

THE FEMINIST AND GENDER STUDIES
DEPARTMENT PRESENTS:

**FGS SENIORS'
CAPSTONE
PRESENTATIONS
AND RECEPTION**

TIM FULLER
EVENT SPACE,
TUTT LIBRARY 201

3-5PM

**WED.
APRIL
29TH**

CATERED
RECEPTION
TO FOLLOW



**COLORADO
COLLEGE**

BRAILEY HARRIS

TO THE STARS AND BACK AGAIN: CHARTING (TRANS)TEMPORAL CONSTELLATIONS OF BLACK FEMINIST AND QUEER POSSIBILITY THROUGH OCTAVIA BUTLER'S *PARABLE OF THE SOWER*

This capstone is a deeply intimate exploration of Black feminist and queer world building possibility through Octavia Butler's visionary fiction, *Parable of the Sower* (1993). With emphasis on the uncanny parallels between the post-apocalyptic narrative world of Lauren Olamina and the present day social, political, and economic conditions within the United States, more than thirty years after its initial release, this project positions Butler's work within a wider tradition of Black liberatory ideology such as those found within the Black Arts Movement and Black Power Movement.

Drawing on Black feminism and Black queer studies, this project brings to focus the narrative possibility of *Parable of the Sower* as a transtemporal call to action which deconstructs dominant notions of religiosity. In foregrounding themes of spiritual agency, found family, and Black queerness, I ultimately argue that *Parable of the Sower* enables a reconceptualization of the sacred that makes room for Black queer ways of being.

BORN AND RAISED JUST OUTSIDE OF DALLAS, TEXAS, BRAILEY DREAMS OF A FUTURE CAREER THAT MERGES CREATIVE WRITING WITH ACADEMIC RESEARCH. BEFORE EMBARKING ON THIS JOURNEY, THOUGH, SHE PLANS TO TAKE A YEAR OFF TO TRAVEL, ENJOY THE STORIES OF HER ELDERS, AND FURTHER CULTIVATE HER WRITING PRACTICE.



LILA GARFIELD

TENSIONS AND GRAPPLING: WHAT A SUMMER CAMP CAN TELL US ABOUT THE CONTEMPORARY JEWISH LEFT IN THE US

This capstone examines the tensions experienced by leftist Jews in the United States in the aftermath of October 7th and Israel's genocide in Gaza. Through an ethnographic study of a leftist, Jewish summer camp in Michigan, this thesis argues that at this juncture, the Jewish left in the US is experiencing a collective reckoning and grappling with the tensions between various forms of affective attachments to Israel and Zionism and political commitments to the left. While existing scholarship has explored Jewish responses to this moment, this study offers a new perspective through a case study of a Jewish community that maintains commitments to the political left alongside historic and complex relationships to Israel and Zionism. Drawing on feminist epistemologies of situated knowledge and theories of affect and emotion, I describe how young leftist Jews navigate these tensions in deeply embodied, relational, and affective registers that are shaped by memory, identity, and belonging. In doing so, this capstone suggests that even communities that attempt to center critical education, collective care, debate, dialogue, and collective responsibility are experiencing silences, avoidances, and self-censorship when it comes to Zionism and the genocide in Gaza. Ultimately, this project calls for a unification of the Jewish left in the US through the framework of diasporism, which would allow for collective and institutional strengthening of Jewish leftist organizations.

LILA (SHE/THEY/HE) IS A SENIOR FEMINIST AND GENDER STUDIES MAJOR FROM EVANSTON, ILLINOIS. AT COLORADO COLLEGE, LILA'S FAVORITE PASTIMES HAVE BEEN PLAYING FOR AND COACHING THE WOMEN'S CLUB SOCCER TEAM AND COOKING WITH FRIENDS. HER FAVORITE CLASS AT CC WAS *THE DISCOURSE OF THE VEIL* TAUGHT BY DR. GUESSOUS. AFTER GRADUATING, LILA PLANS ON RETURNING HOME AND HOPES TO USE HER EMT CERTIFICATION TO WORK ON AN AMBULANCE.



ELSA CHADWICK

AUTOBIOGRAPHY OF THE IMPOSSIBLE SELF: NARRATING ILLEGIBLE TRANS LIVES THROUGH FICTIONALIZED MEMOIR

This capstone explores the role of autobiography in constructing culturally intelligible transgender identities. While conventional trans autobiography provides a narrative framework, based on the medicalized “wrong-body” model of transness, that renders white, middle-class, able trans people legible, my capstone focuses on subjugated trans narratives that refuse to abide by these normative conventions of intelligibility. In doing so, I argue that poor trans people, disabled trans people, and trans people of color use fictionalized autobiography to resist the autobiographical imperative, i.e.

the expectation that we disclose our autobiographies on demand for curious nontrans audiences. By troubling the boundary between fiction and autobiography, I argue that these authors open up new possibilities for ways of being trans, and represent themselves without appealing to the racist, classist, ableist parameters of legibility.



ELSA (SHE/HER) WAS BORN AND RAISED IN BOULDER, COLORADO. SHE PLANS TO GET A MASTER'S DEGREE IN EITHER LIBRARY SCIENCES OR LITERATURE IN THE NEXT FEW YEARS. IN THE MEANTIME, SHE LOOKS FORWARD TO LIFTING HEAVY THINGS INTO BIG TRUCKS FOR A LOCAL CATERING COMPANY AND TAKING A BREAK FROM ACADEMIA.

KENDALL RAE REYNOLDS

CRIP'S WITH HOLDING: THE GEOPOLITICS OF DISABILITY AESTHETICS AND MINIMALIST FORMS

How do frameworks that promise access and recognition also function as tools of discipline and control? This paper introduces “Crip’s With Holding” as a critical analytic and methodology to interrogate how Western institutions strategically deploy disability visibility to obscure global circuits of debilitation. I argue that disability has become an apparatus of rule—a regulatory category that determines which injuries are recognized, whose bodies are deemed deserving of care, and who remains foreclosed from legibility and resources. Through a close reading of Carolyn Lazard’s *Pre-Existing Condition* (2019)—a work that confronts the University of Pennsylvania’s medical experimentation on incarcerated Black and Latinx men at Holmesburg Prison—I theorize crip minimalism as an aesthetic strategy that risks complicity with imperial logics, even as it deploys opacity and withholding. While Lazard’s formal restraint resists extractive transparency, the work’s institutional context demonstrates how survivors’ ongoing debilitation is individualized and naturalized, rather than recognized as political injury demanding material redress. Drawing on transnational feminist frameworks and disability studies, I analyze how access regimes—captions, archives, legal frameworks—both produce and limit disability’s legibility. The project culminates in a curatorial experiment that asks: What happens when the narrative disability tells about itself is unsettled by the persistent afterlives of empire, military occupation, and forced migration? What forms of relation and resistance emerge when we attend to the voices and practices too often left outside the museum’s frame? In so doing, this capstone does not offer closure or redemption but opens a space for disability art to re-narrate itself—not as a story of ever-widening inclusion, but as an ongoing, haunted, and unfinished encounter with histories and presents the museum cannot contain.

KENDALL RESEARCHES THE INTERSECTIONS OF CRITICAL DISABILITY STUDIES, TRANSNATIONAL FEMINISMS, AND AESTHETICS. IN FALL 2026, SHE WILL BEGIN A MASTER'S PROGRAM IN WOMEN, GENDER, AND SEXUALITY STUDIES AT RUTGERS UNIVERSITY AND CONTINUE HER CURATORIAL WORK AS THE CURATORIAL INTERN IN PHOTOGRAPHY AT THE PRINCETON UNIVERSITY ART MUSEUM.



CONGRATULATIONS TO OUR GRADUATING FGS MINORS!

CHARLOTTE COMBE
(SOCIOLOGY)

SOPHIA LISCO
(FILM & MEDIA STUDIES)

SARAH ICHINOSE
(SOCIOLOGY)

FGS ALSO WISHES TO THANK AND
CONGRATULATE OUR GRADUATING
ID HOUSE STUDENT WORKERS!

- CHARLOTTE COMBE (SOCIOLOGY)
- ISABELLA EBLING (MOLECULAR BIOLOGY)
- BRAILEY HARRIS (FEMINIST & GENDER STUDIES)
- JEVON LIPSEY (COMPUTER SCIENCE)
- MILA NAUMOVSKA (HISTORY/POLITICAL SCIENCE)
- KENDALL REYNOLDS (FEMINIST & GENDER STUDIES)

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