assemble their stories by the end of a four-day workshop. They come with a purpose: to speak from their embodied and embedded locations and back to mainstream research that casts fatness and food distress as serious problems requiring medical intervention and behavioral modification. By narrating their embodied experience as assemblages of identities, histories, and possibilities, they push against the misconceptions that queer women are “at risk” for fatness and immune to disordered dieting and eating.

The participatory video research project *Through Thick and Thin: Investigating Body Image and Body Management among Queer Women* (hereafter *Through Thick and Thin*) explores the impact of body standards on queer women and how queer women take up and resist these standards. Video, as a practice and medium, demands the use of image and sound, and encourages

We'd like to thank our main funders, the Women's College Hospital's Women's Xchange \$15K Challenge and Canada Research Chairs Program. Research team members also thank their home institutions: University of Guelph, Trent University, Dalhousie University, York University, and the University of Ontario Institute of Technology. We are indebted to the artists, writers, and videographers who committed their creative labor to this project, including Ingrid Mündel, Michelle Peek, Erin MacIndoe-Sproule, Kimber Sider, Hannah Fowlie, Sharlene Bamboat, Liz Brockest, Michele Clarke, melanie g campbell, and jes sache, and to the Re•Vision Centre for Art and Social Justice, Rainbow Health Ontario, and especially Lorelee Gillis for helping to incubate and manage the data collection and storytelling workshop processes. We especially wish to thank the storytellers for their intimate and affective renderings and Tracy Tidgwell for taking care of us all throughout this process.

metaphor. In answering the call to create knowledge about queer women's bodies, the video makers generate numerous metaphors—intimate and cultural, brazen and exhausting, comical and painful. Each broadens our thinking about how intersectional lives can be felt, understood, and imagined. Consider, as examples, the videos analyzed in this article.

Margaret Robinson proudly wears the traditional beaded peaked hat of Mi'kmaq women in *My Mi'kmaq Body*, tying her “to her people” along with her “survivor's body” that is “good at storing fat.”¹ The video shows love in the eating of eggs, ecstasy in fried baloney, and even Lauren Bacall spying the viewer out of the corner of her eye as an engine revs.

In *Seeing My Body Differently*, Emma Lind contrasts her body with a line of paper doll cutouts. Her skin has texture, creases, and color while the dolls are flat, white, and identical. She understands the shaming of her body as linked to her race and class: “As a fat girl, my body was marked, and markedness is very threatening to WASP-y middle-class sensibilities.”

The statue of a severed goddess frames the narrative in *Butch Coyolxauqui* by Karleen Pendleton Jiménez. The rebuilding of Coyolxauqui's vibrant gold and turquoise body comforts Pendleton Jiménez as she reconciles the parts of her that feel like a man with those that feel like a woman. The erotic black-and-white photos reveal Pendleton Jiménez as a skilled lover “of any woman's body but [her] own.”

Throughout *Measuring my Waste*, Robin Akimbo contorts her body into a dance obscured by red, blue, and purple filters. The painful movements push open memories of how others excluded and critiqued her mixed-race body since she was six, when she was directed to “tuck [her] bum in” in ballet class. She brings together clips of Jamaica, family, and iconic Black women, connecting personal and political histories to the story of her dancing body.

“An old-fashioned cream-color plastic fan, a matador and bull painted in faded technicolor on the front of it,” is a gift from the lover and friend who inspires Carla Rice's video, *Through Thick and Thin*. The fan symbolizes the femininity that Rice embraces along with silver curls and pearls, red lipstick and toenail polish. The fan also reminds her of other “gifts”—the eating disorder that ravages and the queer love that helps to restore her body.

Lezlie Lee Kam lures us into *The Journey of my Strong, Brown, Trini, Carib, Callaloo, Dyke Body (and Our Sexy Shorts)* with her humor and magical “silky blue frog shorts.” The shorts had been Lee Kam's ticket into women's

¹ To view the videos discussed in this article, go to <https://projectrevision.ca/bodies-at-the-intersection>. Type in the password “embodying” to access the album “Embodying.” Please note: the videos are intended for educational purposes only and are not for distribution beyond the classroom.

bedrooms, distracting from her brown skin. When a stroke left Lee Kam with long-term injuries and her body could “no longer . . . fit into those silky blue frog shorts,” she contemplates how she might find the caresses her body deserves and deserves.

In this article, we draw upon metaphors of body, identity, and sociality in participant videos to examine the challenges and possibilities of mobilizing intersectionality as theory and methodology in research (Rinaldi et al. 2016, 2017; Rice and Mündel 2018). Drawing on *Through Thick and Thin* videos, we explore how diversely embodied folks in queer communities who identify (partially or wholly) as women are affected by and resist body ideals and body management expectations. We held two workshops where researchers and participants produced sixteen short videos. The videos trouble stereotypes about bodies along various axes of power and oppression (sexuality, gender, size, race, indigeneity, class, age, ability) in ways that confront body stigma and expectations around eating, exercise, and weight.

Through networking in queer communities, our research team and participant pool came to consist of queer and trans women of Indigenous, African Caribbean, Chicana/Latina, South Asian, East Asian, and European identification and descent. A majority identified as having working- or welfare-class backgrounds and as nonnormatively embodied: many claimed fatness, disability, and histories of distressed/disordered eating, among other pathologizing labels. We came together to speak back to public health research and to practices that problematize nonnormative bodies and reproduce stereotypes about body size and satisfaction among queer women. To honor our collaborative and embodied-reflexive approach, most research team members produced their own videos, and research participants co-presented videos at events and cowrote articles about the project. Blurring boundaries between researcher and researched aligned with our aim of working at the intersections of, and transgressing lines between, arts and science, community and university, researcher and participant, and theory and practice (Lind et al. 2017). We use the term “researcher-participants” in recognition of researchers’ and participants’ involvement in video making, writing, and video analysis.

Throughout the project, we committed to enacting intersectionality in all of its tensions and complexities. Rooted in Black feminist thought, intersectionality was first developed into a theory and analytic tool by Kimberlé Crenshaw (1989), who employed the metaphor of a traffic intersection where privilege and disadvantage collide to make visible interweaving causes of Black women’s oppression. Emerging as a distinct field, intersectionality studies has come to study how “race, gender, disability, sexuality, class and other social categories are mutually shaped and interrelated through forces

such as colonialism, neoliberalism, geopolitics, and cultural configurations to produce shifting relations of power and oppression” (Rice, Harrison, and Friedman 2019, 409). Responding to the critique of intersectionality for its focus on structural discrimination and failure to account for the dynamism of identities and worlds, scholars have brought intersectionality into conversation with other critical frameworks—including poststructuralism, mestiza consciousness (Lugones 1994), and Deleuzian assemblage theory (Puar 2007, 2012)—creating pairings that resonate with embodied differences as represented by *Through Thick and Thin* video makers. Participants push against the “fantasy of identification” (the slotting of their “bodyminds” into distinct, biologically verifiable categories; Samuels 2014, 2), as well as the false binary of structure and agency, by narrating the intersecting forces that mark and shape their bodily selves.² Their stories illustrate the difficulty and potential of theorizing from what Gloria Anzaldúa calls the *nepantla*: “an in-between space, an unstable, unpredictable, precarious, always-in-transition space lacking clear boundaries” (2002, 1). In this in-between space, identities are impossible to separate (for they mutually transform one another) or to disentangle from power (which shapes their materialization), including matrices of cis/heteropatriarchy, white supremacy, colonialism, capitalism, and compulsory able-bodiedness and able-mindedness (Erevelles 2011; Kafer 2013). In this article, we explore how intersectionality infused our project and how we struggled to enact, embody, and embed it in analysis.

Bringing decolonial thought to intersectional analysis was necessary, since a decolonial perspective cannot be accounted for by the inclusion of additional axes of difference (Carastathis 2016). Across the land currently known as North America, Indigenous bodies and territories are subject to colonialism, defined as “formal and informal methods (behaviors, ideologies, institutions, policies, and economies) that maintain the subjugation or exploitation of Indigenous Peoples, lands, and resources” (Wilson and Yellow Bird 2005, 2). “Survivance,” the physical and cultural survival of genocide paired with ongoing resistance to colonial domination, enables Indigenous people to maintain presence within systems that enforce Indigenous oblivion (Vizenor 2008). Narratives such as those in participants’ videos are an “intergenerational knowledge transfer” that connects past, present, and future (Kovach 2010, 95), initiating a relationship between

² We align with disability studies in using the term “bodymind” to overcome problems with mind/body dualism in Western thought, which has imagined the mind as interior and superior and the body as exterior and inferior. Bodymind, in conveying the inseparability of the mind and body, reconfigures the human holistically as fluid and entangled with the world, and embodied experience as a site of knowledge.

speaker and listener, and prioritizing the verbal over the written (Archibald 2008). While individual stories are themselves powerful, Linda Tuhwai Smith (Ngāti Awa and Ngāti Porou, Māori) notes that stories also form an epistemological whole, contributing to “a collective story in which every indigenous person has a place” (2013, 145). Decolonizing praxis enlists storytelling to mesh loving acceptance of Indigenous bodies with the acknowledgment that this work is ongoing, partial, and often painful (Nock 2014).

Taking a critical intersectional and decolonial lens on queer women’s embodiment meant interrogating how the fields of “obesity” and “eating disorders” reinforce cissexist, heteronormative, white, colonial, and other normative body standards that erase or mischaracterize LGBTQI+ communities (Rinaldi, LaMarre, and Rice 2016).³ Mainstream literature on obesity and eating disorders casts both conditions as problems requiring medical intervention and behavioral modification (Eckermann 2009). Critical fatness scholars argue that obesity is a category constructed to reinforce norms of gender, race, class, ability, and sexuality to uphold inequitable power relations (Murray 2005; Rice 2007). Critical fatness scholars insist that obesity is not as a disease but a cultural artifact with adverse effects for those labeled “fat” (McPhail 2009; Rice 2015). Feminist scholarship on problematized eating follows a comparable trajectory, reframing distressed eating as a response to the objectification of female-coded bodies and the use of body control and fitness as measures of success and respectability (Gremillion 2003). Mainstream research frequently frames eating disorders as affecting white, able-bodied, middle- to upper-class, cisgender, heterosexual women, reinforcing heteronormative femininity as the start for all women’s narratives (Rice 2014) and erasing queer women (Jones and Malson 2011), including Indigenous, racialized, working-class, and disabled women. For its part, mainstream obesity literature frames fatness as an “epidemic” disproportionately affecting poor, racialized, and Indigenous peoples, especially in the global North (Fee 2006; Oster and Toth 2009; Foulds, Shubair, and Warburton 2013). If we consider body size and queer sexuality jointly, queer women are often positioned as ubiquitously fat, tied to the notion that lesbian culture allows for a larger body ideal (Alvey 2013). African diasporic and Indigenous queer women are regarded as at particular risk

³ Since “fat” is the preferred language for fat activists and fat studies scholars, we use the term “fat” to describe people’s embodied experiences of nonnormative size. We use the term “obesity” only to reference the term’s characterization of fatness as pathology by obesity science. Similarly, the phrase “eating disorders” frames distress-induced eating as pathology, and we use it only when referring to diagnoses; we use “distressed eating” when talking about people’s relations with and distress around food and weight (Rinaldi et al. 2016).

(Hanley et al. 2000) due to cultural norms that value fat (Poudrier and Kennedy 2008; Willows et al. 2009), but white and colonial standards also affect how women assess their bodies (Marchessault 2004; Fleming et al. 2006). Deeply intersectional work on eating distress/eating disorders and obesity/fatness is rare.

Intersectionality as living methodology

For *Through Thick and Thin*, we adopted a critical arts-based methodology developed by the Re•Vision Centre for Art and Social Justice at the University of Guelph in Ontario, Canada. At the heart of Re•Vision's method is storytelling for social change—creating and sharing new understandings of difference that disrupt dominant narratives and open possibilities for more just ways of living. Re•Vision uses a mobile media lab comprised of video-making and editing equipment, traveling to and working with diverse justice-seeking communities, including Indigenous, racialized, queer, and disability-identified groups (Rice et al. 2017; Rice and Mündel 2018). We seek to render art making accessible by approaching accessibility iteratively, as a question of relationality. We ask about participants' accessibility requirements prior to each workshop and train facilitators to support video makers by attuning to each maker's needs in relation to time (start, end, and break time, etc.) and space (access to physical space, language translation, technological tools, and communication through attendant and technological support, ASL, audio description, and more; Rice et al. 2015). Having conducted scores of workshops, we now approach accessibility as we do difference itself: as emergent and processual (see Rice and Mündel 2019).

Although there is no consensus on how intersectionality should be used in research, many agree that “intersectionality orients to social justice, so research utilizing intersectional analysis must commit to justice in its processes and knowledge production” (Rice, Harrison, and Friedman 2019, 418). Given the complexity of arts-based processes and the multiplicity of positionalities, privileges, and oppressions operating through research, we encountered many challenges in enacting intersectionality. To work with integrity, we needed to understand intersectionality not only as a theoretical but also as a methodological construct, as an integral and active part of the research process: in composing our research team, writing the grant, hiring staff, selecting methods, recruiting and engaging participants, analyzing art, and sharing findings. One way we accounted for ourselves as researchers was to engage in embodied reflexivity (Rice 2009). By telling our own stories of intersecting body stigmas, sexual desires, and the pains and pleasures of embodiment, we considered how our privilege and oppression operate and change in our

shifting social worlds (Rice et al. 2018, 2020). Positioning ourselves as researcher-participants, we experienced firsthand the frustrations and rewards of translating embodied knowledge into video art.

We assembled a research team of queer women and allies that included senior, junior, tenured, and untenured faculty; postdoctorates; doctoral students; artists; and community members. Although we nominated a junior scholar and a community-based researcher as coprincipal investigators, power asymmetries permeated our activities. For example, while we possessed diversity in institutional rank, initially our team was dominated by white and light-skinned mixed-race researchers. We rethought our composition and invited new collaborators to better reflect the diverse knowledge we hoped to create together. Our missteps and conflicts reflect the messiness of power, hierarchies, and intersectionality. We did not perfect a model of intersectional research, but we committed to talking through moments of hurt or tension to the best of our abilities. These tensions, like the power inequities that underpin them and the affective consequences they had for team members, remain unresolved.

In grant writing, the research team used the term “woman” strategically to align with terminology used by our funder, Women’s College Hospital’s Women’s Xchange. We chose “queer women” because our community partner, Rainbow Health Ontario, wished to work on a project that centered women-identified queers. Through recruitment, hiring, and work at team meetings and workshops, we clarified that our research welcomed diverse gender identities and expressions, and that researchers and participants might have complex relationships with the terms “queer” and “women.” By adopting strategic essentialism (Spivak 1996) or “‘deploying’ or ‘activating’ essentialism” (Fuss 1989, 29)—in other words, momentarily stabilizing a marginalized identity for political purposes while remaining open to the ineffable—we avoided fixing or stabilizing identities and created liminal space for the emergence of new subject positions.

To engage multiple voices, we screened potential participants using a recruitment matrix that included the following categories: gender (cis, trans, nonbinary, butch, or femme), body size, distressed eating history, disability, and race/indigeneity. It is ironic that we used a grid of identities to capture the messiness of assemblages, yet we found that it led to a diverse group of participants. Through engaging participants who claimed various marginalizations and belongings, we identified significant differences as foci for future research, most notably “fatness.” Some participants reclaimed the term as a political signifier, while others experienced it as a negative descriptor. Further, participants across body sizes thought of themselves as fat. We troubled the term “eating disorder,” yet many described themselves as

having an eating disorder history despite not meeting *Diagnostic and Statistical Manual of Mental Disorders* (or DSM) criteria for diagnoses, and despite the label's pathologizing connotations. Disability and racial difference also emerged as sites for exploration. Though these categories are not monolithic, we noted sensitive, politically charged issues beginning to surface, which many wished to explore further in the context of their own video-making workshops. Participants and researchers troubled the conflation of race and indigeneity under one category. Several categories omitted from our recruitment matrix emerged as meaningful, especially age and class. Rather than seeing these dissonances and omissions as troublesome or limiting, we note them as a way to recognize the importance—and instability—of language and labels, as well as the provisional nature of the identity categories we construct in research.

Each of the authors writes from a personal history of and relation to fatness, food, and embodiment. Carla Rice is a queer, white, middle-class settler with working-class roots in a relationship with an Indigenous Two-Spirit woman. She has long been involved in fat activist and body positivity movements and yearned for spaces to tell messy and truthful (not necessarily politically congruent) stories of bodies that hold possibilities for resistance. Karleen Pendleton Jiménez is a mixed-race, Chicana/white butch currently living in Toronto and a writer drawn to issues of queer gender and desire, race, ethnicity, power, and learning. Elisabeth Harrison is a white, fat, queer, femme who grew up in rural Eastern Ontario, on Haudenosaunee and Mississauga territory. As a child, Elisabeth engaged in distressed eating and exercise but now identifies as a fat person who rejects healthism (the cultural imperative to be healthy as symbolic of one's morality) while embracing Health at Every Size (a weight-neutral approach to health promotion that emphasizes "intuitive" eating and "joyful" movement principles; Bacon 2010). Margaret Robinson is a bisexual, queer, and Two-Spirit feminist scholar from Eskikewa'kik, Nova Scotia, who grew up in poverty and struggles with respectability, pleasure, race, and class. She approaches body stigma as a fat vegan who aspires to psychologically decolonize. Jen Rinaldi is a cisgender woman of white settler origins whose family has oscillated between states of wealth and poverty, who identifies as queer in a heteronormative partnership, and who has thin privilege and passes as nondisabled but has a complex relationship with food, weight, madness, and recovery. Andrea LaMarre is a young, white, cisgender, heterosexual woman. She identifies as having had an eating disorder and experienced treatment as confronting and constraining, driving her to seek embodied solutions to body and eating distress. Jill Andrew is a Black, queer, fat, cisgender woman and a fat/body positivity activist who faces discrimination around fatness, skin tone, height,

and facial features. Jill intermittently struggles with self-fashioning and dress respectability politics and with academic impostor syndrome due to systemic “misogynoir” (Bailey 2018) and is committed to unpacking the health implications of this in her everyday life. We outline these positions because they inform our readings of the videos and influence our choices in crafting our stories.

Intersectionality analysis: Doing justice to complex accounts

It is significant that intersectionality theory—rooted in metaphor—provokes and inspires new metaphors that creatively extend its meaning. For example, the refigured notion of the subject represented by our video makers finds affinity with Maria Lugones’s concept of *mestizaje* (the fusing of African, European, and Indigenous identities and cultures in Latin America), which she theorizes as “impure resistance” to intermeshing oppressions (1994, 459). Using the metaphor of a badly separated egg (as she points out, most eggs don’t separate perfectly) or a curdled emulsion of oil and water, she explains that attempts to split things into pure categories reflects the desire to control, whereas that which cannot be split remains “impure, curdled . . . multiple,” and resistant to domination (460). Distinguishing the mestiza logic of impurity and multiplicity from the Eurocentric logic of categorizing, purity, and unity, Lugones explains that the latter creates fragmented identities for people at intersections while allowing those who claim purity to occupy and validate the modernist (white male) subject position. The unitary rational subject conceptualizes himself as disembodied, unmarked by race, culture, gender, disability, or sexuality, and constructs his fictional self against the rejected fragments of those he understands as other (imagined as embodied, marked, hybrid, and emotive). Lugones’s recuperation of the “impure” mestiza subject aligns with how our storytellers refuse to split themselves into parts or present themselves as unified and pure, instead creating transgressive self-portraits that claim, in Lugones’s words, “nonfragmented multiplicity” (475).

Building on Lugones’s work, Ann Garry (2011) introduces the metaphor of a mountain with liquids running down it, mixing and pooling just as subjectivities form, shift, and reform in hierarchically ordered yet dynamic social systems. She connects the mountain, her stand-in for social hierarchies, with Lugones’s concepts of pure/split and impure/curdled identities, which she argues allows us to interrogate categories in relation to dominant paradigms and to understand how “intersecting oppressions change each other, but are not necessarily fused” (838). Garry’s mountain offers an evocative metaphor for imagining the plurality, heterogeneity, and changeability of embodied

subjectivities and the social forces that collide and coalesce to shape their materialization. By applying the perspective of impurity/curdling and understanding positionalities as contextual, fluid, and in-between, her contribution helps us resist any tendency toward purity and boundedness in analyzing *Through Thick and Thin* stories. Garry's mountain metaphor also reminds us of the importance of attending to how storytellers are embodied and embedded in social worlds not of our own making.

Finally, Jasbir Puar (2012) reframes intersectionality through the Deleuzian concept of assemblage to capture the embodied, entangled, and embedded processes of subject formation in more nuanced ways than the metaphor of intersection. This resonates with accounts of embodiment by video makers in our study. For Puar, approaching positionality as if it is made of discrete, identifiable components fixes and stabilizes identities, erasing the "messiness of identity" evident in our videos (2007, 212). Intersectional analyses of subject formation cannot capture bodily materiality since, as our storytellers illustrate, they cannot "disaggregate" or break their bodies into discrete identity parts. Drawing on Gilles Deleuze and Felix Guattari's work, Puar recasts the intersection as an assemblage, a complex and dynamic series of events. Understanding intersectionality as "a series of dispersed but mutually implicated and messy networks, draw[ing] together enunciation and dissolution, causality and effect, organic and nonorganic forces" (Puar 2007, 211–12) foregrounds embodiment with/in context. Thus, the intersectional embodiments storied by queer women may be reinterpreted as dynamic, affective, emergent becomings—and the entangled differences to which they lay claim as "perpetual and continuous process[es] of splitting" (Puar 2012, 53). When considered in tandem with assemblage, intersectionality theory captures how societies control queer bodies and how bodies act back, through the push and pull of identity interpellation and self-creation as well as through affective flows, capacities, and tendencies.

This formulation of intersectionality-as-assemblage conceives of identity and subjectivity as provisional and open-ended and social forces as dynamic, contingent, and unpredictable, "knowable only through their effects in/through people" (Rice, Harrison, and Friedman 2019, 414). Understanding intersectionality as metaphor can help researchers in the fields of eating disorders, distressed eating, obesity, and fatness to consider how these concepts are entangled. Further, understanding intersectionality-as-assemblage reveals the need to account for the fixations, shifts, and slippages that characterize how distressed eating and fatness are applied to and impact people. It allows researchers to change focus, moving away from considerations of static, reified notions of identity and the objectified bare life (Agamben 1998) of bodies as problems and toward analyses of systems and flows—the dynamic

processes of power that shape possibilities for identification and embodiments, which intersectionality-as-assemblage reveals as always processual. Research that accounts for the complexity of power relations and their disparate impacts is necessary for justice. The urgent need for such research is illustrated by Anna Mollow's recent work, "Unvictimizable: Toward a Fat Black Disability Studies" (2017). Mollow explains how an "ideological double bind that rhetorically positions black bodies as incapable of being victimized" (105) operates to justify or negate various forms of state violence against fat Black people (from police brutality to environmental racism) by constructing them as excessively powerful due to their body size and/or as inherently disabled or injured by fatness itself. Mollow writes, "we need intersectional analyses of racism and fatphobia to contravene the racist, ableist, and fat-phobic beliefs that give rise to state-sanctioned violence against black people" (108).

Both oppressions and possibilities surface in the videos of storytellers who claim racial, size, disability, age, and other differences, all of which interrelate with forces such as colonialism and neoliberalism. Since Western thinkers have historically framed racialized and Indigenous peoples as inherently disabled or deficient relative to whites, the ascription of disability, obesity, or other mind/body nonnormativity further threatens people's access to the category of the fully human. Despite (or perhaps because of) this history, particular assemblages of sexuality, race, indigeneity, ethnicity, gender, size, disability, age, and class have yet to be interrogated in critical theory, perhaps due to the complexity and historicity of such assemblages. When scholars attempt to disentangle the impacts of gender, sexuality, race, and disability by delimiting experiences in particular situations, we lose important threads. For example, Nirmala Erevelles and Andrea Minear (2010) offer a nuanced reading of how race, disability, class, and weight intersected in the violent death of Eleanor Bumpurs (a sixty-seven-year-old "obese" African American woman living with mental and physical disability who was shot by police while resisting eviction), yet they drop Bumpurs's age from their analysis. The stories we present gesture toward an embodied understanding of the race-aging-disability-size-sexuality-indigeneity-eating assemblage, pointing to the impossibility of disaggregating these categories, since embodiment "defies compartmentalization by social category" (Changfoot and Rice 2020, 169). When Brown, Black, Indigenous, aging, queer, pathologized embodiments are proudly and provocatively centered, new stories emerge that reveal not only sizeist, sanist, disabling, ageist, hetero-, and cissexist realities but also queer, trans, butch, femme, gender-independent, fat, Brown, Black, disability, mad, Indigenous pride, desirability, and livability.

Metaphors of traffic intersections, eggs and oil, mountains and rivers, or assemblages offer illustration, nuance, and sense where categorical language (such as scientific discourses that seek to make unambiguous, explicit, and literal claims) often fails us (Eisner 2008). Metaphor can provide material representation to enhance theory, offer layered explanation, teach difficult concepts, and challenge a social order that too often negates the perceptions and knowledges of queer, trans, butch, femme, fat, Brown, Black, disabled, mad, Indigenous women. An overview of intersectional theorizing reveals a yearning for metaphors, for methods to communicate experience effectively and shake up traditional claims to knowledge. Video, as a visual, sensual, and emotive medium, supports researcher-participants of *Through Thick and Thin* in developing metaphors for intersectional theorizing. Our videos center accounts of bodily experience, ensuring that the materiality of complicated bodies is ever present.

Our workshops included creative writing exercises in which we invited video makers to bring objects that had an important relation to their bodies, much as metaphors anchor theory. Many featured their objects in their videos. The videos capture the evocative experiences between bodies and objects, and stories are drawn from these relationships, histories, and the dynamic contexts surrounding them. As Sara Ahmed (2010) notes, “To experience an object as being affective or sensational is to be directed not only toward an object, but ‘whatever’ is around that object, which includes what is behind the object, the conditions of its arrival” (33). In this sense, bodies and objects enabled multiple and diverse metaphors for theorizing. The connections between bodies and objects are reminiscent of the groundbreaking anthology *This Bridge Called My Back: Writings by Radical Women of Color* (Anzaldúa and Moraga 1981). A precursor to the metaphor and theory of intersectionality, this collection of writings by Black, Brown, Asian, and Indigenous queer and heterosexual women was named after “The Bridge Poem” in which Donna Kate Rushin (1981) links her body to the hardships and power of a bridge. The body of the radical woman of color is the bridge that bears the traffic, transferring/translating between family members, communities, races, and political affiliations. It is the body that, exhausted, refuses to do the job any longer and offers instead a poem of body and metaphor.

In what follows, we present and analyze videos created by *Through Thick and Thin* storytellers that present complex renderings of embodiment, surfacing the entanglements of identities and differences along varying axes of power and oppression. We curated the videos into three sets: intersectionality embodied and embedded, complex embodiment, and intersectional embodiment as becoming. These themes encapsulate video makers’ accounts of bodily experiences that align with intersectionality theory in the interplay

of the embodied and the embedded in their self-understandings, the multiplicity and inseparability of their complex embodiments, and their experiences of embodiment as becoming. We apply descriptive analyses to these videos to honor the purpose of our research: to open the representational field to queer experiences, positionalities, and knowledges. The rendering of complex embodiments into art offers intimate and affective entry points into embodied intersectional experiences.

Intersectionality embodied and embedded

In *My Mi'kmaq Body*, Margaret Robinson offers a lovingly subversive account of the "Aboriginal thrifty genotype" hypothesis that some groups have a predisposition to store energy as fat, to survive periods of famine (Ogilvie and Eggleton 2016).⁴ This film opens with the narration, "I have a proud survivor's body," and Robinson attributes the survival of her Mi'kmaq ancestors to their capacity to "store fat well," framing becoming fat as a skill in a context where larger bodies are considered strong, valuable, and appealing (Willows et al. 2009). Her story subverts dominant meanings of fat as disease or health risk into a marker of surviving colonialism and an expression of ancestral connection and familial love. Robinson's video resonates with Jennifer Poudrier's (2016) imagining of the thrifty gene as the trickster of Indigenous legends. Poudrier does not legitimize the thrifty gene hypothesis but takes issue with how scientists and policy makers have deployed it without seeking Indigenous perspectives.

Like Poudrier's project, Robinson positions her ancestors as heroes of their own narrative, their bodies exemplifying the fortitude to withstand genocidal assaults. Fatness becomes a tool of survivance, a medicine for future generations (Vizenor 2008). She frames colonially legislated starvation among the Mi'kmaq against the consumption of baloney, accompanied by a sound clip of food sizzling in a pan. "Forget frybread, moose butter, eel, or venison," she says, "I know fried baloney hats as the food of my people." Baloney is one of the few sources of protein available on reserve in Nova Scotia (Mi'kmaq Health Research Group 2007), since the diet of contemporary Mi'kmaq people has been shaped by poverty, lack of transportation, and reserves unsuitable for agriculture, fishing, or hunting (Travers 1995). The endorsement of fried baloney hats as an Indigenous tradition forms a comedic counterdiscourse to interventions that endorse healthy eating for groups whose oppression manifests in economic and food injustice. Robinson's historicizing of Indigenous fat challenges discourses that erase

⁴ "Mi'kmaq" is the singular form of "Mi'kmaq," the First Nations peoples who are indigenous to the lands now known as the Maritimes Provinces in Canada.

colonialization by framing fatness as an issue of individuals and their food or exercise choices.

In *Seeing My Body Differently* Emma Lind exposes multiple gazes disciplining and containing her becoming-fat body—in the doctor’s office, at home, on the street—and interrogates their intersecting meanings. She describes body policing and everyday “misfitting,” showing how fat embodiment and the meanings of fatness are always clarified by race, class, gender, and other markers. Lind considers what she calls “the myth of white invisibility” as cutout white paper dolls fill the screen. All utterly unremarkable in their factory-line, mass-produced sameness, the dolls illustrate how whiteness signifies a universal subject position, invisible as long as it goes unrecognized. But invisibility is not passive; it requires the violence of a coercive singularity, an upholding and entrenchment of white supremacy (Gallagher 1997; Lind 2017). Fat bodies offend this standard in their markedness; their hypervisibility contaminates respectability politics. Lind points to her other markings by cutting away from her parade of paper dolls to a photo of her at a Pride event on a street alive with color and celebration. The use of photography in Lind’s video is intentional. In her youth, the stillness of photography fixed Lind’s body as a failed project: its “too-muchness” deviated from idealized subjectivity (Murray 2005). Lind moves away from the trajectory of “before” and “after” shots, creating a visual through line with a video clip of her flesh in intimate proximity. The camera pans across her bends, contours, folds, and dimples as if she were a landscape. Lind transforms the viewing of her body into something kind and gentle as she muses over the capacity fatness has given her to metabolize ideas and carry slow, meandering conversations. She imagines there is strength to fat embodiment in relation to her professional commitments and personal friendships.

Complex embodiment

Gloria Anzaldúa (2005, 122) turns to the Aztec goddess Coyolxauhqui as her healing symbol, as the “process of dismemberment and fragmentation . . . [and] reconstruction and reframing, one that allows for putting the pieces together in a new way. The Coyolxauhqui imperative is an ongoing process of making and unmaking. There is never any resolution, just the process of healing.” Anzaldúa’s Coyolxauhqui imperative is a call to action. She urges us to consider Coyolxauhqui’s fragmentation, her movement and reconstruction, and her dynamic image as the moon shining/shadowing over us. In *Butch Coyolxauhqui*, Karleen Pendleton Jiménez answers Anzaldúa’s call by meditating on three bodies: her mother’s, her own, and Coyolxauhqui’s. She starts by describing the policing of her mother’s “fat” body and her mother’s resistance to these regulatory regimes. The narration melds queer gender identity

with bilingualism (Chicana Spanglish), interspersing her description of women with Spanish words such as *abuela* (grandmother), *panocha* (vagina), and *chichis* (breasts). While leaving these terms untranslated may create distance for non-Spanish-speaking viewers, they are the most intimate of words, of loved ones and one's own body.

The video also explores how butch identity helps Pendleton Jiménez resist gender regulations of proper femininity while limiting her possibilities for engaging with her body. The narrative expresses the pleasure of butch desire even as it carries a thread of longing for a way to accept the "woman parts of [her]." She draws on lessons of fat femininity associated with her mother and grandmother to help her navigate her own queer context. Her butchness enables Pendleton Jiménez to reframe her size as a mestiza hybrid embodiment combining the best of maleness and femaleness. The title, *Butch Coyolxauhqui*, reflects what Pendleton Jiménez terms "butch womanliness" onto the goddess, whose image opens and closes the video. This projection is made possible first by Pendleton Jiménez's framing, through metaphor, of her own butch body as monstrous. "At twenty-six," she says, "I drew a picture of myself as a monster with breasts, a dick, and a growing stomach, all of which I tried to keep covered." By taking herself out of the realm of the human, she eases the transition to goddess and distances herself from the crushing weight of feminine body norms. Pendleton Jiménez embeds the goddess in the technological present, enabling her depiction to be read in the context of butch identity and queered for use as a role model. By creating a connection between butch womanliness and Coyolxauhqui, Pendleton Jiménez creates a space for her body that enables her to express butch strength and a woman's beauty without changing to meet the standards that oppressed her mother and herself. Pendleton Jiménez's metaphorical, and literal, shift from monster to monster-goddess speaks to this complicated process of becoming and to her creative responses to the forces that threaten to split and divide her.

In *Measuring my Waste*, Robin Akimbo reflects on the intersections between fatphobia, food, and racism in her family's immigration story. She notes that her father—who moved to Canada from Jamaica—and two brothers were all professional athletes. Akimbo's father used his physicality to access respectability in a racist, capitalist society. Similarly, Akimbo struggles to land inside the boundaries, without ever fitting, of a femininity that is always already raced, classed, abled. These struggles for respectability within a profoundly racist society lead to different outcomes for Akimbo and her father; the parallels in their stories reflect the impacts of embodied intersections, with fit femininity interacting with race and class in her case and fit masculinity with similar forces in his to generate a sense of nonbelonging

unassuaged by attempts to toe the normative line. Her childhood ballet instructor's instructions to "tuck [her] bum in" singles out her body as excessive, even hypersexual. "At six years old," Akimbo says, "I felt so much shame and awareness that my body was different." Akimbo's relationship with dance permeates the video as her story is intercut with images of her contemporary dance piece, a routine to "deal with real demons of ugliness" in an effort to "get to a creature place." With a "sweet, white mother" and without a familial role model of female Blackness, Akimbo describes turning to fetishized Black pop icons with their "high femme, tiny frames." Clips of celebrity bodies create the effect of flipping through a magazine, juxtaposed with an individualistic narrative of failure and judgment: "I hated food and hated that I needed to eat it, but because I was a sugar addict I couldn't keep myself thin."

Relating her experiences of eating to her family's history of sugarcane plantation work, Akimbo reflects on sugar addiction as a legacy of slavery. Her story reminds us of the simultaneous fetishization and abjection of Black bodies in white Western culture, and the continued commodification and colonization of Blackness using heterosexist logics. She reflects on how queer community acceptance was predicated on an embodiment that was unsustainable, thrusting her back into an uncertainty or stuck-betweeness of not quite fitting. The film ends with her identities unresolved, opening the possibility of multiple belongings and nonbelongings as Akimbo's body continues its unique becomings. This meditation on unfinishedness might reflect the never-static nature of intersectional theorizing. In refusing fixity, we observe how intersectional embodiment is continually in process as bodies intra- and interact through and with the physical, social, and cultural.

Intersectional embodiment as becoming

In *Through Thick and Thin*, Carla Rice explores her embodied subjectivity as process, reflecting on her history, entangled desire and desirability, and her aging body, illustrating how identity discourses, like impure liquids pooling at different locations on the mountain (Garry 2011), intermingle in the flesh. As her video begins, Rice describes a beautiful vintage fan that she was given by a woman who taught her to embody a kind of idealized white queer femininity, aiming for an aesthetic of upper-class (wannabe) punk rebellion. She learned to strategically tear her clothing, draw cat's eyes with shoplifted makeup, and relate to food as a "fashion accessory." She experienced the power of embodying a version of thin femininity attractive by and subversive of heteronormative standards, as well as the alluring idea that she could escape the shame visited on her formerly fat, working-class body. The seductive

lessons of her fan mentor reframed and recalled the voices of childhood tormentors. At the same time, Rice recognized and felt the violence of “voiding [her]self, trimming off, cutting away, excising [her] former fat self.” After ten years of struggle, she received a fortuitous phone call from her fan mentor during a particularly painful moment. During that call, Rice vowed “never to hurt [her]self that way again” and has kept that vow since. Rice explains that as she ages, her ongoing battle with her body has calmed to the occasional skirmish. She has kept the fan, still ornate and beautiful even as it fades. Desire and disgust, beauty and ugliness, fear and assurance interweave in the story of her body’s refusal of finality and closure. The juxtaposition of black-and-white close-up shots of abject body parts with the story of Rice’s body’s becoming can be understood in accordance with Margrit Shildrick’s Deleuzian insight that “a human body is not a discrete entity ending at the skin . . . immersion in the indeterminacy and provisionality of multiple inter- and intraconnections is not simply the condition of living but the source of flourishing” (2015, 24).

The final film, *The Journey of My Strong, Brown, Trini, Carib, Callaloo, Dyke Body (and Our Sexy Shortz)* by Lezlie Lee Kam shows the erotic potential of a prized article of clothing in queer space: her silky shorts. These “magical” shorts invite women to engage with Lee Kam through touch, and through touch they are converted into a kaleidoscopic mandala representing the universe of dyke sexuality itself. Lee Kam contrasts her shorts with the ways her body—marked by race, gender, age, and disability—draws negative attention. Opening with the sounds of steel drums, she describes herself in careful measured adjectives, naming herself as strong, Brown, Trini, Carib, dyke, fierce, tenacious, persistent. She engages in a process that José Esteban Muñoz (2009) describes as “disidentification,” a strategy by queers of color to navigate majority culture, which gives her space to recognize the composite nature of identity. Lee Kam’s silk shorts guide her to an altered embodied identity that resists dominant narratives and gives material testimony to her self-love. After medical problems result in physical disability, Lee Kam feared losing connections of community and sexual intimacy. Unable fit into the shorts, she asks: “What would I wear now to entice women?” The solution, a pair of “tropical, purple, surf shorts,” symbolically connects her sexuality with her hybrid identities: tropical evoking her country of origin (Trinidad and Tobago), purple evoking her sexuality as a dyke, and surf evoking the strength of athleticism and perhaps her ability to “ride the wave” of new life challenges. Lee Kam resists medical discourses that define her as “lazy, ugly, undesirable” and creates a counter-narrative through her use of “we” to describe “my body and I.” Such

pluralization creates a sense that Lee Kam embodies community, an impression further ingrained by her framing of objects as characters in the video—the shorts, as well as a walker she names Iris, and her cane, Hugo. Lee Kam's story, while serving as a testament to love of self through change and challenge, reveals the complexity of inhabiting her becoming body.

Conclusion: Intersectional embodied experience as assemblage

By approaching intersectionality not as a collection of discrete identities but as mestiza consciousness, as curdling liquids pooling at different locations around a mountain, and as assemblage—as a provisional arrangement or event shaped by bodies interacting with social, historical, and other material forces—we foreground the contingent and dynamic character of human subjectivities in ways that align with embodiment theory and experience. Garry (2011) reminds us not to rely too heavily on metaphors to explain intersectionality, since metaphors can never be as complex, nuanced, and subtle as the shifting social identities and realities they describe. She advises theorists to realize “that intersectionality itself is a metaphor that, as it has evolved, encompasses too many facets for any image to capture completely” and “to keep in mind sociologist Kathy Davis's claim that it is ‘precisely the vagueness and open-endedness of intersectionality’—coupled with the needs it satisfies—that give it such a wide appeal” (Garry 2011, 833; see also Davis 2008, 69).

It is with this sense of open-endedness that *Through Thick and Thin* storytellers find and make metaphors to encapsulate the intersections they embody. For Robinson, fatness becomes a skill set and the thrifty gene a trickster who subverts Western knowledge systems that override Indigenous ones. In Lind's account, fat white cutout dolls—seemingly innocent children's toys—stand in for the incommensurability of fatness with white middle-class embodiment and efforts to excise fatness to achieve respectability. In Pendleton Jiménez's treatment, the fragmented Aztec goddess Coyolxauhqui rematerializes as an impure mestiza queer butch whole that reflects back her complex embodiment. For Akimbo, dance emerges as a shape-shifting metaphor for self-creation out of struggles with a racist, sexist, ableist ideal and out of legacies of slavery and colonialism encoded in sugar addiction. In Rice's hands, a vintage fan signifies her desires for idealized white femininity and for queer escape from its classist, heteronormative scripts, and is juxtaposed against shots of abject body parts that shift into sites of desire and pleasure. Finally, Lee Kam's magical shorts morph into her butch-dyke sexuality: the tropical purple surf motif represents her multiple, impure, becoming identities—strong, Brown, Trini, Carib, dyke.

Our experiences as *Through Thick and Thin* video makers and researchers underscore the importance of metaphors in theorizing embodied subjectivities, especially where we lack the language to describe the complexity of experiences and where, following Crenshaw's analysis, we lack words to describe what it means to be impacted bodily by mutually constituting oppressions and privileges. Holding on to Garry's insights about the limits and potentials of metaphor to decode embodied and embedded lives, we assert the value of metaphor, even given the limits, to convey thoroughly social yet uniquely, intimately felt experience. Storytellers undo dominant framings of distressed eating and fatness through their rich, intimate, and affective renderings, re-storying complex, unpredictable, and irreducible bodies as assemblages. Through an embodied and embedded view of intersectionality, we appreciate embodied persons as dynamic, affective, and emergent, shaped by and shaping their worlds. Their storytelling, as a manifestation of survivance, reveals the reality of colonized, erased, and occupied bodies (Vizenor 2008) on material, epistemological, and ontological levels. The participants' stories connect past with present and pass on suppressed ways of being, doing, and knowing into the future (Kovach 2010), even as the technologies that make such stories possible shape the manner and matter of the storytelling (Archibald 2008). These stories press the field of Intersectionality studies to consider new ways of accounting for the complexity of embodiment. By opening the representational field to queer women's multiple and rich experiences, positionalities, and knowledges, these multilayered stories offer compelling evidence for pushing the corpus of distressed eating and fat-focused research to better account for bodies at the intersections.

Re•Vision: The Centre for Art and Social Justice
College of Social and Applied Human Sciences
University of Guelph (Rice)

Gender and Women's Studies, School of Education
Trent University (Pendleton Jiménez)

Critical Disability Studies Program
York University (Harrison)

English, Sociology and Social Anthropology, Indigenous Studies
Dalhousie University (Robinson)

Legal Studies
University of Ontario Institute of Technology (Rinaldi)

Department of Family Relations and Applied Nutrition
University of Guelph (LaMarre)

Faculty of Education
York University (Andrew)

References

- Agamben, Giorgio. 1998. *Homo Sacer: Sovereign Power and Bare Life*. Stanford, CA: Stanford University Press.
- Ahmed, Sara. 2010. "Happy Objects." In *The Affect Theory Reader*, edited by Melissa Gregg and Gregory Seigworth, 29–51. Durham, NC: Duke University Press.
- Alvey, Lisa M. 2013. "Do Lesbian Women Have a Better Body Image? Comparisons with Heterosexual Women and Model of Lesbian-Specific Factors." *Body Image* 10(4):524–34.
- Anzaldúa, Gloria E. 2002. "(Un)natural Bridges, (Un)safe Spaces." In *This Bridge We Call Home: Radical Visions for Transformation*, edited by Gloria E. Anzaldúa and Analouise Keating, 1–5. New York: Routledge.
- . 2005. "Let Us Be the Healing of the Wound: The Coyolxauhqui Imperative—*La sombra y el sueño*." In *One Wound for Another/Una herida por otra: Testimonios de Latin@s in the US through Cyberspace*, edited by Claire Joysmith and Clara Lomas, 120–22. Mexico City: Universidad Nacional Autónoma de México.
- Anzaldúa, Gloria E., and Cherrie Moraga, eds. 1981. *This Bridge Called My Back: Writings by Radical Women of Color*. New York: Kitchen Table/Women of Color Press.
- Archibald, Jo-Ann. 2008. *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. Vancouver: University of British Columbia Press.
- Bacon, Linda. 2010. *Health at Every Size: The Surprising Truth about your Weight*. Dallas: Benbella.
- Bailey, Moya. 2018. "On Misogynoir: Citation, Erasure, and Plagiarism." *Feminist Media Studies* 18(4):762–68.
- Carastathis, Anna. 2016. *Intersectionality: Origins, Contestations, Horizons*. Lincoln: University of Nebraska Press.
- Changfoot, Nadine, and Carla Rice. 2020. "Aging with and into Disability: Futurities of New Materialisms." In *The Aging-Disability Nexus*, edited by Katie Aubrecht, Christine Kelly, and Carla Rice, 163–79. Vancouver: University of British Columbia Press.
- Crenshaw, Kimberlé Williams. 1989. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics." *University of Chicago Legal Forum* 1989: 139–67.

- Davis, Kathy. 2008. "Intersectionality as Buzzword: A Sociology of Science Perspective on What Makes a Feminist Theory Successful." *Feminist Theory* 9(1): 67–86.
- Eckermann, Liz. 2009. "Theorising Self-Starvation: Beyond Risk, Governmentality, and the Normalizing Gaze." In *Critical Feminist Approaches to Eating Disorders*, edited by Helen Malson and Marce Burns, 9–21. New York: Routledge.
- Eisner, Elliot. 2008. "Art and Knowledge." In *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, edited by J. Gary Knowles and Ardra L. Cole, 3–12. Thousand Oaks, CA: Sage.
- Erevelles, Nirmala. 2011. *Disability and Difference in Global Contexts: Enabling a Transformative Body Politic*. Basingstoke: Palgrave Macmillan.
- Erevelles, Nirmala, and Andrea Minear. 2010. "Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality." *Journal of Literary and Cultural Disability Studies* 4(2):127–45.
- Fee, Margery. 2006. "Racializing Narratives: Obesity, Diabetes, and the 'Aboriginal' Thrifty Genotype." *Social Science and Medicine* 62(12):2988–97.
- Fleming, Tara-Leigh, Kent Kowalski, Louise Humbert, Kristina Fagan, Martin J. Cannon, and Tammy M. Girolami. 2006. "Body-Related Emotional Experiences of Young Aboriginal Women." *Qualitative Health Research* 16(4):517–37.
- Foulds, Heather J., Mamdouh M. Shubair, and Darren E. Warburton. 2013. "A Review of the Cardiometabolic Risk Experience among Canadian Métis Populations." *Canadian Journal of Cardiology* 29(8):1006–13.
- Fuss, Diana. 1989. *Essentially Speaking: Feminism, Nature, and Difference*. New York: Routledge.
- Gallagher, Charles A. 1997. "White Racial Formation: Into the Twenty-First Century." In *Critical White Studies: Looking behind the Mirror*, edited by Richard Delgado and Jean Stefancic, 6–11. Philadelphia: Temple University Press.
- Garry, Ann. 2011. "Intersectionality, Metaphors, and the Multiplicity of Gender." *Hypatia* 26(4):826–50.
- Gremillion, Helen. 2003. *Feeding Anorexia: Gender and Power at a Treatment Center*. Durham, NC: Duke University Press.
- Hanley, Anthony J. G., Stewart B. Harris, Joel Gittelsohn, Thomas M. S. Wolever, Brit Saksvig, and Bernard Zinman. 2000. "Overweight among Children and Adolescents in a Native Canadian Community: Prevalence and Associated Factors." *American Journal of Clinical Nutrition* 71(3):693–700.
- Jones, Rebecca, and Helen Malson. 2011. "A Critical Exploration of Lesbian Perspectives on Eating Disorders." *Psychology and Sexuality* 4(1):62–74.
- Kafer, Alison. 2013. *Feminist, Queer, Crip*. Bloomington: Indiana University Press.
- Kovach, Margaret. 2010. *Indigenous Methodologies: Characteristics, Conversations, and Contexts*. Toronto: University of Toronto Press.
- Lind, Emma. 2017. "Top Ten Things Fatphobia Taught Me about Whiteness." Paper delivered at the Women and Gender Studies Research Group Fat Studies Sub-Conference, Ryerson University, Toronto, May 30.

- Lind, Emily, Crystal Kotow, Carla Rice, Jen Rinaldi, Andrea LaMarre, May Friedman, and Tracy Tidgwell. 2017. "Reconceptualizing Temporality in and through Multimedia Storytelling: Making Time with *Through Thick and Thin*." *Fat Studies* 7(2):181–92.
- Lugones, Maria. 1994. "Purity, Impurity, and Separation." *Signs: Journal of Women in Culture and Society* 19(2):458–79.
- Marchessault, Gail. 2004. "Body Shape Perceptions of Aboriginal and non-Aboriginal Girls and Women in Southern Manitoba, Canada." *Canadian Journal of Diabetes* 28(4):369–79.
- McPhail, Deborah. 2009. "What to Do with the 'Tubby Hubby'? 'Obesity,' the Crisis of Masculinity, and the Nuclear Family in Early Cold War Canada." *Antipode* 41(5):1021–50.
- Mi'kmaq Health Research Group. 2007. "The Health of the Nova Scotia Mi'kmaq Population." Report, Union of Nova Scotia Indians, January 7. <http://www.unsi.ns.ca/wp-content/uploads/2015/07/ns-rhs-report-07.pdf>.
- Mollow, Anna. 2017. "Unvictimizable: Toward a Fat Black Disability Studies." *African American Review* 50(2):105–21.
- Muñoz, José Esteban. 2009. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: University of Minnesota Press.
- Murray, Samantha. 2005. "(Un/Be)coming Out? Rethinking Fat Politics." *Social Semiotics* 15(2):153–63.
- Nock, Samantha. 2014. "Our Bodies Are of This Land: Decolonization and Indigenous Women's Radical Self-Love." *Unsettling America*, October 21. <https://unsettlingamerica.wordpress.com/2014/10/21/our-bodies-are-of-this-land-decolonization-and-indigenous-womens-radical-self-love/>.
- Ogilvie, Kenneth K., and Art Eggleton. 2016. "Obesity in Canada: A Whole-of-Society Approach for a Healthier Canada." Report of the Standing Senate Committee on Social Affairs, Science, and Technology, Ottawa. https://sencanada.ca/content/sen/committee/421/SOCI/Reports/2016-02-25_Revised_report_Obesity_in_Canada_e.pdf.
- Oster, Richard T., and Ellen L. Toth. 2009. "Differences in the Prevalence of Diabetes Risk-Factors among First Nation, Métis, and Non-Aboriginal Adults Attending Screening Clinics in Rural Alberta, Canada." *Rural and Remote Health* 9(2). http://www.rrh.org.au/publishedarticles/article_print_1170.pdf.
- Poudrier, Jennifer. 2016. "The Geneticization of Aboriginal Diabetes and Obesity: Adding Another Scene to the Story of the Thrifty Gene." In *Obesity in Canada: Critical Perspectives*, edited by Jenny Ellison, Deborah McPhail, and Wendy Mitchinson, 89–121. Toronto: University of Toronto Press.
- Poudrier, Jennifer, and Janice Kennedy. 2008. "Embodiment and the Meaning of the 'Healthy Body': An Exploration of First Nations Women's Perspectives of Healthy Body Weight and Body Image." *International Journal of Indigenous Health* 4(1):15–24.
- Puar, Jasbir K. 2007. *Terrorist Assemblages: Homonationalism in Queer Times*. Durham, NC: Duke University Press.

- . 2012. “‘I Would Rather Be a Cyborg Than a Goddess’: Becoming-Intersectional in Assemblage Theory.” *PhiloSOPHIA* 2(1):49–66.
- Rice, Carla. 2007. “Becoming ‘the Fat Girl’: Acquisition of an Unfit Identity.” *Women’s Studies International Forum* 3(2): 158–74.
- . 2009. “Imagining the Other? Ethical Challenges of Researching and Writing Women’s Embodied Lives.” *Feminism and Psychology* 19(2):245–66.
- . 2014. *Becoming Women: The Embodied Self in Image Culture*. Toronto: University of Toronto Press.
- . 2015. “Re-thinking Tat: From Bio- to Body-Becoming Pedagogies.” *Cultural Studies <=> Critical Methodologies* 15(6):387–97.
- Rice, Carla, Eliza Chandler, Elisabeth Harrison, Kirsty Liddiard, and Manuela Ferrari. 2015. “Project Re•Vision: Disability at the Edges of Representation.” *Disability and Society* 30(4):513–27.
- Rice, Carla, Eliza Chandler, Kirsty Liddiard, Jen Rinaldi, and Elisabeth Harrison. 2018. “Pedagogical Possibilities for Unruly Bodies.” *Gender and Education* 30(5):663–82.
- Rice, Carla, Eliza Chandler, Jen Rinaldi, Kirsty Liddiard, Nadine Changfoot, Roxanne Mykitiuk, and Ingrid Mündel. 2017. “Imagining Disability Futurities.” *Hypatia* 32(2):213–29.
- Rice, Carla, Elisabeth Harrison, and May Friedman. 2019. “Doing Justice to Intersectionality in Research.” *Cultural Studies <=> Critical Methodologies* 19(6):409–20.
- Rice, Carla, Andrea LaMarre, Nadine Changfoot, and Patty Douglas. 2020. “Making Spaces: Multimedia Storytelling as Reflexive, Creative Praxis.” *Qualitative Research in Psychology* 17(2):222–39.
- Rice, Carla, and Ingrid Mündel. 2018. “Story-Making as Methodology: Disrupting Dominant Stories through Multimedia Storytelling.” *Canadian Review of Sociology* 55(2):211–31.
- . 2019. “Multimedia Storytelling Methodology: Notes on Access and Inclusion in Neoliberal Times.” *Canadian Journal of Disability Studies* 8(1):118–48.
- Rinaldi, Jen, Andrea LaMarre, and Carla Rice. 2016. “Recovering Bodies: The Production of the Recoverable Subject in Eating Disorder Treatment Regimes.” In *Learning Bodies: The Body in Youth and Childhood Studies*, edited by Julia Coffey, Shelley Budgeon, and Helen Cahill, 157–72. New York: Springer.
- Rinaldi, Jen, Carla Rice, Andrea LaMarre, Deb McPhail, and Elisabeth Harrison. 2017. “Fatness and Failing Citizenship.” *Somatechnics* 7(2):218–33.
- Rinaldi, Jen, Carla Rice, Andrea LaMarre, Karleen Pendleton Jiménez, Elisabeth Harrison, May Friedman, Deborah McPhail, Margaret Robinson, and Tracy Tidgwell. 2016. “‘Through Thick and Thin’: Storying Queer Women’s Experiences of Taking Up and Resisting Idealized Body Images and Expected Body Management Practices.” *Psychology of Sexualities Review* 7(2):63–77.
- Rushin, Donna Kate. 1981. “The Bridge Poem.” In Moraga and Anzaldúa 1981, xxi–xxii.
- Samuels, Ellen. 2014. *Fantasies of Identification: Disability, Gender, Race*. New York: New York University Press.

- Shildrick, Margrit. 2015. "Why Should Our Bodies End at the Skin? Embodiment, Boundaries, and Somatechnics." *Hypatia* 30(1):13–29.
- Smith, Linda Tuhiwai. 2013. *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed.
- Spivak, Gayatri Chakravorty. 1996. "Subaltern Studies: Deconstructing Historiography." In *The Spivak Reader*, edited by Donna Landry and Gerald MacLean, 203–35. London: Routledge.
- Travers, Kim. 1995. "Using Qualitative Research to Understand the Sociocultural Origins of Diabetes among Cape Breton Mi'kmaq." *Chronic Diseases in Canada* 16(4). http://www.collectionscanada.gc.ca/webarchives/20071207063737/http://www.phac-aspc.gc.ca/publicat/cdic-mcc/16-4/b_e.html.
- Vizenor, Gerald, ed. 2008. *Survivance: Narratives of Native Presence*. Lincoln: University of Nebraska Press.
- Willows, Noreen D., Dru Marshall, Kim Raine, and Denise C. Ridley. 2009. "Diabetes Awareness and Body Size Perceptions of Cree Schoolchildren." *Health Education Research* 24(6):1051–58.
- Wilson, Waziyatawin Angela, and Michael Yellow Bird, eds. 2005. *For Indigenous Eyes Only: A Decolonization Handbook*. Santa Fe, NM: School of American Research Press.