

Bottoms Womencolor56

Leslie Goldman

Naked Ayana Byrd, Akiba Solomon, 2005-08-02 Provocative essays on body image by black women. Candid, witty, and insightful, *Naked* is a compelling collection of essays that captures what today's black women think about their bodies-from head to toe. Tackling such issues as hair texture, skin color, weight, and sexuality, it follows women on their paths to acceptance-and enjoyment -of their unique features...to a place where it doesn't matter how big the breasts or how long the legs, only what is in the heart. Includes contributions from women of all ages and walks of life, including such notables as: - Iyanla Vanzant - Jill Scott - Kelis - Tracee Ellis Ross - Jill Nelson - Hilda Hutcherson - asha bandele - Melyssa Ford Edited by Ayana Byrd and Akiba Solomon Foreword by Sonia Sanchez

See Me Naked Tara T. Green, 2022-02-11 Lena Horne, Moms Mabley, Yolande DuBois, and Memphis Minnie were Black women who, despite their public profiles, discovered ways to enjoy pleasure in their public and private lives. *See Me Naked* looks at these women as representative of Black women who were watched, criticized, and judged by their families, peers, and, in some cases, the government. Despite the pressures of respectability, they lived extraordinary lives.

The Women: Black Stockings 362 Opal Ingram,

Bare Elisabeth Eaves, 2002 It began when she was a teenager with an awareness of her body and the reaction other people had to it. It continued with the realization that women's bodies often gave them a strange power over men. As an adult, it became a fascination with professional sex workers, leading to a plunge into their world. And when Elisabeth Eaves left the world of peep shows and private dancers for the more socially acceptable career of international journalism, she found she could not put that fascination behind her. Her experiences had left her with too many questions and too few answers. So she returned to the world she had left behind. Now, in this candid and insightful book, she recounts her firsthand experience of stripping and gives us a new understanding of women's sexuality and contemporary sexual mores. Bare follows the author and her fellow dancers through Seattle strip clubs and bachelor parties, exploring in riveting detail Eaves's own motivations and behavior, as well as those of her coworkers, as they make their way through the sometimes exhilarating, often disturbing world of stripping. Grounded in an understanding of the intricate dynamics of exchanging sexual services for money, Eaves's narrative examines the ways in which the work affects the women: how they negotiate the slippery boundaries between their jobs and their "real" lives; how their personal relationships are altered; how they reconcile

themselves—or don't—to the stereotypes that surround their profession; whether the work is exploitative or empowering or both. In its unstinting honesty, *Bared* demands that we take a closer look at the way sexuality is viewed in our culture; what, if anything, constitutes "normal" desire; the ethics of swapping money—or anything else—for sex; and how women and men navigate the perilous contradictions and double standards that make up today's socio-sexual conventions. The stories Eaves tells—outrageous, funny, sad, and deeply affecting—provide an engrossing and unforgettable look at a group of women who have a lot to reveal, not only about one of America's largest and most taboo industries, but about the restrictions, joys, and hypocrisies of the world in which we all live.

Underneath It All Amber J. Keyser, 2018-03-01 For most of human history, the garments women wore under their clothes were hidden. The earliest underwear provided warmth and protection. But eventually, women's undergarments became complex structures designed to shape their bodies to fit the fashion ideals of the time. In the modern era, undergarments are out in the open, from the designer corsets Madonna wore on stage to Beyoncé's pregnancy announcement on Instagram. This feminist exploration of women's underwear reveals the intimate role lingerie plays in defining women's bodies, sexuality, gender identity, and body image. It is a story of control and restraint but also female empowerment and self-expression. You will never look at underwear the same way again.

Shadow on a Tightrope Lisa Schoenfielder, Barb Wieser, 1983 This now-classic collection of articles, personal stories, and poems by fat women about their lives and the fat-hating society in which we live. *Shadow on a Tightrope* also includes material previously distributed by Fat Liberation Publications.--BOOK JACKET.

Dirty Looks Pamela Church Gibson, Roma Gibson, 1993 No Marketing Blurb

Romance with Voluptuousness Kamille Gentles-Peart, 2016-10-01 Offering a unique vantage point from which to view black women's body image and Caribbean migration, *Romance with Voluptuousness* illuminates how first- and second-generation immigrant black Caribbean women engage with a thick body aesthetic while living in the United States. Using personal accounts, *Romance with Voluptuousness* examines the ways in which black women with heritage in the English-speaking Caribbean participate in, perpetuate, and struggle with the voluptuous beauty standard of the black Caribbean while living in the hegemony of thinness cultivated in the United States. It highlights how black Caribbean women negotiate issues of body image deriving from both Caribbean and American pressures to maintain a particular body shape and contend with discourses and practices surrounding the body that aim to marginalize and exclude them from economic, social, and political spaces. By focusing on diasporic Caribbean women's romance with voluptuousness, Kamille Gentles-Peart explores the transnational flow of beauty ideals and examines how ideas about beauty in the Caribbean diaspora help to shape the experiences of Caribbean black women in the United States.

The Safe Sea of Women Bonnie Zimmerman, 1990 The first analysis of the extraordinary growth of lesbian fiction since

the gay liberation movement began in 1969. Zimmerman (women's studies San Diego State U.) blends social history and literary criticism as she analyzes works by June Arnold, Judy Grahn, Barbara Harris, Lee Lynch, Kate Millett, Elana Dykewomon, Jane Rule, Joanna Russ, Sara Schulman, Monique Wittig, and other contemporary authors. Annotation copyrighted by Book News, Inc., Portland, OR

Locker Room Diaries Leslie Goldman, 2006-05-22 A riveting peek behind the locker room door of a beauty obsessed culture that reveals what women really think about their bodies

Wild Women Don't Wear No Blues Marita Golden, 1994-07-01 Bringing together fourteen African-American women, Marita Golden has compiled saucy and spicy essays that serve as an exploration into the contemporary black female psyche. Ranging in style from Audre Lorde's classic polemic on eroticism to Miriam DeCosta Willis's deeply moving essay on her husband's last years, every single one of these essays is terrific. -- The Washington Post

The Last Taboo Karín Lesnik-Oberstein, 2006 'The Last Taboo' argues that body hair plays a central role in constructing masculinity and femininity and sexual and cultural identities. It asks how and why any particular issue can become defined as 'self-evidently' too silly or too mad to write about.

Venus in the Dark Janell Hobson, 2018-02-01 In this second edition of the remarkable, and now classic, cultural history of black women's beauty, *Venus in the Dark*, Janell Hobson explores the enduring figure of the Hottentot Venus and the history of critical and artistic responses to her by black women in contemporary photography, film, literature, music, and dance. In 1810, Sara Baartman was taken from South Africa to Europe, where she was put on display at circuses, salons, museums, and universities as the Hottentot Venus. The subsequent legacy of representations of black women's sexuality—from Josephine Baker to Serena Williams to hip-hop and dancehall videos—refer back to her iconic image. Via a new preface, Hobson argues for the continuing influence of Baartman's legacy, as her image still reverberates through the contemporary marketization of black women's bodies, from popular music and pornography to advertising. A brand new chapter explores how historical echoes from previous eras map onto highly visible bodies in the twenty-first century. It analyzes fetishistic spectacles of the black booty, with particular emphasis on the role of Beyoncé Knowles in the popularization of the bootylicious body, and the counter-aesthetic the singer has gone on to advance for black women's bodies and beauty politics. By studying the imagery of the Hottentot Venus, from the nineteenth century to now, readers are invited to confront the racial and sexual objectification and embodied resistance that make up a significant part of black women's experience.

The Color of Kink Ariane Cruz, 2016-06-21 Winner of the MLA's 2016 Alan Bray Prize for Best Book in GLBTQ Studies How BDSM can be used as a metaphor for black female sexuality. *The Color of Kink* explores black women's representations and performances within American pornography and BDSM (bondage and discipline, domination and submission, and sadism

and masochism) from the 1930s to the present, revealing the ways in which they illustrate a complex and contradictory negotiation of pain, pleasure, and power for black women. Based on personal interviews conducted with pornography performers, producers, and professional dominatrices, visual and textual analysis, and extensive archival research, Ariane Cruz reveals BDSM and pornography as critical sites from which to rethink the formative links between Black female sexuality and violence. She explores how violence becomes not just a vehicle of pleasure but also a mode of accessing and contesting power. Drawing on feminist and queer theory, critical race theory, and media studies, Cruz argues that BDSM is a productive space from which to consider the complexity and diverseness of black women's sexual practice and the mutability of black female sexuality. Illuminating the cross-pollination of black sexuality and BDSM, *The Color of Kink* makes a unique contribution to the growing scholarship on racialized sexuality.

Beautifully Handsome Women Teresa Morcho-SiaoPao, 2017-05-03 We pride ourselves in providing the world with positive high resolution images of the everyday queer Woman through fashion.

White Women Got Flat Butts I. M. Blacque, 1993-10-01

DEL-Body Outlaws Ophira Edut, 2000-09-29 Contains over twenty-five essays written by women about the relationship of their bodies to their self-images.

Feminists Don't Wear Pink (and Other Lies), 2020 What does the F word mean to you? The must-read book for 2018. Follow @feminists on Instagram for updates. A collection of writing from extraordinary women, from Hollywood actresses to teenage activists, telling the story of their personal relationship with feminism, this book explores what it means to be a woman from every point of view. Ages 15+.

The Book of Repulsive Women Djuna Barnes, 1948

Black and Beautiful Barbara Summers, 2001-02-06 From Ophelia DeVore in the 1940's and today's Tyra Banks, Grace Jones, and Naomi Campbell, *Black and Beautiful* highlights more than sixty years of the Black fashion model's triumphs and struggles. Barbara Summers, a Ford Model for seventeen years, interviewed dozens of models and selected more than 250 photos for this landmark publication. Celebrating the strength and style of these fascinating women and their groundbreaking careers, this book is a gorgeous tribute to the beauty of Black women everywhere.

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