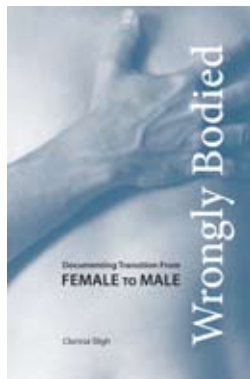


Wrongly Bodied: Documenting Transition from Female to Male

BY CLARISSA SLIGH (www.clarissasligh.com)



paperback, 7 ¾ x 5 inches, 160 pages, 75 black and white photographs

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For more information about the book go to www.wronglybodied.com

Includes essays by Carla Williams, *Jake in Transition from Female to Male series*, or, *Through the Mirror and What Clarissa Found There* (reprinted from *Contact Sheet*) and Silvia Roncucci, *Women in Transition: From Female to Male* (translated from Italian).

In emblematic photos and texts, Clarissa Sligh chronicles a transsexual experience that also transforms the artist's own sense of self. With a rare gift for empathy *Wrongly Bodied* narrates a female to male transition that acquires even greater poignancy when contextualized alongside reflections on cross-dressing and racial passing as necessary strategies for survival. Juxtaposed with an epic narrative of African-American self-fashioning, the textured portraits of Jake, his partners, and support group bring sharply into view the uses of embodiment in the quest for freedom and fulfillment.

—Israel Burshatin, Levin Professor of Spanish and Comparative Literature, Haverford College

Clarissa Sligh examines this culture's greatest persistent taboos—gender, race, and identity. Historic heroism is melded with contemporary chutzpah, likening external enslavement with internal entrapment, all woven together. *Wrongly Bodied* is a long overdue critical and artistic investigation of self-determination, free will, identity politics, and the role of the artist.

—Carla Williams is currently the editor of *Exposure*, the Journal of the Society of Photographic Education and is co-author of *The Black Female Body: A Photographic History* with Deborah Willis, published by Temple University Press (2002).

About The Author

One's life sometimes collides with moments in history, causing it to be altered dramatically by external change. Certainly this was so for Clarissa Thompson Sligh. When she was 15 years old she became the lead plaintiff in the 1955 school desegregation case in Virginia (Clarissa Thompson et. al. vs. Arlington County School Board). From that moment forward, her work as a student and as a professional – first in math/science working for NASA, later in business, and finally, in the arts – has taken into account change, transformation, and complication: themes related to her experiences fostering social justice.

Throughout the 1980s and 1990s Sligh wove together the personal and the political in text-based installations, alternative photographic processes and artists' books to open up conversations on contestable themes. Her books include *Reading Dick and Jane With Me* and *What's Happening With Momma?* A recipient of the ICP *Annual Infinity Award* (1995) and fellowships from New York Foundation for the Arts (2005), Anonymous Was a Woman (2001), and the National Endowment for the Arts (1988), Sligh's images are in the collection of George Eastman House International Museum of Photography and Film, Rochester, The Museum of Modern Art, New York, and The Museum of Fine Arts, Houston.

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