



WomanView

Fall 2017

*The Newsletter of the Section for the Advancement of Women
Society of Counseling Psychology (Div 17)
American Psychological Association
Morgan Grotewiel, Editor*

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Notes from SAW Chair

Laurel Watson, Ph.D.

Greetings SAW Members!

I hope this newsletter finds you well as we are gearing up for winter. I wanted to take the time to provide a few SAW-related updates to you all. First, I want to recognize Nadia Hasan who officially became the Chair-Elect of SAW this August. In addition, Elizabeth Terrazas-Carrillo officially took over the Membership Chair position, following Nadia Hasan's leadership in this role. Nadia, I would like to thank you for your service to SAW thus far, and I look forward to continued work together. And Elizabeth, I heartily welcome you and your contributions as Membership Chair. I look forward to continuing to work with both of you in the next couple of years.

We had a busy and productive convention at this past year's annual American Psychological Association (APA) conference in Washington, D.C. I'd like to provide you with a few highlights of the convention. SAW was able to host and co-host two intimate roundtable discussions, one of which was related to maintaining a social justice agenda during a Trump presidency. This particular roundtable was facilitated by several of our esteemed colleagues: Linda Forrest, Amber Hewitt, Ashley Hutchison, Tania Israel, and Debra Mollen. Although I was unable to be present during this roundtable, I understand that it was a very cathartic and engaging dialogue. I imagine many of us have had our ear to the ground on the current sociopolitical climate. In

addition to staying engaged in advocacy work (in whatever ways that may look like for you), I hope that you are also remembering your self-care and to breathe through it all. In addition to this roundtable, SAW co-hosted a roundtable with Division 17's Section for LGBT Issues on ways to integrate a feminist lens in LGBT research. I would like to thank Mirella Flores and Dawn Szymanski for helping facilitate this very informative and fun roundtable!

As Chair of SAW, I also assisted in coordinating a symposium entitled *Women's Sexual Agency and Reproductive Justice: Advances in Research in Education*. Candace Hargons, along with her co-authors (Della Mosley, Carolyn Meiller, Jennifer Stuck, Brett Kirkpatrick, and Caroline Adams), presented their research on *The Purpose of Power in Black Women's Sexual Debut and Last Encounter Narratives*. In addition, Dr. Annette Kluck, Kelly Hughes, and Kseniya Zhuzha presented research findings on the relation between sexual perfectionism and sexual assertiveness among women, while Ashley Hutchison presented on effective teaching methods in women's positive sexuality education. Last, Debra Mollen (along with co-authors Candace Hargons, Elyssa Klann, Della Mosley, and Caroline Adams) concluded the symposium by describing abortion knowledge and attitudes among psychologists and graduate students. Their findings suggested that knowledge of sexuality and about abortion is generally lacking among these groups, as well as the general public. This symposium was truly very enlightening, informative, and inspiring. One of my biggest takeaways from this symposium was regarding the ways in which identity-related experiences and sociocultural norms shape sexual agency. Moreover, these wonderful presenters reminded us of the importance of further work and research in this area.

We were also able to recognize several outstanding student posters during the Division 17 Social Hour:

Amelia Hoyle, M.Ed., Doctoral Candidate in Counseling Psychology at The University of Georgia, Eating Disorder Treatment with Latina Women: A Qualitative Inquiry.

Sara Heshmati, B.S., Doctoral Student at the University of Iowa, Anonymous Internet Comments on Muslim Women in Hijab: A Qualitative Study. (CoAuthors: Ching-Lan Lin, M.Ed., Ramsey Ali, M.A., Nikki Grunewald, M.S. Samantha Brown, B.A. Saba Ali, Ph.D., University of Iowa)

Renee Mikorski, M.S., Doctoral Student at the University of Tennessee, Knoxville, Objectifying Restaurants, Power, Rumination, and Waitresses' Anxiety and Disordered Eating. (Co-Author: Dawn Szymanski, Ph.D., University of Tennessee, Knoxville)

I'd like to express a hearty "thank you" to Jillian Wasson for her assistance with organizing the student poster session.

Last, we had time to catch up—albeit briefly—at this year's business meeting. During our business meeting, we recognized Dr. Pamela Remer (Foremother of the Year) for her lifelong contributions to the psychology of women. Dr. Lillian Comas-Diaz was also awarded the Woman of the Year title for her substantial contributions to feminist- and feminist Woman of Color psychology. I look forward to hearing Dr. Comas-Diaz's Woman of the Year talk at this upcoming APA convention. We also recognized Natalie Raymond (in absentia) as our Student of the Year. It's been a joy to acknowledge and honor each of these women for their contributions.

Following the business meeting, Julia C. Phillips delivered her exceptional Woman of the Year Address, entitled "In Gratitude to Others and Recognition of Privilege." Julia gave her talk to a very crowded room, surrounded by the support and admiration of friends and colleagues. And, it was so

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wonderful and inspiring to hear her story of how she became a counseling psychologist. One of the nice things about SAW is the ways in which it connects people. I've had the honor of meeting some of my personal heroes, or shall I say heroines, through my involvement in SAW.

I have one last update before I close. SAW is currently working with Division 17's Executive Board in order to implement a bylaws change that will enable us to offer a lifetime membership fee of \$150. For those of you who have been or expect to be lifetime SAW members, I encourage you to take advantage of this offer. In doing so, you will never again see a reminder email that you are past due on your membership fees! So, come January, please be on the lookout for this option.

Finally, please remember to visit us online through our website:

<http://www.div17.org/sections/advancement-of-women/> and Facebook page <https://www.facebook.com/SawDiv17APA>.

Sincerely,
Laurel B. Watson



#NoFilter: Social Networking Sites and Body Dissatisfaction

Amanda M. Long

*Note: Amanda Long received the 2017 SAW Dissertation and Thesis Award for this project.

Mass media has always played a significant role in communicating cultural stereotypes that convey specific standards of beauty for women (Perloff, 2014). I have always been fascinated by the various methods media outlets use to

communicate beauty standards. As I was contemplating a dissertation topic, I thought about how I received messages about beauty and what I personally did to contribute to maintaining these messages. I realized that unlike my mother, I did not have issues of *Vogue*, *Essence*, or *Elle* magazines on my coffee table, but I did have a space reserved for my tablet. Although I did not have subscriptions to the latest fashion magazines, I was still being inundated with thousands of images on a daily basis via social media that offered insight into the societal expectation of beauty standards. As I reflected on body dissatisfaction literature, I concluded that most of the studies I came across focused heavily on mass media outlets, such as magazines and television ads; however, studies have shown that this is no longer the primary media that attracts young adult women (Perloff, 2014). The way in which media images are being presented to the public has transformed within the last 15 years as more individuals are gaining internet access and using online social networking sites (SNS) as primary sources of information. As a result of this cultural shift, I decided to focus my dissertation on the relationship between social media and body dissatisfaction in order to both highlight the evolution of mass media and contribute to the literature base in a new and exciting way.

Past literature has shown that a relationship exists between social media usage and body dissatisfaction; however, there is minimal research that explores how engagement in specific online activities can help perpetuate cultural standards of beauty while directly affecting how women perceive their physical appearance. Specifically, engaging in picture posting is a common practice online, with at least 67% of adults reporting posting photos of themselves (Duggan, 2015). Photo-based activities such as posting “selfies” (photos one takes of oneself) or “usies” (photos that include oneself with others) have shown a correlation

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with greater thin ideal internalization, self-objectification, and drive for thinness (Meier & Gray, 2013). Additionally, social media sites such as Instagram and SnapChat as well as photo editing programs allow users to manipulate photo elements (e.g. brightness, contrast, or photo saturation) and alter features prior to sharing, typically in an attempt to hide any blemishes or “unattractive flaws” (McLean, Paxton, Wertheim, & Masters, 2015). This *photo manipulation* is thought to be a direct reflection of an individual’s level of photo investment (McLean et al., 2015). *Photo investment* reflects a person’s concerns about photo quality, how a photo portrays an individual, and reflects the overall effort associated with choosing self-photos before sharing (McLean et al., 2015). Through my study, I hope to be able to uncover the effect of SNS use on body image perception by understanding how engagement in specific photo-related activities, such as photo manipulation and investment, influence this relationship. I also hope to highlight how appearance anxiety and engagement in online appearance comparison help maintain and exacerbate body dissatisfaction.

In line with my goal of examining a current phenomenon through a multicultural lens, it was important for me to explore the relationship between engagement in specific SNS activities and body dissatisfaction among Black women. Most studies on social media use and body image only examine the effect of usage habits (i.e. duration or frequency) among samples of predominately White women. The absence of representation of women of color makes it difficult to generalize findings cross-culturally, leaving ambiguity around the process in which specific social media-related activities influence body dissatisfaction among Black women. Although research has revealed that Black women may reject the standards of thinness accepted by White women, other physical appearance standards exist that create

pressure for Black women to conform to Eurocentric beauty standards (Capodilupo & Kim, 2014). Uncovering the effect of SNS use on body image perception and understanding which processes underlie this relationship, while examining the harmful effects that are related to specific photo-related activities, is crucial to the prevention of negative outcomes of SNS use on well-being.

Receiving the SAW Dissertation and Thesis Award is a huge honor and I appreciate the Section for the Advancement of Women for allocating time and resources to highlight the work of graduate students such as myself. It is refreshing to know that others are genuinely interested in examining the impact of social media on body dissatisfaction and that makes me extremely excited to conduct this study and disseminate the results. As such, I look forward to using the results to create an awareness campaign and other forms of programming that help to promote body satisfaction among women who engage in online social networking.

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Art, A Representation of the Political

Malaika Gutekunst

*Note: The images that accompany Malaika's piece are shown on p. 8.

Art is a provocative and powerful tool to expose the problems and aspirations existing within an individual's family, community, and society. As a clinical intern at a school-based mental health clinic, I incorporate empowerment-based and arts-based interventions to allow clients to illustrate their realities. I became intrigued by art as a representation of the political in a Middle Eastern and South Asian Studies course,

Women and Islam, at Emory University. In this course, I was introduced to the work of Shirin Neshat, an Iranian artist, and Haifaa Al-Monsour, a Saudi Arabian artist. They illustrate their realities through the use of photography, cinema, and video installations. Although separated by space and time, as Neshat's focus remains in post-Islamic Revolution Iran and al-Mansour's focus remains in present-day Saudi Arabia, they both address similar conflicts including the practice of unveiling or veiling oneself and the role of women in relation to men. Below, I will analyze the ways in which the political embodies the artistic work of Neshat and al-Mansour by addressing the two aforementioned conflicts.

The practice of unveiling or veiling oneself is highly controversial. Neshat explains that the veil "has been considered both a symbol of repression and a symbol of liberation – resistance against the Western influence" (as cited in MacDonald, 2004, p. 628). In 1936, the practice of unveiling or veiling oneself in the Iranian society was influenced by an event known as *kashfe jejab* (the unveiling; Zahedi, 2007). During the *kashfe jejab*, Reza Shah exclaimed that women's veiling was optional (Zahedi, 2007). Four years later, Mohammad Reza Pahlavi gained power in Iran and as a result, women's veiling became mandatory. It is evident that the Islamic Revolution shifted expectations of unveiling or veiling oneself in the Iranian society. In 1990, Shirin Neshat left the United States to return to Iran for the first time in 15 years. There, she became aware of the inequalities faced by women. Neshat addresses the shift from women's unveiling to women's veiling by using her own veiling/unveiling as contrast. She left Iran before the Islamic Revolution and remains rather separated from the current cultural norms for Iranian women in post-Islamic Revolution Iran (MacDonald, 2004). Thus, Neshat's drive to expose the realities of women

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from post-Islamic Revolution Iran was greatly influenced by the structural changes in Iran.

Neshat illustrates the situation of an Iranian woman and the situation of herself to describe the tension between the veiled and the unveiled. In Neshat's earliest photographic series *Women of Allah*, she serves as the primary subject. In three of the four photographs, Neshat presents herself as partially veiled, exposing her eyes outlined by black outline (see Figures 1, 2, and 3). Although she exhibits women's veiling in photographs, she chooses to remain unveiled. Neshat shows that the female body remains a "very problematic topic in Islamic culture as it suggests ideas of shame, sin, and sexuality" (MacDonald, 2004, p. 628). As a result, in many of her photographs Neshat challenges these negative views by exposing women's faces, hands, and feet.

Haifaa Al-Mansour, in her film *Wadjda*, lends a different approach to challenging the practice of unveiling and veiling in Saudi Arabia. Similarly to Neshat, she examines the problematic processes surrounding veiling. In the film, the process of unveiling and veiling coincides with the process of girlhood and womanhood. Lal (2008) describes the relation between girlhood and womanhood as a "compound figure of a girl-child/woman" (p. 322). She further explains that "the adult and the child are collapsed into each other, thus erasing the possibility of spontaneity and discovery as befits the stage of girlhood" (Lal, 2008, p. 322). In her film, Al-Mansour exposes the "girl-child/woman" figure through the development of the main character Wadjda, a 10-year old Saudi Arabian girl. In Saudi Arabia, there are explicit regulations about the type of veil to be worn by girls and women. Girls must remain partially veiled, the veil covering solely the hair, while women must be entirely veiled, the veil covering both the hair and face (Haifaa Al-Mansour, 2012). The

transition from girlhood to womanhood or the exposition of girl-child/woman occurs particularly early. Wadjda's principal, Ms. Husa, criticizes Wadjda for remaining unveiled, at school and outdoors. She explains that Wadjda must attend school entirely veiled, hair and face. Thus, at the age of 10 years old, Wadjda must represent "the girl [that] is merely the shadow of woman" (Lal, 2008, p. 325). Ms. Husa reinforces both the importance of veiling and the girl-child/woman figure by reprimanding girls who fail to assimilate. Although it is evident that Haifaa Al-Mansour constantly evaluates these norms, it is important to note that she remained stationed inside of a truck, entirely veiled throughout the duration of the film-making process (Martin & NPR Staff, 2013). The abstract, in this case cinema, can capture affect – the reality.

Neshat's photograph *Rapture*, dated 1992, represents a highly expressive response to the separation between men and women (see Figure 4). The photograph is one of many shots from Neshat's short video installation *Rapture* (1999) where she juxtaposes the role of male and female. Underneath the juxtaposition lie further juxtapositions, including white and black, freedom and isolation, and land and water. Neshat creates a dilemma by which the spectator gravitates from each projection. On the right projection screen, the women are presented, dressed in black veils and black robes, while on the left projection screen, the men are presented dressed in white shirts and black pants. The men reside on land, staring down and waving at the women who are below them, traveling toward the water and away in the water. Similarly, in another short video installation, *Turbulent* (1998), Neshat creates additional juxtapositions with regard to the role of male and female, including voice and voiceless, that further reinforce the separation between men and women that exists within the Iranian society.

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Haifaa Al-Mansour presents the relationship between male and female in a variety of faculties. Wadjda frequently interacts with a 10-year old boy named Mohammad. As a boy, he is granted more grounds of freedom – he is able to bike and he must not cover his body with *abayas*, *hijabs*, or *burqas*. Shirin Neshat presented the color clothing differences with regards to men and women; the former wore white while the latter wore black. The same color coordination exists among Mohammad and Wadjda, although Wadjda chooses to wear jeans instead of the full *abaya*. Further, it is important to highlight that the differences between Mohammad and Wadjda – especially that of riding a bike – encourage Wadjda to enter a Koran recitation competition so that she has the ability to afford her own bicycle. The bicycle is symbolic of freedom from the immense restraints on women and girls. Another relation between male and female is that of adult men and young girls. During recess, the girls at Wadjda’s school typically play games outside that are considered unacceptable for girls including cards, jewelry making, and painting nails. However, once a man is within view of the girls, the girls are obliged to re-enter the school unless they want to be known as those who are disrespectful. Al-Mansour reinforces the significance of the private and public, where spatial embodiment dictates the understandings of power.

Neshat and Al-Mansour’s art, photography, video installations, and cinema expose fundamental aspects of political ideology that dictate the reality of women and girls in their respective countries. Both artists are able to fully comprehend the symbolic and traditional meanings of both conflicts – the process of unveiling or veiling, along with the roles of women in relation to men. Due to this understanding of the intersectional issues Iranian women and Saudi Arabian women face, Neshat and Al-Mansour are in a privileged

position as the overall voice of the women and girls of these communities.

Rapture and *Turbulent* by Shirin Neshat are available on Vimeo. *Wadjda* by Haifaa Al-Mansour is available on Amazon Video and iTunes. If you are interested in accessing any of Neshat’s photographs, or having trouble locating the video installations or film, please contact me at mhg216@lehigh.edu.

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<http://www.div17.org/sections/advancement-of-women/>

Visit the SAW website to learn more about SAW, including our leadership, task forces, awards, bylaws, and projects. You can also join our listserv and download the membership application.

Announcements

Professional Achievement

Barbara Corley recently became the Department Head of Counseling and Educational Psychology (CEP) at New Mexico State University. Dr. Corley moved to Las Cruces because not only the entire department but all of the College of Education has a social justice mission. CEP offers a Ph.D. program in Counseling Psychology, an Ed.S. program in School Psychology (Ph.D. program pending), and an M.A. program in Clinical Mental Health Counseling. They also have an undergraduate program in Counseling and Community Psychology as well as a postdoctoral program in Clinical Psychopharmacology that is mostly online. In addition, Dr. Corley is celebrating her 20th anniversary as a member of SAW.



<https://www.facebook.com/SawDiv17APA>

Visit the SAW Facebook page for a great way to meet many like-minded individuals seeking to address issues related to gender, sexuality, diversity, and social justice. This page will keep you up to date on the most current SAW information. It also provides non-members with a quick and easy way to join SAW. Like us on Facebook!

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Figures

Figure 1
Neshat, S. (1993-1997). *Women of Allah Series* [Photographs].

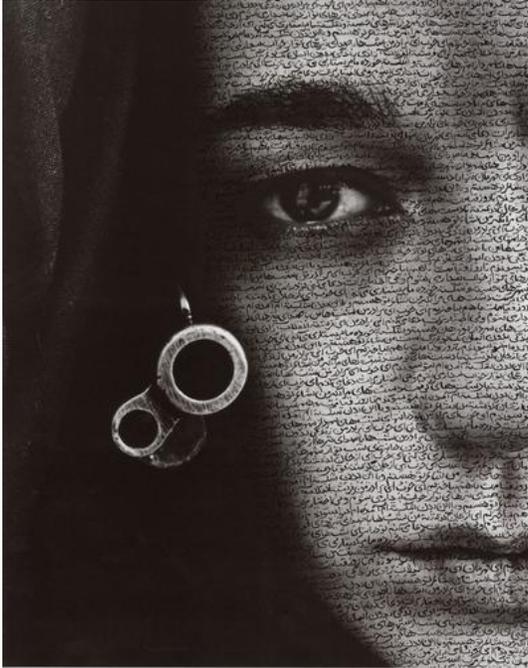


Figure 2
Neshat, S. (1993-1997). *Women of Allah Series* [Photographs].



Figure 3
Neshat, S. (1993-1997). *Women of Allah Series* [Photographs].

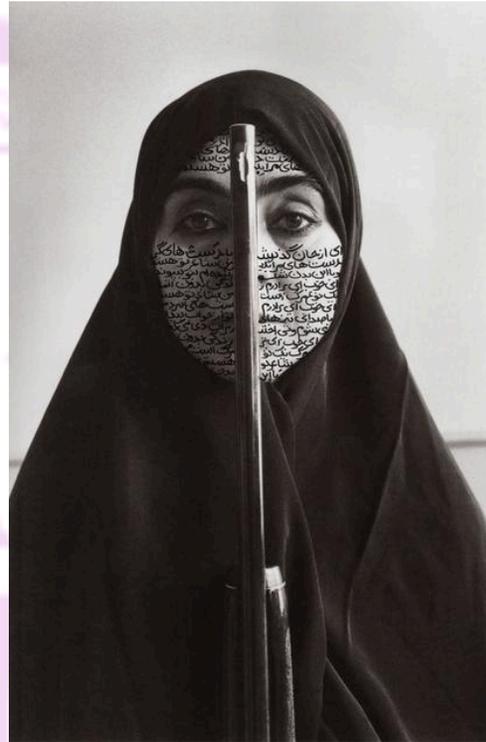


Figure 4
Neshat, S. (Director). (1999). *Rapture* [Motion picture].



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**Section for the Advancement of Women (SAW)
Membership Application for 2017**

To become a member of the Section for the Advancement of Women, complete the form below and mail it to the Membership Chair, Elizabeth Terrazas-Carrillo, Ph.D. at Texas A&M International University, Department of Psychology and Communication, PLG 313M Laredo, TX 78041. Membership dues should be submitted in January of each year in order to remain active within the Section. Annual Dues for psychologist members are \$15 and \$5 for graduate and undergraduate students. Please make checks or money orders payable to **Division 17 Section for the Advancement of Women**.

| | |
|---|--|
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| Is this a renewal of SAW membership (yes or no)? | |
| Are you a member of APA (yes or no)? | |
| Are you a member of APA Division 17 (yes or no)? | |
| Is this membership a gift or part of the membership drive? If so please share who is gifting the membership to you. | |

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