[IN]VISIBLE

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[IN]VISIBLE

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MISSION STATEMENT

We are a group of students devoted to reducing the perceived significance of outward apperances in the community, starting with Scripps College. We acknowledge character and voice as essential elements of community that should be appreciated in individuals, not drowned out by the majority. We believe there are qualities beyond physical appearances that define a person. As such, we seek to emphasize appreciation of what is frequently overlooked. It is our mission to bring these essential qualities into focus.

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EDITOR'S LETTER

Dear readers,

This semester, [in]Visible Magazine has undergone its first transition of leadership, from the founders of the magazine to a new group of editors who manage the writers, copy editing, designers, and art staff. This transition has been in process since last spring, when the previous editor-in-chief asked [in]Visible contributors if anyone would be interested in taking over a leadership role in the magazine.

The change of leadership has enabled [in] Visible to become more of a true Scripps College magazine by reaping the benefits of many students' contributions over the years, rather than staying with the same students who originally created it. Often, the other editors and I have struggled, wondering when to stick with the founders' original ideas, and when we should expand or change something to add a bit of *ourselves* to the publication.

Of course, we have also struggled simply because of the great weight on our shoulders to carry on the excellence of the past issues. I am proud to announce that last semester's issue was submitted to the Columbia Scholastic Press Association, only to come out a Gold Medalist in its 2010 Annual Critique, which looks at student publications across the nation.

In many ways, the contents of this fourth issue of [in]Visible demonstrate a continuation of this high-quality work, combined with change. We deliberately set a focus of the "invisible" aspects of life that affect self-image just as much as the physical body. Inside, you will find articles relating to technology, such as the survey about first impressions via Facebook, and a different perspective on making friends online. Explore through our pages the way virginity can affect self-image, the potential food has for a meaningful relationship, and be inspired by our staff's current hero, Native American film maker Alanis Obamsawan. The magazine also includes more guest articles, one written by a Pitzer student inspired by our mission, and another about the Humanities Institute Seminar class, written by Professor of Art T. Kim-Trang Tran.

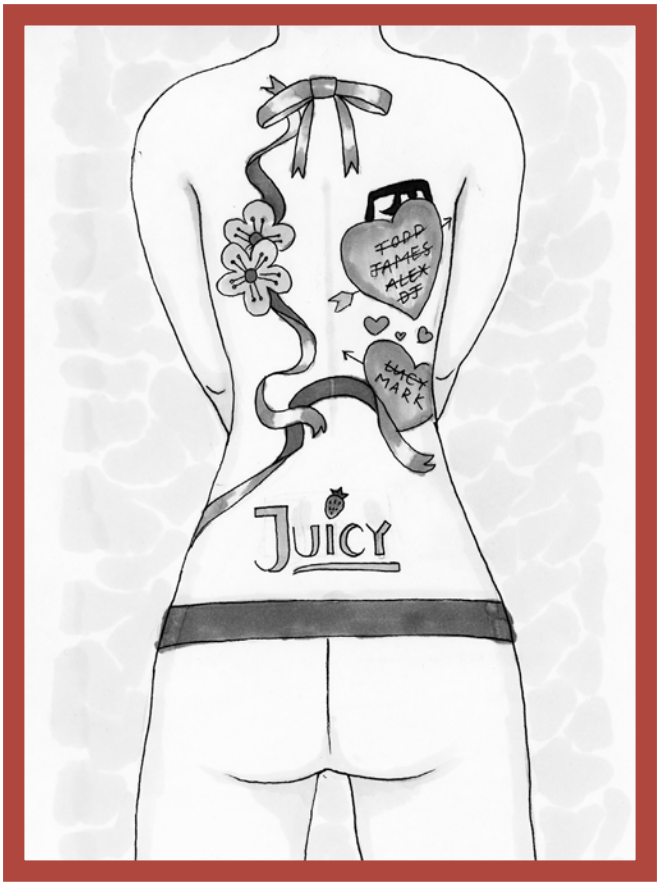
This semester, the [in] Visible editors and I, partnered with Health Education Outreach (HEO), were excited to put together a community event to spread our message to even more people, in a way that can reach out to those unable to obtain a copy of the magazine. On November 19, we hosted a tie-dye event, inviting students from all five Claremont Colleges to design their own tie-dye t-shirts, eat free food, and learn more about enhancing body- and self image.

There are two major changes that the managing team is hoping to bring about next semester: solidifying our presence on Scripps' campus, and building up our online presence via our website. We encourage everyone to consider contributing to the magazine next semester—we are always looking for writers, designers, copy editors, artists, public relations staff, and an experienced webmaster. At the moment of writing, the [in]Visible website still needs more work, but I encourage everyone to keep their eye on it as it develops and becomes a way for the community to be more involved in the publication. Check the site out at http://invisible.scrippscollege.edu. We want [in]Visible to start conversations on campus and encourage new thoughts.

The experience leading the magazine has been challenging yet rewarding, and I'm sure I can speak for the whole managing team when I say we present you this fourth issue of [in]Visible with pride. Happy reading!

Ann Mayhew
Editor-in-Chief

BIRTHMARKS UNDER THE SKIN



By Guest Writer Sophie Wilkus

We are the only species capable of consciously altering our physical appearance. We have the ability to choose what our bodies look like and how they are perceived. And we all do it, every day.

Body modification is commonly defined as "the deliberate altering of the human body for non-medical reasons." Anthropologist Dianne Bell at George Washington University appeared on National Geographic's television series "Taboo," in the episode on tattoos. She said: "By putting [a tattoo] on a body, it has power, it has power for you and it has power for the viewer. Marking the body says, 'I am this person, I am of this clan, or I am of this particular caste or I have a particular set of skills.' You know how you should greet that person and you know how you should behave. So in that sense it's kind of an early warning system."

Professor Wande Abimbola, Awise Awo Agbaye (world spokesperson for Ifa) and special adviser to the President of Nigeria on cultural affairs and traditional matters said, "We live in that age where things are always unstable, and people would like to ensure that you are grounded in the values and way of life of your own people," and tattoos are one way in which people achieve that stability in values. He also commented on the process and experience of getting body modifications as an important aspect of the practice: "Art no longer becomes something you hang on your wall; it becomes something that you participate in." Body modification is a manifestation of a person's

creativity and allows for an outlet for that expressionism to be experienced and shared.

However, because humans have the ability to consciously modify the physical appearance of the body, we also have the ability to mutilate the body. There is a thin line between the two that lies in the perspectives of every individual. Mutilation is generally defined as "an act or physical injury that degrades the appearance or function of any living body." However, this semi-permeable membrane between modification and mutilation is defined by the intention and reason with which someone goes into getting a procedure done. If the motivation is coming from a positive place within that person and the modification will not have debilitating effects on the person, then it very well could be a positive modification. If the motivation lies in others, whether to please or anger someone else, then the alteration will not be sustainable and could be considered mutilation of the self. If the motivation for altering the body is self-destructive or a negative pressure, even from within yourself, then it becomes self-mutilation.

HOWEVER, BECAUSE HUMANS HAVE THIS ABILITY TO CONSCIOUSLY MODIFY THE PHYSICAL APPEARANCE OF THE BODY, WE ALSO HAVE THE ABILITY TO MUTILATE THE BODY.

Allen Falkner, founder of the first suspension group, professional body piercer, and often referred to as the "Father of Modern Suspension," commented on the need to judge each physical alteration on a very personal level. Model Masuimi Max had her forehead tattooed at a young age, an act which she claims was part of a rebellious attitude. Falkner says: "Tattooing her forehead was mutilation because it's not something she really thought through; it's not something that she really wanted. Is facial tattooing mutilation? No, it was a specific scenario."

Erick Sprague (also known as "Lizardman," whose modifications include a split tongue, stretched earlobes, sharpened teeth and full body tattoo of green scales) says that piercings and tattoos are just the middle of the spectrum of body modification.

"In my opinion, body modification includes things like clipping your nails and getting a haircut. People do unnecessary things to their bodies for reasons besides hygiene. It's one of the few things you can say exists in every single culture and society. What I do to my body is not unlike what they do to theirs; it's a spectrum, and we're just on different ends. They may be styling their hair, while I'm radically altering my outward appearance."

We all lie somewhere on this spectrum of modification- from dressing a certain way, cutting or coloring your hair, painting your nails and wearing make-up, or going to great lengths to "find the best cross between a human and a tiger," like Stalking Cat, a man of Lakota and Huron heritage who has modified his body to emulate and embody his totem, the tiger, as a part of his religious and spiritual heritage. He has had extensive tattooing, including facial ink, transdermal implants to create the appearance of whiskers, dental filing and capping for more feline teeth, bifurcation of his upper lip, surgical pointing and elongation of the ears and wears colored contact lenses with split irises. Stalking Cat has said of his modifications that they are adaptations of a very old Huron tradition, and that they allow him to be a lot more comfortable with the person he is.

BMEzine blogger Rob says, "…for the most part, all any of us want is to be able to express ourselves in any way we see fit. It just so happens that it involves modifying the physical body, as opposed to making a statement in a letter or painting a picture." Steve Haworth, founder of 3D Body Art lists these reasons for modification: aesthetic value, sexual enhancement, shock value, and spirituality. A tattoo artist friend of mine, Katiana told me her theory: tattoos are birth marks under the skin, and the process of getting them is just bringing them to the surface; they become a part of us and just as we learn about ourselves, we learn about them throughout our life as well. A friend of mine, Lars Prandelli (whose body modifications include piercings of the lip, septum, nostrils, cheeks and Monroe piercings along with two genital piercings and previously stretched earlobes approximately 3 inches in diameter), told me: "I see my skin as a tactile tapestry on which someone can release their art upon."

Body modification, in whatever form it may manifest for you, allows a person to take ownership over their body, to make it theirs, to adorn their temple in a way that pleases their soul. It is a process of giving yourself permission to be what feels right for you, to have peace with who you are because your house feels like home. Prandelli said, "It symbolizes a willingness and desire to avoid a stereotype or any sense of conformity to what most people perceive as 'normal.'"

Body modification, just like any form of expression, is about the individual's own experience with it. As Erik Sprague said in the movie *Modify*, "It's that same human drive to decorate, explore, experiment; and it's just that some people are going further and some people are finding a comfort zone where they are." The importance lies in finding a personal comfort zone within oneself and respecting the choices and processes others go through to find their own personal comfort level. Joe Aylward, most well known for his metal mohawk, said similarly, "Now it's for you to go out and experience it on your own level because you can't experience it on mine!"

FOOD: NOURISHING MY MIND AND BODY

By Jenna Tico

The beginning of college, among other things, is a festival of snap judgments. It's not out of cattiness so much as a natural desire to put things into categories: all of a sudden, surrounded by hundreds of strangers your own age, you assign labels in order to make sense of the madness. There is Vegan Girl, Great Hair Girl, New-Outfit-Every-Day-Girl, Oregon Girl. You know what I'm talking about. Maybe one of these girls is you, even, and you spent your first week at Scripps making similar judgments to weed out potential friends from the pack.

By this standard, my first-month-of-school-label would have been a no brainer. I was the Girl Who Cries. More specifically, I was the emaciated girl who cried every night on the phone with her boyfriend, and avoided orientation activities like the plague. Sounds fun, no? When I think back to that time in my life, and the ocean of experiences that stands between Girl Who Cries and my current self, one change stands out most. I no longer eat in the dining hall.

Before I proceed, I want to issue a disclaimer: I have nothing against the Scripps dining hall. In comparison to other schools across the country, it presents a cornucopia of options suited to even the most persnickety of diets, and I doubt many students have had reactions as dramatic as mine was. All I know is that two weeks into eating college food, my digestive system was not a happy camper, and neither was I. While most freshmen were getting to know the nooks and crannies of campus, I became familiar with one building: the Student Health Center. For months, the doctors patiently listened to my slew of stomach complaints and issued a test—for irritable bowel

MY FRIENDS AND I JOURNEYED DOWN TO A LITTLE HOUSE CALLED THE CLAREMONT CO-OP; AND WITHIN TWO MINUTES OF BEING THERE, I KNEW I HAD FOUND MY NEW HOME.

syndrome, mono, sexually transmitted disease, you name it—and found me to be perfectly healthy in every case. By the time they ran the test for Celiacs Disease, or gluten intolerance, I actually crossed my fingers for a positive response. I wanted an answer. Anything.

As it turns out, the Celiacs test came out negative. However, during the weeks before the results came back, I tried a gluten-free diet—at that

point, I would have eaten acorns if someone said it would help—and my dining hall experience took a turn for the challenging. Each trip to Malott was an exercise in patience as I attempted to sift out the non-contraband items from the abundance of wheat products. I know that efforts have recently been made to provide more gluten-free options; but when I was trying out the diet, I resigned myself to eating the same thing almost every day…salad, chicken, nuts, fruit. Salad, chicken, nuts, fruit. I swear if I had continued this way much longer, I would have turned into one of those Scripps chicken breasts; grill marks and all.

Then, in one serendipitous night, everything changed. On a whim, my friends and I journeyed down to a little house called the Claremont Co-op; and within two minutes of being there, I knew I had found my new home. Today, when I mention the Co-op to Scripps students, I usually get one of two reactions: either their eyes get big and I can tell they are picturing a bunch of naked hippies dancing around a fire, or they are

dumbstruck. Claremont has a Co-op? The answer is yes; and though it does not function as rigidly as traditional cooperative living spaces, the Co-op represents a group of students who have come together over a common interest in sustainable living. The property is home to a fruit, vegetable, and herb garden, grey water system, compost pile, chicken coop, and yoga studio, and is maintained by mishmash of vegans, vegetarians, gluten-phobes, and everything in between. Best of all, everyone cooks together as much as possible, often with ingredients grown right outside. At a time in my life when it seemed I had no control over what I was putting into my body, discovering this place was a gulp of fresh air.

Fast-forward a few months—one doctor's note, and quite a bit of finagling later—and I was moving into the Co-op. I was nervous to begin cooking for myself, and even more nervous that my digestive issues would persist; however, my worries took a backseat to the adjustment of living in new place. After all, I was fresh out of Scripps—land of über-cleanliness—and was accustomed to living with other women. I had no idea just how different it would be to live with a group of guys (read: many nights of falling into the toilet because the seat has been left up…again), or just how much work it takes to maintain the integrity of a home and garden. I had no idea how to budget a meal or how to shop for the best deals at the farmer's market.

However, for every hour of that first month that I spent elbow-deep in compost—or frantically cleaning my room so it didn't turn into a National Geographic special on insect habitats—I spent another hour sitting at the dining room table surrounded by fresh food and good company. Mealtime had turned into a ritual of community, local flavor, and consciousness: we picked out the food, prepared the food, and cleaned up afterward. No longer detached from my eating process or the ingredients involved in it, I felt better about my body than I had in years. And by the time I even thought to check in with the state my stomach problems, there was no longer any point. They were gone.

In the time since my freshman year, I have learned about growing fruits and vegetables, the magic of "local" and "seasonal," and how to nourish my mind and body through the food I eat. For me, moving off-campus was a crucial step in getting there; however, I think anyone can achieve the same connectedness, dining hall or no dining hall.

It takes a conscious effort. First of all, ask yourself: do I know what I'm eating? Ask the person preparing your food where it came from, and under what circumstances it got to you. If that person doesn't know the answer, and can't find someone who does… there's a good chance you shouldn't be eating it. Read labels, even if they scare you. And if they really scare you, because half of the ingredients look like they are written in some alien language, choose something else. What you buy reflects what you care about. Second of all, reconnect with the community aspect of food. Eat with other people, take your time doing it, and appreciate it. Support local farmers by going to the farmer's market—or in the dining hall, by eating food that is seasonal—and bridge the gap between you and your meal. After all, woman cannot survive on Scripps chocolate chip cookies alone…she must also have fresh, sun-ripened tomatoes in summer, crisp grapes in fall, and sweet persimmons in winter.

FIRST OF ALL, ASK YOURSELF: DO I KNOW WHAT I'M EATING? READ LABELS, EVEN IF THEY SCARE YOU. AND IF THEY REALLY SCARE YOU, BECAUSE HALF OF THE INGREDIENTS LOOK LIKE THEY ARE WRITTEN IN SOME ALIEN LANGUAGE, CHOOSE SOMETHING ELSE. RECONNECT WITH THE COMMUNITY ASPECT OF FOOD. EAT WITH OTHER PEOPLE, TAKE YOUR TIME DONING IT, AND APPRECIATE IT.

I don't pretend to have all the answers. I still get lost when navigating a grocery store and believe there is a fine line between food awareness and food obsession; after all, without indulgence foods, the world would be a pretty cranky place. However, if I've learned anything, it's that food is meant to be enjoyed—and the more you are acquainted with it, the more people you share it with, the better it feels.

There are some cases in life when you don't need to know the truth, I, for one, am better off for not having heard my first-month-of-school label out of the mouth of anyone projecting it. But when it comes to food, ignorance is not bliss. When it comes to what is going into your body, knowledge is power, and it always will be.

TO DO IT OR NOT TO DO IT: VIRGINITY IN MODERN MOVIES

By Emily Morris

TODAY, WE PLACE A LOT OF IMPORTANCE ON A PERSON'S SEXUAL STATUS, AND ESPECIALLY WHEN AND HOW THEY GO ABOUT CHANGING IT.

Although we may have much more liberal ideas about human sexuality today, young women are still chained to the term "virgin" in a multitude of ways. Some girls are still taught that their virginity is something to be cherished and to be given away at the right time. But in many narratives for young men, such as the films *Sex Drive*, *Superbad* and *American Pie*, losing virginity is a quest aided by good buddies, during which all sorts of crazy high jinks occur. This quest usually results in a victory and bonding experience. Losing virginity makes a guy cool, while for a girl it is anything but that.

"In films, losing virginity is portrayed as something that tears female relationships apart, while it brings male friends closer together," writes Piper Weiss, a staff editor for Yahoo! Shine. Where is the logic in that? In films, it is rarely a positive experience for female characters, and, if there is happy ending, if any, it "usually sews up the mess the girl created by having sex in the first place."

There is a double standard in the concept of virginity: that a girl must lose hers the "right" way, while there is not nearly the same pressure on a boy. And why do we use the term to "lose virginity?" Why is it something to be lost? It is because we are still tied to antiquated notions of

virginity, notions tying a girl's sexual history to her value.

"Virginity has historically been used to aid in the commodification of women: a woman as a 'pure' vessel is a valuable, marriageable commodity, while the one who has been tarnished is no longer worthwhile" writes Lux Alptraum, a writer and sex educator currently the editor for Fleshbot. Because strains of this idea are still pervasive in society today, women are further objectified, making them seem like a kind of product. And when someone is reduced to that status, they are less likely to be afforded respect.

In the film *Easy A*, an update of American classic The Scarlet Letter by Nathanial Hawthorne, the protagonist Olive creates an elaborate lie about losing her virginity to satisfy her overbearing best friend. Later, Olive fakes having sex with her gay friend in order to protect him from bullying. The outcome of this particular incident is that Olive is shunned as a slut, while the friend's status as a man is affirmed positively.

By the end of the film, Olive comes clean about her lies, realizes how ridiculous the concept of a slut in high school is, stays a virgin, and gets the guy. But the ultimate message of the movie is troubling because, as Dodai Stewart, senior editor of Jezebel.com, writes, "It seems that for girls today, even on film, you can talk about sex, pretend to have sex and joke about sex–but if you want a happy ending, you can't actually have sex."

The virgin/whore complex is not always so black and white. While in high school a girl may risk her reputation by having sex, by the time college rolls around girls are expected to be sexually experienced, or at the very least, not virgins. These conflicting expectations can negatively affect body image. Many girls report feeling that they would be singled out for being sexually experienced in high school, yet they feel inadequate in college for lack thereof.

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Most young women have been offered the tired cliché: "Why buy the cow when you can get the milk for free?" The idea is hammered into their heads that a girl is less desirable, or is not worthy of being wanted, if she is not pure. Young women are rarely offered "sex-positive" messages: like that the right guy is not someone who will want you because you're pure, but someone that will love you, not despite, but for all of your experiences, good or bad. Ideas like this improve self image because they focus on loving yourself and not conforming to a narrow standard that society demands. The media also perpetuate the idea that teenagers who have sex are damaging themselves and engaging in risky behavior, yet a study at UC Davis and University of Minnesota shows that "teenagers within a committed relationship are no more likely to ruin their transcripts than those who abstain."

Hopefully, someday "rather than asking teenagers—or even ourselves—to uphold some arbitrary standard of 'purity' (or, on the opposite end, 'virility'), perhaps we should be teaching them to be true to themselves, their morals, and their desires," writes Lux Alptraum. Sarah Morton, an abortion activist, encourages that "rather than focusing on being 'sex-positive' perhaps we should work on simply being positive, a body-friendly mindset that leads us to valuing our sexuality as a part of ourselves." This approach ignores societal expectations, creating positive body image by appreciating a diverse set of experiences and not creating standards against which to measure oneself. The focus should be on the individual, and it should not matter whether or not someone has had sex, or how or when they have sex; because at the end of the day, it's nobody's business but one's own.

MORE THAN JUST A GROUP OF FANS

By Katie Evans

For the past four years, I've watched the Super Bowl in a room full of girls. I know what you're thinking. Wait, girls watch football? Are you sure they're not just watching for the commercials?

Contrary to popular belief, plenty of women love sports. We watch baseball, basketball, soccer, the Olympics—for every game, I can think of a female fanatic, maybe two or ten or one hundred, whom I have encountered in my life. I know girls who play fantasy baseball—and win.

For most of my life, I never considered this extraordinary. I grew up in an athletic family, and what I lacked in coordination I made up for in enthusiasm. While other families went to Chicago to see the zoo or the Field Museum, my parents took us to see the Bears and Big Ten basketball. If we travel during the summer, the first thing my dad asks me is, "Katie, do you want to see a baseball game while we're there?" I can count the number of big-name singers I saw live on one hand, but to name off the star athletes I saw at work? Impossible.

IF WE TRAVEL DURING THE SUMMER, THE FIRST THING MY DAD ASKS ME IS, "KATIE, DO YOU WANT TO SEE A BASEBALL GAME WHILE WE'RE THERE?"

There are a million girls just like me, but we're a well-kept secret. ESPN, American sports' top advertisers—mainly beer and car companies—and the rest of the sports world, whether consciously or unconsciously, often objectify, stereotype, and ostracize women from a realm traditionally for men's eyes only. It's like sports media is a tree house with a big "NO GIRLS ALLOWED" sign tacked on the door.

The Institute for Diversity and Ethics in Sport (TIDES) releases yearly grades for gender and racial hiring in the sports world. Of the prominent men's leagues, only the National Basketball Association (NBA) received an A in both areas in 2010, with women holding 44 percent of professional positions in the League Office (In 1995-1996 women held a whopping 49 percent.) Major League Baseball (MLB) received a B for gender hiring, and TIDES noted that their numbers have been steadily increasing since 2008. They gave the National Football League (NFL) an overall C and an eye-opening F for gender hiring in team vice president and senior administrative positions. Combined, these three leagues have over 90 teams, yet only two of them have female CEOs, the Houston Astros and the Oakland Raiders. How do we explain these numbers? Since basketball is a unisex sport (the Women's

DOES THE MEDIA CONSIDER WOMEN UNQUALIFIED TO ANALYZE AND COMMENT ON "MALE" SPORTS?

National Basketball Association (WBNA) received the highest racial and gender hiring marks from TIDES), this may make equal gender practices more acceptable than in other leagues, such as the NFL, for traditionally men-only sports. But why does an organization like TIDES feel the need to monitor female hiring?

Unfortunately, sports media itself also lacks female presence. In 2008, TIDES reported that 2 percent of MLB announcers, 8 percent of NBA announcers, and 3 percent of NFL announcers were women. Watch ESPN for an hour and notice where they appear. The ladies are sideline reporters and anchors, both visible positions, and, more often than not, they're attractive. (At a Big Ten football game I attended, the crowd cheered just as much for Erin Andrews, the pretty, infamous ESPN sideline reporter, as the team itself.) What the network seems to say is that what these ladies report on isn't nearly as important as their appearance. The only time we see women analysts or announcers is during broadcasts of women's golf, women's basketball, and unisex Olympic sports such as tennis, figure skating, and skiing. That women pursue these jobs indicates their interest, yet they only appear in specific, female-friendly areas. Does the media consider women unqualified to analyze and comment on "male" sports?

What is often more damaging than this lack of representation are the depictions of women by media targeted at sports fans—Super Bowl commercials and, occasionally, even the words of prominent sportswriters. In these commercials and articles, painfully beautiful, out-of-reach bombshells, and nagging, emotionally turbulent shrews are two

stereotypes that advertisers often choose to represent women.

Take Bill Simmons, a popular sportswriter for ESPN. During the 2010 Olympics, he coined the phrase "curlgar" ("curler" and "cougar" put together) for 44-year-old Canadian curler Cheryl Bernard. After Round 2 of the 2010 NBA playoffs, he gave out several "awards" to the two teams, including the "Jennifer Aniston Award for Best Selection of Cougars" and the "Kate Hudson's Implants Award for Best New Addition." Another praised ESPN sportswriter, Rick Reilly, ended a piece by calling for votes for the worst sports invention, then casting his own…for sports bras.

For every Super Bowl ad featuring a seductive, scantily-clad woman, there's another starring a controlling girlfriend. For instance, one Bud Light ad features the male character crashing his girlfriend's

> IT'S LIKE SPORTS MEDIA IS A TREE HOUSE WITH A BIG "NO GIRLS ALLOWED" SIGN TACKED ON THE DOOR.

book club meeting, ignoring her tired explanation of the novel, and flirting with her quiet, attractive friend. In a Flo TV Super Bowl spot, the announcer shows a man shopping for lingerie with his girlfriend and diagnoses him with a removed spine. The girl says her one line: "Come on, silly!" in a childish tone, and the announcer advises the man to "change out of that skirt." Dodge's most recent Super Bowl ad shows blank-faced men listing the "tiring" things they do for their girlfriends, such as listening to their opinions of the man's friends, being respectful to her mother, taking out the trash, and watching her "vampire TV shows." According to them, these annoying deeds justify their purchase of a Dodge, the car they call "man's last stand." Although advertisers often purposefully make Super Bowl ads offensive, these messages can be found in more "routine" advertising as well.

The women in these ads are the obvious villains, forcing them to partake in traditional female roles such as shopping or tying them down in married life. They don't look or dress like movie stars, and the commercials, placing them in kitchens, living rooms, and malls, ground them in the real world. These contrasting images can give the impression that celebrity women such as Indy car driver Danica Patrick, are perfect, but the real women men encounter daily are bothersome hassles. In order to be happy, they must spend their life fantasizing about the unattainable, because the girl they will marry will be nothing but an annoyance, blocking their enjoyment of sports, cars, and quality time with their male friends. Why do these images matter to women? For the most part, people start watching sports at a young age, and the younger we are, the more susceptible we are to believing the images society presents us with, and, therefore, the more susceptible women and young girls are to believing that they, too, are the villains of men's lives. Consciously and subconsciously, the media and advertisements affect our self image.

These advertisers, in catering to only men's desires, have lost touch with their audience. In reality, women make up a sizable amount of the audience for sports. According to Nielsen, they made up for almost half of the viewership of Super Bowl XLIV. The ads I referenced, among others, garnered criticism in both the mainstream press (including a British editorial) and across feminist blogs, and the Washington City Paper filmed a women's version of "Man's Last Stand."

There is, however, hope in the field. Men wrote many of the articles I found criticizing sexist commercials and media. Kim Ng, the assistant general manager of the Los Angeles Dodgers, may soon become MLB's first female general manager. (She has interviewed for the position three times.) Sara Chun, a Scripps sophomore, ex-athlete, and avid sports fan, recalled that in 2007, her high school's boys' soccer squad would wake up in the middle of the night to cheer on the U.S. women's national soccer team in the World Cup in China. If both genders recognize the flaws in the system, and if men are recognizing women as valuable both as sports executives and athletes, then change for women in sports may be closer than ever.

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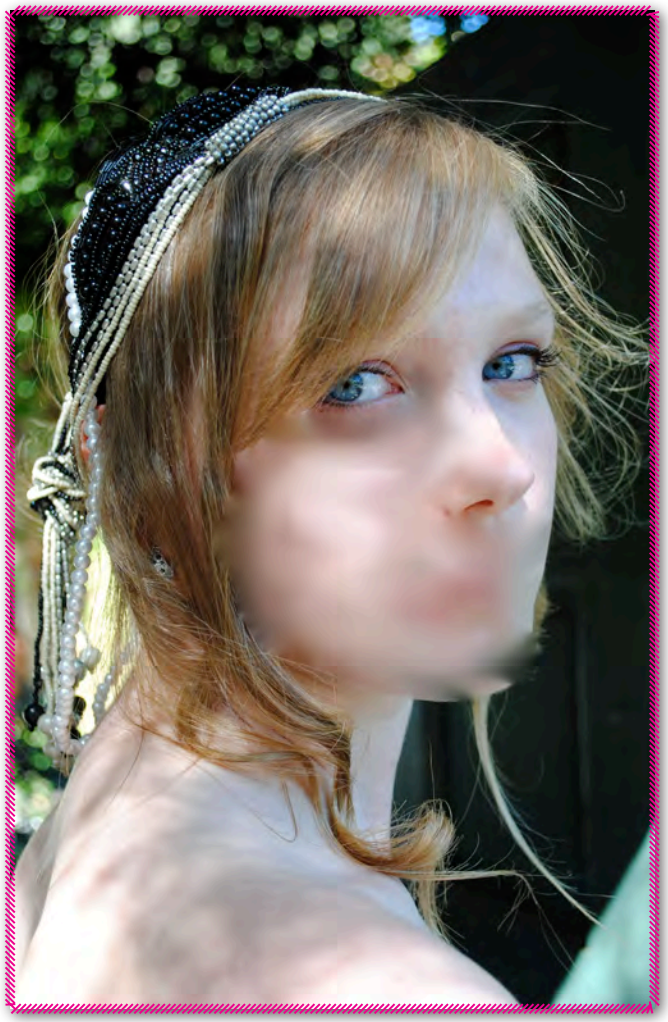
FRANCE TAKES A CHOP AT PHOTOSHOP

By Emily Simmons



Warning labels appear on food, alcohol, and cigarettes to protect physical health, but what if labels were implemented to protect psychological health as well? A draft law in France, proposing mandatory labels of airbrushing, intends to do just that.

Valerie Boyer, a thin, fashionable, and divorced woman, spends her time taking care of her three children and serving on the French Parliament. Her newly proposed law will help to protect women like her two teenage daughters from the false portrayal of women in the media. The law, supported by a group of 50 French politicians, would require published photos to include a disclaimer reading: "Photograph retouched to modify the physical appearance of a person." Violators of the law would face a fine of $55,000 or up to half of what the publicity campaign cost to create. Although the proposal is aimed at advertising, it would not only apply to fashion and make-up ads, but also to food packaging, political campaigns, and works of art. Boyer sees airbrushing as an issue of standards and dishonesty. Countless magazines boast headlines of "Just be yourself" and "Ways to love your body," and yet these headlines are supported by heavily Photoshopped images of emaciated women. Boyer states that advertisers are "feeding the public a steady visual diet of falsified people, places and products."

Boyer's initiatives characterize her as an activist for women's rights and body image issues. This law is one of many in a long list of female-friendly laws that Boyer endorses. She supports a proposed law that aims to regulate cosmetic surgery for minors and a bill intended to fight female genital mutilation.

The proposal has garnered support from health professionals, models, photographers, and even photo-editing and retouching personnel. However, it has also attracted a number of opponents who see the law as a scheme produced to limit creative freedom and expression. The main opponents are the advertising companies who rely on photo alteration and the appeal of the perfect body to sell their clients' products. Supporters argue that the purpose of the law is not to limit speech but solely to protect the consumer from psychological damage. Boyer states that airbrushed and altered images lead to the "misrepresentation of body image in our society, which may contribute to the development of various psychological disorders."

Opponents of the law argue that enforcing such requirements would be a technical impossibility with no sure way to determine if a photo has been retouched or altered. However, in May of 2010, Boyer helped announce the release of TUNGSTEN, a software

program that has the ability to check whether or not a photograph has been retouched. The program, created by Roger Cozien, detects and identifies all modifications to a photograph and can even trace the history of a digital photograph. This new software will ensure effective enforcement of the law.

The proposal is only one step in a long-running campaign to combat airbrushing and body image issues. Earlier in the year, a German magazine entitled Brigitte decided to exclusively use photos of "ordinary" women in their articles. Editor-in-chief Andreas Lebert claims he was sick of altering images of already-underweight models. Lebert was able to combat the pressure that many in the fashion industry face: a pressure to keep up with the thin craze.

"THE WORLD FINDS ITS WAY. WE STILL WANT HEAVENLY PEOPLE IN HEAVENLY LIGHT."

The French branch of Marie Claire magazine took inspiration from Lebert's decision and from the announcement of the proposed bill. In April 2010, they released an entirely airbrush-free issue in support for the law. The feature article of the magazine was a fashion spread of French actress Louise Bourgoin looking suspiciously blemish free. The spread is surrounded by altered images plastered across the pages of outside advertisements, showing that everyone must become involved to fight the issue.

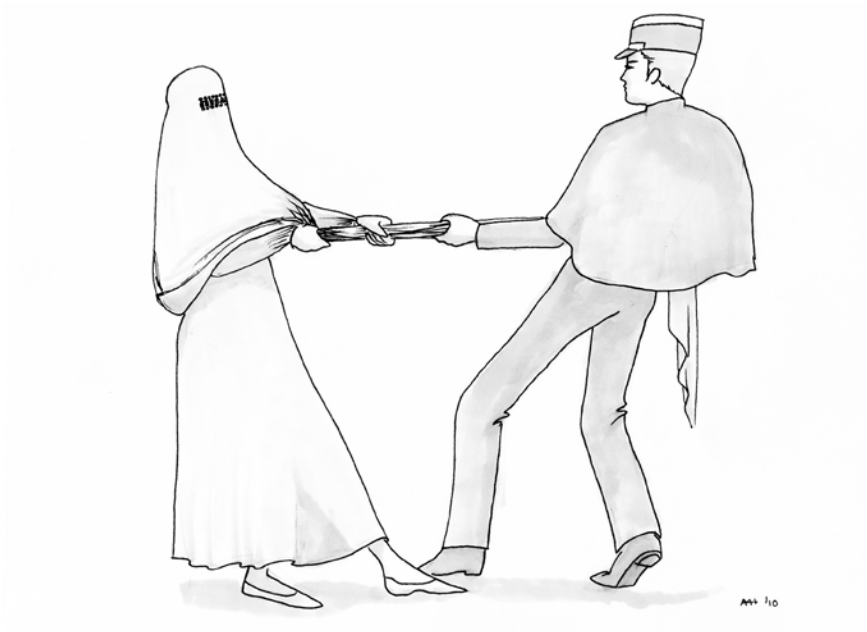
Photographer and blogger Benjamin Kanarek offers his own insight into the tactics of the magazine. He found evidence of classic photography tricks used in the days before Photoshop and airbrushing, such as burning out the skin with overexposure and using a half-blue filter to whiten skin. He believes that today's photographers are so lacking in knowledge and technique, they rely on alteration to make their photos look simply acceptable.

Attempts to perfect stars' looks in the media will always be made whether with lighting tricks or through Photoshop. Dominique Issermann, French fashion photographer and adversary of the proposed law, says: "The world finds its way. We still want heavenly people in heavenly light." She argues that photography is never reality, but simply a piece of it. However, the perception of photographs is that they are assumed to be truth, in contrast to viewing a painting, which is more commonly understood to be interpretive.

Boyer's proposal is beginning to spread throughout Europe. In October, the British government sat down with advertisers, fashion editors, and health experts to discuss ways to combat airbrushing and promote healthy body image. They, too, are pushing for a mandatory label warning consumers of photo alteration. The plan will not be forced on advertisers. Instead, advertisers are expected to take a voluntary stand and adjust their airbrushing practices themselves. Magazines in Australia have followed the movement by signing a code of conduct stating that they will refrain from altering photos.

The law brings up a passionate and confused question with an ever-changing answer: How does one define beauty? Airbrushed images of women and men create unhealthy and unobtainable ideals of beauty and blur the line between reality and fiction. Today the average model weighs 23 percent less than the average woman, while only 50 years ago the difference was a minor eight percent. The average woman stands at 5 feet 4 inches and weighs 140 pounds. However, the average model towers at 5 feet 11 inches and weighs a mere 117 pounds. Already the expectations for beauty are incredibly unrealistic. Add the effects of photo alteration and suddenly beauty becomes impossible.

Boyer's law will help to combat that image of the idealized and unattainable woman. Although the law won't directly affect Scripps students, the movement had to start somewhere and should be continued. France is setting an example for the rest of us to follow. If a country so centered around fashion can make a statement as strong as this one, it is only a matter of time until it reaches the United States.



FRENCH BURQA BAN

VIOLATING FREEDOM OF RELIGION OR ADVANCING WOMEN'S RIGHTS?

By Nikki Broderick

Imagine that you're walking down 1st Street in Claremont Village. Maybe you're doing a little window-shopping, going to see a movie, or on your way to your favorite frozen yogurt place…and you see a women dressed head to toe in a long, enveloping garment. Her head is covered by a headscarf, and the only part of her body you can see are her eyes behind a mesh veil. She is not hurting anyone, simply walking down the same public street that you are. How do you react? Surprised by her choice to hide her body from the eyes of any passersby, angry that this is even part of a religious practice, or perhaps even understanding that this is the way one may choose to express one's culture?

On October 7, 2010, French Parliament passed the final hurdle in officially banning the burqa and hijab in all public places. A burqa is an outer garment worn by Islamic women to cover themselves in public places. The burqa consists of a jihab, loose clothing; hijab, a headscarf; and a niqab, a veil covering the face. It is also worn to protect the modesty of women from the eyes of men. This traditional clothing is often connected with the Islamic concept of namus, which loosely translates to "honor." The burqa, although worn long before the beginnings of Islam by some Persian and Arab women, is modernly associated with Muslim women. The ban, introduced and voted upon in March 2010 with an overwhelming supportive majority, will go into effect in spring 2011.

This is not the fist time religious symbols have been banned by the French government. Since March 2004, hijabs, an Islamic scarf covering the head, large Christian crosses and Jewish yarmukles have been banned in French public schools.

The ban has sparked a debate led by human rights activists and French politicians. Although France has a Muslim population of about 5 million, only approximately 2,000 of these women wear the burqa.

> THE WESTERN POPULATION MAY SEE THIS TRADITION AS BACKWARDS, BUT IF A WOMAN WANTS TO FOLLOW HER RELIGIOUS TRADITION, WHO IS THE GOVERNMENT TO TELL HER NOT TO DO SO?

Which brings about the fundamental question: why take the time to prohibit the burqa when it seems to affect so little of the population?

Many human rights groups, such as Amnesty International, oppose the ban because it violates a person's right to freely practice their religion and also violates the basic concept of natural human freedoms. Should a police officer be able to walk up to a woman in a public place dressed in a burqa and fine her 150 Euros for expressing her religion in a traditional way? The likelihood of this possibility is slim. But the ban will affect more than those 2,000 who choose to dress in this way because of the stigmatism this places on the Islamic faith. As Scripps Professor of French Nathalie Rachlin, who was raised in France, commented, "To [Muslims], it sends a signal

or reaffirms the idea that the French government, by and large, is not supporting or doing enough for this segment of the population."

French Parliament deems the ban constitutional by protecting the freedom of religion and right to honor one's culture. In this, the state asserts that the ban actually defends this right even more by keeping public places of France all the more neutral of religious signs. The separation of church and state—in France known as the system of laïcité—is supposed to provide freedom of thought and religion. Many who do not support the ban claim that the French are simply using laïcité to validate their reasoning. More recently, however, the extensive use of laïcité towards Muslims has created the sentiment of discrimination and fear towards a group that makes up 5-10% of the population and is an integral part of French culture.

Since the 9/11 World Trade Center attack, Islamic extremists have created an unrealistic stereotype, which has caused Islam to be targeted as a religious group and been subject to many prejudices throughout Europe and the world. Formally denouncing a specific type of clothing worn in the Islamic faith sends an Islamophobic message throughout France. Many feel that wearing the burqa does not externally harm anyone; in fact, if it is a woman's choice to wear the burqa, it might make her feel safer. Implementing the ban may impose beliefs that some Islamic women may not agree with. The Western population may see this tradition as backwards, but if a woman wants to follow her religious tradition, who is the government to tell her not to do so?

But the ban may have merit yet. True supporters of the ban are those who do so for the sake of women's rights. They believe that women will never be considered equals with men if they are forced to cover their entire bodies, including their faces. Supporters also argue that this blatantly sexist tradition only targets women and relegates them to an inferior status than that of men. "The veil, as much as it is a symbol as the inferior status of women in certain cultures or communities, is not something they think should be tolerated," commented Professor Rachlin. Some might think that implementing the ban would detract from Islamic culture more than it would further women's rights, but that hasn't stopped governments from banning other culturally accepted practices that may hurt women, such as female genital mutilation and polygamy.

Many see the ban not as a movement towards women's rights, but as a political step taken by President Nicolas Sarkozy to shift the public's attention away from his failing economic policies. Rachlin also noted that, "Politically, I think it's a move to distract people who may have voted for him." Since being elected to the presidency in 2006, Sarkozy's approval rating has dropped nearly 35% and has the lowest rating since he took office. This may be due to his pension reform and stance on immigration, which have lost many of his supporters. The ban, however, is something that most French people approve of, with 87% of right-wing and 75% of left-wing citizens endorsing.

Even in countries where wearing the burqa isn't politically enforced and, such as in formerly ruled Taliban Afghanistan, women still may feel forced by husbands, brothers, or other family members to wear it. This pressure is lifted by the ban, as it fines 20,000

RECENTLY, HOWEVER, THE EXTENSIVE USE OF LAÏCITÉ - SEPARATION OF CHURCH AND STATE - TOWARDS MUSLIMS HAS CREATED THE SENTIMENT OF DISCRIMINATION AND FEAR TOWARDS A GROUP THAT MAKES UP FROM 5-10% OF THE POPULATION AND AN INTEGRAL PART OF FRENCH CULTURE.

euros and up to one year in jail for any male found forcing a woman to wear a burqa. Although this would be a very hard crime to prove, it may instill fear in some men who force their female relatives to wear the burqa.

The French government also brings up the issue of security: the covering of one's face is dangerous for public safety. Many argue that wearing what they consider traditional clothing that is sexist should not excuse one from hiding her identity. Some say that wearing a burqa could conceal dangerous weapons; even though odds are that no perpetrator of violence would seriously consider donning this traditional garb to execute their plots.

The burqa ban is a complicated issue with many compelling sides for debate. Forcing women to rid themselves of the burqa rides the fine line between women's rights and freedom of religion. On either side of the debate lies the issue of image. Those against the ban think that removing the burqa entirely will promote negative imaging of Islam, while those who support the ban think the burqa itself is a negative image. Americans say that this type of ban would never happen in the United States, France is also a democracy, and it has already happened there. Although it is extremely unlikely that such a ban would be tolerated in the United States, it is an important question to think about and decide where you stand regarding the preservation of culture versus the fight for women's rights. With other European countries, such as the Netherlands and parts of Italy following suit, the ban is an issue that we should continue to think about.

ALANIS OBAMSAWIN

VISIONARY FEMALE NATIVE AMERICAN FILMMAKER DEMANDING SOCIAL CHANGE

By Emily Hanna

ALANIS OBAMSAWIN IS A CELEBRATED NATIVE AMERICAN, FEMALE FILMMAKER, AND DIRECTOR OF *KANEHSATAKE: 270 YEARS OF RESISTANCE* WHO HAS SURPASSED OBSTACLES ALL HER LIFE TO BE WHERE SHE IS TODAY. HER FILMS INSPIRE AND ARE POLITICAL STATEMENTS THAT GIVE A VOICE TO THE STRUGGLES OF NATIVE AMERICAN PEOPLE IN CANADA.

Alanis Obamsawin is one of Canada's most acclaimed female filmmakers; she creates poignant and uncompromising documentary films about the history and culture of Aboriginal peoples in Canada, and issues affecting the First Nations. Obamsawin was born on Abenaki Territory in Lebanon, New Hampshire. At 6 months of age, Obamsawin and her mother returned to the Odanak reserve, her mother's reserve, north east of Montreal. There, her mother's cousin, Théophile Panadis, initiated Obamsawin into the history of the Abenaki Nation by teaching her the songs and legends of her people. At nine years of age, Obamsawin and her parents left Odanak for Trois-Riviéres, where they were the only Native family. Knowing very little French and no English, Obamsawin felt isolated, and she clung to the stories and legends of her people.

"NO MATTER WHAT HORRIBLE THINGS I SEE, I NEVER GET USED TO THEM. I REFUSE TO. I FIGHT FOR SOCIAL CHANGE IN EVERYTHING I DO. I'M SO BUSY FIGHTING THAT I'M ALWAYS SHOCKED WHEN VICIOUSNESS HITS ME RIGHT IN THE FACE."

Storytelling is precisely what Obamsawin grew up to do. She started sharing her stories as a singer, writer, and storytelling in 1967, and then moved into the realm of film when she was invited to join the National Film Board as an advisor. She entered film with a strong vision, despite her lack of formal training. In an interview for Citizenshift, she says: "I did many things in my life in terms of work because I have been working since I was nine years old. And I became a filmmaker because people at the National

"SO MUCH HISTORY CAN BE LOST IF NO ONE TELLS THE STORY--SO THAT'S WHAT I DO. I TELL THE STORIES. THIS IS MY WAY OF FIGHTING FOR SOCIAL CHANGE."

Film Board thought what I was doing was important, and they thought that if I were to come here I could continue this work in a bigger way that the film could travel on its own. And it is true, and I saw how powerful it was to be in this kind of place to tell the world about us." Her films are driven by her vision to promote social responsibility, and they give a voice to a people who have been abused for generations. She says, "Documentary film is the one place that our people can speak for themselves. I feel that the documentaries that I've been working on have been very valuable for the people, for our people to look at ourselves, at the situations, really facing it, and through that, being able to make changes that really count for the future of our children to come."

Obamsawin is now a director at the National Film Board of Canada, and at 38 years of age, has made over 30 documentaries. Her most well known one is *Kanehsatake: 270 Years of Resistance*, about the 1990 siege at Oka crisis. The Oka Crisis was a land

dispute between the Mohawk nation and the town of Oka, Quebec, which started on July 11, 1990, and ended on September 26, 1990. The conflict originated from a local dispute between the town of Oka and the Mohawk community of Kanesatake. The town of Oka was developing plans to expand a golf course and residential development onto land traditionally used by the Mohawk, including land that included a burial ground of Mohawk ancestors and sacred pineland.

> "DOCUMENTARY FILM IS THE ONE PLACE THAT OUR PEOPLE CAN SPEAK FOR THEMSELVES. I FEEL THAT THE DOCUMENTARIES THAT I'VE BEEN WORKING ON HAVE BEEN VERY VALUABLE FOR THE PEOPLE, FOR OUR PEOPLE TO LOOK AT OURSELVES, AT THE SITUATIONS, REALLY FACING IT, AND THROUGH THAT BEING ABLE TO MAKE CHANGES THAT REALLY COUNT FOR THE FUTURE OF OUR CHILDREN TO COME."

The Mohawk nation's land claim filed for the land near Kanesatake was rejected in 1989, marking the first of many conflicts between First Nations and the Canadian government. Many of these disputes were associated with violence, and at least one person died because of the Oka crisis. Produced by the National Film Board of Canada, Obamsawin's film won 18 Canadian and international awards, including the Distinguished Documentary Achievement Award from the International Documentary Association and the CITY TV Award for Best Canadian Feature Film from the Toronto Festival of Festivals. On the site of the Oka conflict, Obamsawin was struck by the violence and injustice. "No matter what horrible things I see, I never get used to them. I refuse to. I fight for social change in everything I do. I'm so busy fighting that I'm always shocked when viciousness hits me right in the face."

Kanehsatake: 270 Years of Resistance was rejected to premiere on the Canadian Broadcasting Corporation and instead premiered in England on Channel Four, and then made its North American debut at the Toronto Festival of Festivals. In his book, Alanis OBOMSAWIN: THE VISION OF A NATIVE FILMMAKER, film scholar Randolph Lewis writes: "When the film was released in 1993, the CBC continued its long-standing neglect of Obamsawin's work. In this case, it argued that she needed to slice 30 minutes from the two-hour film to make room for commercial breaks. Colin Neale, the executive producer who worked with Obomsawin on the film, rebuffed the network's demand. Eventually, public interest in Kahnesatake overpowered the CBC's bureaucratic reluctance, and the network aired it on January 31, 1994."

The films of Alanis Obamsawin have changed perceptions of Native American people. Throughout the history of film and literature, the representation of "Indian" has maintained an exotisized, primitive, "noble savage" image. She says: "Racism and prejudice exist there [at the National Film Board] like anywhere else. My history at the Board has not been easy. It's been a long walk." In Obamsawin's other films, she raises socio-cultural issues of Native American people and Native American women in particular.

In MOTHER OF MANY CHILDREN, she explores the struggle of Native American women to balance tradition and their identity in a "modern world," and in POUNDMAKER'S LODGE: A HEALING PLACE, she presents the human voice of addiction, recovery, and the healing process.

She has fought to tell the stories of Aboriginal people from a distinctly indigenous vantage point, and it is characteristic of her work to allow the people to speak uninterrupted for a longer amount of time than is usually presented in the media. The Native American voice, in most instances, is limited to sound bites and blurbs for a given news story. Obamsawin often includes herself in her documentaries as narrator, woman, and as an indigenous voice. Her cinematic style is compassionate, simplistic, and her subjects raise questions of manipulation and control of image that exists in mainstream culture. It has been said that her films cease to be mere "documents" but affect the viewer through her passionate voice and the voice of struggle. Steven Loft, from Hopkins et al/Narratives, says, "For Obamsawin, film is indeed a "place," and a site of power. Her films are profound political and artistic statements that assert an inalienable and inherent right to self-definition, self-awareness, and self-determination for Native people."

ENGAGEMENT:
MIND, BODY, AND SOUL

THE FALL 2010 HUMANITIES INSTITUTE SERIES AND SEMINAR

By Prof. Tran, T. Kim-Trang, Director (2008 - 2011)

Every semester, for the past 24 years, the Scripps College Humanities Institute offers a seminar attached to a program that includes lectures, performances, symposia, workshops, exhibitions, and films on a selected theme. Students participate in the seminar as Fellows of the Institute and attend all events and some dinners with guests. The sustained interaction with emerging and established scholars, artists, and activists through formal and informal conversations is the highlight of an Institute Fellowship.

This fall, we have explored the impact of thought, action, and belief on social change with the theme of "Engagement: Mind, Body, and Soul." The Institute has been examining two main questions throughout the semester: what does it mean to be engaged mind, body and soul, and how does engagement occur? Additionally, we have been examining engagement's shadows: apathy, boredom, and indifference, and asking if these, too, can be productive states.

"ALL BODIES, DESPITE IMPERFECTIONS, HAVE SOMETHING TO SAY ABOUT THE WORLD AROUND THEM."

--RACHEL WEINER '13

Writing this article at mid-term, we have learned from world-renowned Claremont Graduate University Professor of Psychology Mihaly Csikszentmihalyi, who coined the term "flow." Flow is the concept that challenges must increase and be met with equal skills to maintain optimal experiences; in other words, flow is a state of total immersion in an activity where attention is so focused that time seems to stand still, the body moves so skillfully that actions seem automatic, and the self feels blended with one's environment. We are led to ask: do flow experiences give life meaning, strengthen empathy, and teaches us life lessons, or does having a meaningful activity, heightened empathy, and a quest produce flow?

"ENGAGEMENT IS CONTAGIOUS."

--ALYSSA BOYLE '13

We've also examined a variety of non-violent ways to be engaged. In the documentary *No Impact Man* that takes the form of daily consumption choices to reduce, reuse, and recycle. For Ruth Beaglehole, founder and director of the Echo Center in Los Angeles, it's "raising children with care, raising children to care," which is the Center's motto. She and her staff works with a diverse group of parents and caregivers to help them connect with children through observation, empathy, and compassion.

"SUSTAINABILITY DOES NOT HAVE TO MEAN DEPRIVATION."

--MARNIE HOGUE '13

"[BEAGLEHOLE'S] TALK WAS SO POWERFUL THAT I DID NOT SPEAK BECAUSE I FELT I WAS GOING TO CRY."

--LINDSAY GUTIERREZ

While we have mourned the end of big ideas as we watched *Utopia in Four Movements*, a live documentary performance by Sam Green and Dave Cerf, we have also acknowledged that the deepest engagement may be "submitting to something larger than the self" (Jess Rosenthal). After Professor Rogers outlined the biopolitics and economy of attention, its surplus and deficit understood as potential human capital to be managed, self-managed, and medicalized, some of us now yearn for a time when we were not so preoccupied with staying busy; a time when we can be creatively bored without being perceived as lazy, strategically apathetic without seeming callous, and indifferent as in all things being equal; undifferentiated, one part of a whole.

"WITHOUT PERIODS OF ENGAGEMENT, PERIODS OF BOREDOM CANNOT EVEN EXIST."

--JESS ROSENTHAL '13

As the Institute Fellows and I review the past seven weeks, we find that we struggle harder than ever with honesty, in the sense of self-revelation. Intrinsic motivation as seen in the film *Whiz Kids* and the dance performance Gimp inspired many of us to take stock of our lives: what are we passionate about and how are we making a difference? Gimp confronts the stereotypes that differently-abled bodies can't dance, challenges standard notions of beauty, and reminding us that "dance is more than just bodily movement, it's the expression one gives them" (Stephanie Park). We witnessed through these dancers that habituation through exposure and training increases opportunities for bodily engagement.

"CREATIVITY, ENGAGEMENT, AND ACTIVISM ARE INTERDEPENDENT."

--TARA CONTRACTOR '13

The students and I find now that we care more about imminent engagements that can be sustained, unify our sense of self, and enable us to transcend the self by connecting to a larger community. As we approach further study of engagement, topics of embodiment, gender indifference, faith's impact on activism and social change will help us consider what it means to be engaged and how such engagement occurs.

"WE ARE ALL WE HAVE, AND THAT IS BOTH A GLORIOUS DECLARATION AND A WAKE-UP CALL TO EMBRACE HONESTY AND ALLOW PEOPLE TO BRUSH UP AGAINST THE CORNERS OF OUR LIVES."

--JESSE KLEKAMP '12

“BEAUTY; SUNDURA; BEAUTÉ; جمالية”

By Julia Hughes

Photo courtesy of Anissa Joonas

The Oxford English Dictionary has eight different definitions for the word beauty. These varied explanations for the same notion speak to how relative beauty is, changing from culture to culture and person to person. Anissa Joonas ’13 is from Mauritius, a small island off the southeast coast of Africa. I chose to interview my housemate for [in]Visible Magazine because her perspective is such a demonstration of the ever-changing nature of body image.

How would you describe your cultural background?

My father is Mauritian of Indian decent and my mother is American Anglo-Saxon. I personally consider myself neither exclusively, but a combination of both.

Due to the varied population of Mauritius, I feel connected to so many different cultures. Everyone at home has distinct ancestry: French colonist, Chinese, African, Danish, Indian, and American. Ultimately, everyone identifies as being part of the Mauritian community first and another culture second.

What I think differentiates the Mauritian mentality from the American is the constant respect for, admiration of, and constant interaction with each separate culture’s contribution to life in Mauritius.

What are your spiritual beliefs?

My mother and father come from two seemingly distinct religions, Christianity and Islam, but we were always told as children that they are both relevant to the way we live our lives. While I don't know the prayers from either faith by heart, I recognize the connection I feel every time I hear them. I have had to figure out the "in-between" for myself. I believe in something. It is not a belief in a God, per se. For me, it is more of recognition of the power of the universe.

The way my family begins each meal reflects the several influences, cultural and spiritual, that make us who we are. We begin by reciting a sentence in Arabic from the Qur'an, then a sentence in Sanskrit inspired by our studies in meditation, followed by "Bless this meal" in English, and ultimately ending with the French idiom "Bon Appétit."

How does spirituality affect your own body image?

As a kid, I felt self-conscious about how tall and gangly I was. But I have learned to really like difference. I like coming from a country that has so many different standards of beauty because then there is no pressure to fit into one mold. In Mauritius, even if you think you could be 15 pounds overweight, too tall, too dark, too pale, you will be someone else's ideal of beauty.

I feel like here in America, women are getting the same surgeries to "fit" into their definition. That just doesn't happen in Mauritius. It's more about accepting what you naturally are.

How do you think coming from a country with such varied and distinct perspectives of beauty has shaped your own?

I have taken a bit of everything from it. The diverse environment also made me realize that beauty is so subjective. If everyone has a different ideal for what is beautiful, then it cannot be a fixed point.

In observing Mauritians, Western expatriate, Creoles, Franco-Mauritian, Hindus, Muslims, Chinese; I find that what I think is beautiful is something that doesn't obviously fit into one group, but is something more mysterious that transcends immediate identification or association. I think the reason I view beauty in this light is because Mauritius is populated with such a range of people who all live and interact together so that the distinctions between cultures is sometimes blurred because the population is mostly of mixed descent.

An example of this is the recent Miss Mauritius. Her father is from Belgium and her mother is Mauritian. She was chosen by the Mauritian public to be their definition of beauty for that year; she is a representation the mix of cultures that is Mauritius.

You have been part of the professional modeling world. Elaborate on how that experience made you think about body image in both a universal and personal sense.

I modeled in Mauritius, where there is a huge variety of models in the scene. Some had blonde hair and blue eyes, while others were African. Models in Mauritius would not necessarily be able to model in America.

There is a certain amount of pressure to be thin when we were sometimes modeling for international companies, but it was an external expectation outside Mauritian standards. In Mauritius, they need variety, they seek out diversity in their agencies. They could in no way be successful without a range of looks because one model alone cannot appeal to all of the various beauty ideals present in Mauritian culture.

Do you have a favorite body part?

That's a hard one. I think I have to pick the dimples on the small of my back, because they're hidden. They're kind of mysterious and fun; just that little something. I love that they can't be altered. I can't fix them, I just have had to accept them. And now I've grown to love them.

When do you feel most confident in your own body image?

When I am happy. When I am happy, everything feels more beautiful, including me.

THE WOMAN ACROSS THE ROOM:

A RETROSPECTIVE REVIEW OF DIANE VON FURSTENBERG'S *BOOK OF BEAUTY*

By Katie Evans

"I REALLY UNDERSTAND WOMEN," DIANE VON FURSTENBERG DECLARED IN A 2010 INTERVIEW FOR *TIME* MAGAZINE, AND HER SUCCESS IN THE FASHION WORLD CERTAINLY TESTIFIES TO THAT.

At age 63, von Furstenberg is arguably at the pinnacle of her career, with flagship stores in London, Paris, and New York opening this past decade. She has designed special edition cell phones, appeared on Project Runway and in American Express ads, and recently redecorated 20 suites at the famous Claridge's Hotel in London. Her jersey print dresses, made first and foremost for comfort, have become iconic.

In recent interviews, such as the one for Time, von Furstenberg is well-spoken and even introspective, at peace with her age and life. With her accomplishments and triumphs in mind (at one point, von Furstenberg neared bankruptcy, and shut down her fashion line for a decade), she certainly deserves the cool confidence she exudes. With her clothes, she seeks to empower women, but could she do so in another medium such as, say, a style guide? She tried—however, the book hit shelves 34years ago.

In 1973, the newly divorced von Furstenberg introduced the wrap dress to the fashion world and took it by storm (One such dress is currently in the Costume Exhibit at the Metropolitan Museum of Art for its contribution to fashion). Diane von Furstenberg's Book of Beauty: How to Become a More Attractive, Confident, and Sensual Woman came out three years later, a guide similar to those published by celebrities today. As a former princess, a Newsweek cover girl, and a rising fashion star, Americans found weight in her opinion. The book features several chapters on a number of women's image topics—hair, skin, and nail care, proper eating, exercise, makeup, tanning, cosmetic surgery, and self-confidence. More interesting than von Furstenberg's beauty advice, however, is how the book operates as a snapshot in the history of body image.

Von Furstenberg opens the book with a passage about the "woman across the room," or the confident, beautiful woman by whom one both idolizes and feels intimidated. She writes that this woman, contrary to our belief, is just as insecure as us and simply controls her fears. What she goes on to say anchors the book in its time. "Being a woman today," von Furstenberg writes, "is more difficult and confusing than it has ever been before." The options now present after the revolutionary 1960s have "confused" the modern woman, she says. Her audience finds themselves torn between their new opportunities in education and work and their old, traditional roles in society.

Von Furstenberg herself seems torn as well, and her book smashes the old and new together. Oftentimes, she contradicts herself—not intentionally, but because she yearns to adopt both traditional and modern views on beauty. She admits this herself, writing that the "ideal" look for a woman is ever-changing. Like the "new" woman of the 1970s, she advises that independence is the key to true happiness, and yet asks "isn't being desired a part of being fulfilled?" Whereas modern beauty experts repeat the message that everyone is beautiful, von Furstenberg does not eliminate the possibility of unattractive features, and is not against plastic surgery so long as the patient does it for her own happiness.

Her views on weight and beauty, while acceptable at the book's publication, are often troublesome for the modern reader. She condemns being "unattractively overweight" but also warns readers not to become too thin, and reveals an insecure time in her life when she herself felt "soft." She encourages natural beauty and discovering our seductive powers, but praises the functions of makeup and the availability of plastic surgery.

These messages resurface throughout the book. Faced with these new possibilities, what should these women do? How should they carry themselves? Who should they be? For all of her beauty tips and personal anecdotes, von Furstenberg herself does not know the answers to these questions. Her admission in the final pages that she needs men and love in her life gives an insight into her own humanity. In that way, the book shows that she, too, is a woman representative of her time—faced with more of the world than ever before, and not quite sure how to react.

However, von Furstenberg attacks touchy issues, and gives makeup routines for a variety of skin tones, including tips for African-Americans. In a time when it was still popular, she crucifies smokers. As both a working woman and a divorcee, von Furstenberg represented the progressive woman of 1976.

If von Furstenberg were to republish the book, her views on the subjects she approached would likely have changed with time. The book available, however, is a revealing look into a decades-old view of body image and shows how the empowered "woman across the room" was, in reality, overwhelmed.

AUTISTIC: INVISIBLE HUMAN

By Victoria Davis

Photo courtesy of Victoria Davis

Do you see that six-foot-three, 280-pound, 22 year-old man coasting through the parking lot on a shopping cart? He has Ace Ventura hair and an unshaven freckly face. His much too tight Godzilla T-shirt is almost a blur as he whizzes by. He is smiling, blissful, unaware, free.

And now, as I predicted, he is flipping backward, a pancake on the asphalt—I knew the cart would hit the curb. That's my brother Chris. He never was one to plan things out. That was always my job.

We are Chris and Tori; Phil and Lawrence; Yin and Yang. If that doesn't make sense, you're right it, doesn't. But the cool thing about life is it doesn't have to. Chris and Tori. We always have been and we always will be—I won't ever forget that again.

My brother has autism. We only found out six years ago. He looks normal. He doesn't stutter. He doesn't have any physical deformaties. He can get dressed, bathe, comb his hair, get himself meals, and follow routines. The only thing you might notice about him is that he acts like a goofball. A little quirky, but that's it. But that's what makes him invisible.

Chris and I exist in a world similar to childhood. Let's face it: this world is childhood, but this shouldn't make it less important. In childhood, the older we get, the less we can do. We can't run screaming and laughing

through a grocery store. We can't hide in the center of clothing racks in department stores and jump out to surprise unsuspecting customers. People look at you weird. That may seem funny, but people make fun of each other as means to discourage one's behavior and promote another. But, we aren't kids anymore. We look different, so we have to act different.

A typical older brother is supposed to play sports, date girls, drive cars, and protect their little sisters.That's who my cousins grew up to be. That's how Chris was expected to be. He was a high school student who acted like a five year old.

People were mean, because he was different. I was mean.

I hurt him. I hurt him because people were hurting me. I saw people treat him like dirt: teachers, church members, my aunts, my cousins, my father. I saw people make fun of him. I saw people dehumanized him. It made me feel like dirt. He was me. It was always me and him. But nobody wanted him, so nobody wanted a big part of who I was; of who I had loved myself as.

So, I hated that he watched cartoons. I hated that he played with action figures. I hated that he blurted out inappropriate things. I hated that he wore juvenile T-shirts like those that have a picture of a milk carton next to a cow saying "MILK, I AM YOUR FATHER!"

I hated that people always looked at him weird. I hated that they looked at me this way. But what I really hated was that we weren't in the same world anymore. I hurt him when I rejected toys, videogames, and cartoons. I hurt him when rejected laughing for no reason. I hurt him when I rejected making funny noises and being goofy. I hurt him when I let people devalue our world. I hurt him when I let people define who we were supposed to be. I hurt him when I rejected being myself. I hurt him when I rejected my brother.

When we found out Chris had autism, he made sense. He was defined. We had an excuse for him. When people would raise an eyebrow, I could say, "My brother is autistic." It was a label that could be stuck on him, so people could leave him alone, and so I didn't have to watch people hurt him.

But now I realize much further than that. When I said, "My brother is autistic," I was detaching myself from the long winded explanations, so in one word I could answer their question. In one word I could say "Yes, he isn't normal; he isn't human."

Really? This is what the world has come to? Is this what I have allowed? I let people degrade my brother. I let people change how I viewed my brother. I let myself forget Chris and Tori.

Chris was never my "older" brother, because we were siblings—one of us was never better than the other. Chris was never my protector, because I was never a victim; I was never a fragile girl that needed to be saved. I was happy. I had a happy world with my brother because we weren't defined by stupid concepts like gender, age, or mental capacities. We never expected each other to play a certain role or fill a certain mold. We were taught to be kind, to share, to respect, to be just, to love, to be happy. This was how we were, and I let myself forget.

My brother has autism, but he is not autistic. He is not a victim. He is not a thing to be pitied. He is not a thing to fear, or to judge, or to dehumanize. He is my brother. We are different, but this does not make us any more or any less human. We are equal because we choose to be equal.

What we choose in life is how we define ourselves. We have the power to choose what to wear, how to act, who to love, how to treat others, what to live for, and how to be. I choose to wear what is comfortable. I choose to act like myself. I choose to love my brother unconditionally. I choose to treat everyone with dignity. I choose to live my life for the world.

And I choose to be happy.

ONLINE FRIENDS AND A MORE CONFIDENT ME

By Meg Roy

When starting a new life at a college far away from home, one of the biggest concerns students have, myself included, is how they're going to fit in and make friends. To start over in a completely new environment full of uncertainty can be detrimental to one's self-image, which is ironic as self-confidence is something helpful to have in making friends. Keeping in touch with old friends can help, but those relationships have changed because they have become long distance. When I moved here, I was helped in that I had friends that I only knew online because our relationship didn't change at all. I still had my computer, and all of the resources that came with real friends were just a click away.

I have met some of my closest friends through websites like YouTube and FanFiction.net. These people know only my first name and the time zone that I live in (and that's all I know about them), but we've still managed to develop friendships founded on our similar interests in books and television shows. We're all especially pop culture-oriented people, and it's really fun for all of us to be able to discuss things that we're passionate about in a way we might not be able to with our real friends who have different interests. We know and find each other through "vids" on YouTube. Vids are music videos made from clips of movies and TV shows. It's not a common hobby, so it's only natural that a close online community develops around it. In this community I've become especially close to two girls. One is Emily, my first online friend, and the other is Alyssa, my "best" online friend. We first became friends by commenting on vids and following each other on Twitter. These comments led to messaging and discussions, which gradually developed into comfortable relationships.

What I appreciate perhaps the most about having online friends is that they are far less judgmental than real ones. In real life, we are always subjected to judgments about us based on our appearance. Like my real friends, I feel like I have certain obligations to them, like when I'm working on YouTube projects with my online friends, but because everything we do together we do purely for fun, arguments are very rare. It is also helpful to have friends interested in the same kinds of

television shows as I am. I grew up in a household where watching too much television was frowned upon, but the more intellectual discussions about shows that I had with online friends helped me think about my own interests in a much more positive and less self-deprecating light. They encouraged and fueled my interest in television and writing and video editing rather than let it be a something I could hate about myself. In addition to this encouragement, I've grown to feel comfortable enough with them to trust them with more personal stories, even some that I've been unable to share with my real life friends.

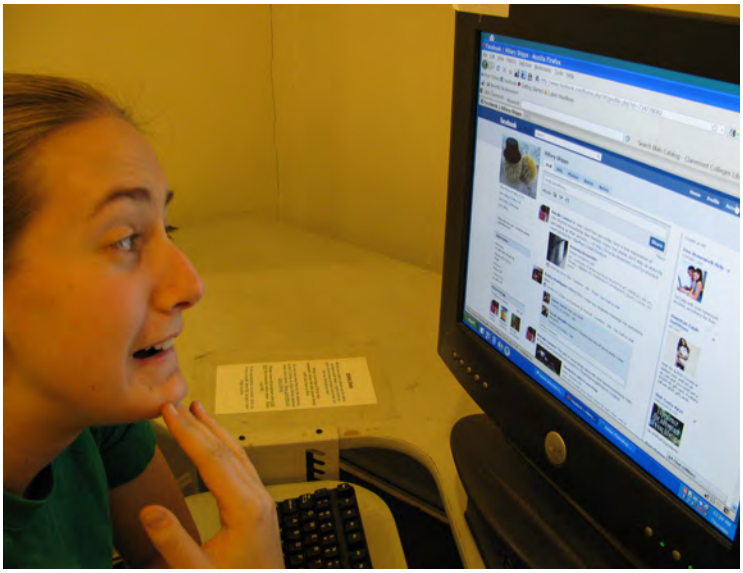
One example of a time when my online friends held me together was when my parents got divorced. This past May, less than two weeks before my high school graduation, my mom announced that she was moving out. Because of the timing, I felt like it would be unfair for me to seek comfort from my school friends who were graduating with me. It was supposed to be a time for us to all be happy and excited together, and I didn't want to burden them with the task of comforting me. So I turned to my online friends, all of whom comforted me by letting me talk through all of my feelings. Emily's parents had gone through a very messy divorce when she was young, so she gave me advice for dealing with it. Alyssa hadn't gone through anything like it, but she offered to pray for me and made me a playlist of both of our favorite funny and cute Youtube videos to help cheer me up. They've also been true friends in good times as well as bad; for instance, we always take the time to remember each other's birthdays.

The two best birthday gifts I received when I turned eighteen this past June (apart from the iPhone my parents got me) were the two videos Alyssa and Emily made me. It always feels good to receive gifts from friends on your birthday, but making vids is an extremely long and tiring (though enjoyable) process, so it was especially wonderful and touching to know that they put so much thought and effort into doing something like that just for my birthday. The vid Alyssa made was using clips of Rose and Amy from *Doctor Who* (a favorite show of mine that I first introduced to her) to the song "Blinding" by Florence and the Machine. Emily is an extremely prolific vidder who follows several television shows. She chose to make a video to the song "Here Comes the Sun" by the Beatles with Jim and Pam from The Office and Ned and Chuck from Pushing Daisies. These are two shows and couples that I absolutely love, but that she doesn't make vids about that often, so it meant something that she put in the extra effort into doing something she knew I'd love. Other online friends that I've talked to have said that birthday vids are among their favorite online traditions. Even when it's not my birthday and nothing "special" going on in my life, it is really helpful for me to have this non-judgmental support group behind me.

I would like to add a disclaimer that I realize the Internet can be a very dangerous place, and that it is never advisable to give out personal information such as your full name, location, and phone number to people you have never met in person. However, I have never felt like my friendships with people I have met online would have been affected one way or the other by this information. I also think that it's extremely important to have real friends. The new friends that I've made here at Scripps and the ones I've kept in touch with from back home mean everything to me, and I don't know how I would have survived my first few months of college without their support. But my online friendships are a part of who I am, and I have grown to view those parts of me in a positive light.

FACEBOOK FIRST IMPRESSIONS

By Nikki Broderick



I remember when I received small, thin, roommate assignment envelope in the mail from Scripps in early August. I practically destroyed the packaging in my haste to figure out where I was living and whom I would be spending the next 10 months of my life with in the same room, sharing a closet, and spending much of my time. But, I hesitated before I actually looked at it. "Would this be the college roommate I ended up being best friends with, or would she be the crazy roommate who brought an exotic pet and made our room such a mess that you couldn't even see the floor?" I asked myself. Eventually, I unfolded the paper, saw her name and phone number on the bottom…and then looked her up on Facebook.

In this generation, it is almost impossible to go a day without checking your Facebook, seeing how your friends are doing online, or even hearing about Facebook. Whenever you meet a new person or make a new friend, one of the first things you do after getting to know them (or even before you've met them) is become friends on Facebook. Status updates, relationship changes, and pictures posted from the weekend constantly fill our "newsfeeds" and shape how we think about certain people. But how much can you really tell about someone from their Facebook profile and the image it conveys?

To find out more, [in]Visible Magazine asked Scripps students about their first impressions after seeing their roommates' profiles online this summer in a survey conducted on SurveyMonkey through… you got it, Facebook (oh, the irony). The survey took place during the first two weeks of October 2010.

SURVEY RESULTS

When you first found out who your roommate was going to be, did you a) call them first, or b) check out their Facebook

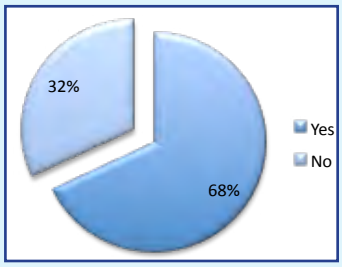
a) 8% (12)
b) 92% (138)
150 total

When you saw their profile picture were you a) nervous, b) excited, c) neutral

a) 30% (45)
b) 24% (37)
c) 46% (68)
150 total

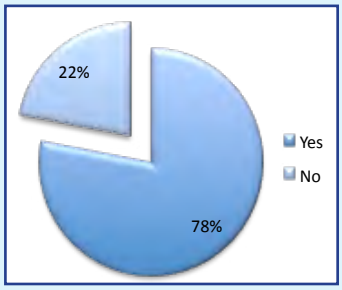
Did you show your friends her Facebook and ask what they thought of her? a)yes, b)no

a) 68% (102)
b) 32% (48)
150 total



From her profile, did you think you would get along? a) yes, b) no

a) 78% (117)
b) 22% (33)
150 total

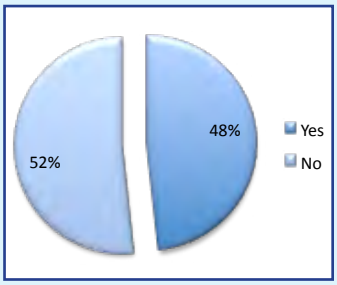


Were you right? a) yes, b) no

a) 75% (113)
b) 25% (37)
150 total

Did your roommate's "online" personality match your judgment of how you thought they would be? a) yes, b) no

a) 48% (70)
b) 52% (75)
150 total



AT A GLANCE

GET TO KNOW THE FIRST-YEARS AND SEE WHAT THEY THINK ABOUT SCRIPPS!

By Lucy Driscoll

NAME: INA HERLIHY
HOMETOWN: SAN FRANCISCO, CALIFORNIA
AGE: 18

Why you chose Scripps College:
I value the small classes with attention to the individual, and the consortium provides much more than one school possibly could.

Your favorite part of Scripps College:
Everyone is so nice, which made the transition to college easy.

Where you would live on campus if you were a Scripps squirrel:
I would live in the Browning garden so I could eat all of the delicious, fresh plums!

Your favorite song to play at a party:
"Poker Face" by Lady Gaga, it's so catchy and everyone knows the words!

Your first celebrity crush:
Definitely Nick Jonas!!!

Photo of Ina

Photo of Jamie

NAME: JAMIE LOWE
HOMETOWN: HONOLULU, HAWAII
AGE: 18

Why you chose Scripps College:
It's a college that promotes an equal balance of empowering women and a foundation from education.

Your favorite song to play at a party:
Anything Asian.

Your favorite physical attribute about yourself:
I love my eyes!

What you are hoping to accomplish during your time here at Scripps:
I'm looking to form a solid foundation for myself and to find a family to depend on.

What you most surprised to find out about Scripps:
THE SQUIRRELS ARE CRAZY!

“The essential is invisible to the eyes.”
-The Little Prince