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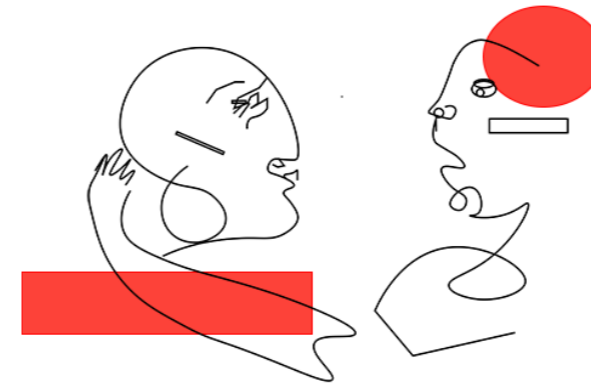


EDEN SANDERS
UNTITLED: SELF PORTRAIT

TRINITY WOMEN &
GENDER MINORITIES
REVIEW



VOLUME V

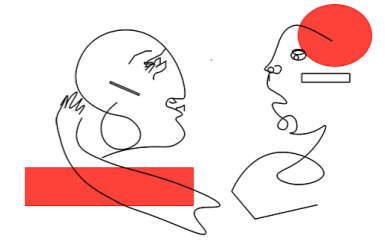


TRINITY
WOMEN & GENDER
MINORITIES
REVIEW

VOLUME V

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Letter from the Editor

The editorial board of 2020/2021 has brought about many meaningful revisions to the journal, most markedly in terms of our name. We felt that, amidst the contemporary rise of exclusionary ideology, it was important to re-affirm the ethos of our review as one which celebrates difference, inviting all to sit at the table. The gender discourse, by nature, continues to evolve – and us with it.

Despite egregious barriers that the pandemic has posed to higher education, we managed to implement an exciting structural change to the journal this year, namely our transition into an Open Access, academically reviewed publication. In this respect, we aim to promote the free availability of knowledge and publish diverse, high quality academic work orienting gender and women's issues.

This year, in the Zoom-verse, we also hosted our online 'Gender X' series alongside some brilliant professors, who discussed how gender intersected with their own research. We are incredibly proud that Volume V is the first to include the visual art of Eden, Lucy, Aiesha and

Aoife, whose pieces poignantly reflect the way in which identity may be represented, consumed and critiqued. In addition, a complete digital archive has been created to record the work of years gone by and, we hope, the work of years to come.

I would like to thank our reviewers and advisory board for their invaluable guidance and for raising our journal to a higher standard. I would also like to thank my predecessor Hiba, for her unwavering kindness and constant stream of sage advice. To our Junior Editors, thank you for your excellent analysis and commitment, your contributions are so appreciated. To our editorial board Gabrielle, Elena, Lucy, Aiesha and Catriona, an immense thank you for your unyielding efforts, passion and patience. You are all so talented and destined for superstardom (Teen Vogue could never).

Finally, I am so grateful to the authors who, from their labour and brainpower, have gleaned some really marvelous pieces of student research. These essays succeed in both diffracting and defining some core ideas of the gender discourse, deftly prodding at the parameters of their respective disciplines. This collection spans the micro and macro, traversing conceptual frameworks from feminist epistemology to intersectional peace; yet we cannot hope to touch the sheer breadth of perspectives worth publishing. Indeed, there remains much work to be done.

I sincerely hope that subsequent editors and authors will build upon current knowledge, encouraging more radical and expansive student scholarship, inheriting potential as preliminary blueprints for a more just and kind future.

Sorcha Brennan
Editor in Chief, Vol. V

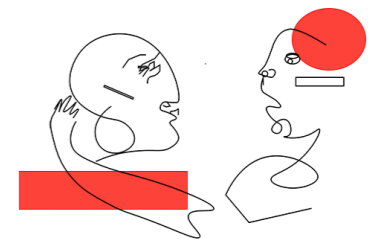


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AIESHA WONG



This mixed media piece symbolises the personal difficulties I have dealt with in the past while trying to conform to the image of Chinese society's ideal woman. Being mixed-race has led me to deal with a lot of identity-dysphoria throughout my younger years. Not fully belonging to either part of my Chinese-Irish identity has often resulted in me temporarily abandoning one half of myself to fully embrace the other, and in many instances that involved aligning myself with said culture's societal standards for women.

The woman wearing the Hanfu symbolises the constraining image of the "Ideal Woman" I had forced myself to fit into, and although elements of my identity-dysphoria still remain today, the presence of the second girl, lying relaxed at the feet of the first woman, contrasts her rigidness, showing how I too have relaxed in my struggles dealing with my biracial identity.