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Painting the Pain: Visualization of Trinh T. Minh-ha's 'Lovecidal'

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Cover Page Footnote

Minh-ha, T. T. (2016). *Lovecidal: Walking with the disappeared*. US: Fordham University Press. Retrieved from <https://www.jstor.org/stable/j.ctt1dfnt9z>

Abstract

In her work, *Lovecidal: Walking with the Disappeared*, Trinh T Minh-ha sketches postcolonial global societies wherein wars, violence, and injustice are still rife. Through utilizing photos, poems, and prose, Minh-ha multi-modally features societies' production of stereotypes for political agendas and marginalized people's struggles to find their belonging. Her work is centered on her coined concept, "lovecidal," which combines love and suicide. *Lovecidal* is open to multiple interpretations. This painting features my interpretation of lovecidal, which signifies denial and suicide of one's soul to a better fit into the society that individual lives. In fact, it is nearly impossible for one to express genuine self in any societies. Stereotypes, discriminations, expectations, financial constraints, competition, and policies all collaboratively necessitates that individuals kill their personalities, desires, interests, and dreams. The aim of the painting is to visualize the vicarious pain of "lovecidal" at individual level, to which anybody can relate to some extent.

Keywords: painting, Trinh T Minh-ha, lovecidal

References

Minh-ha, T. T. (2016). *Lovecidal: Walking with the disappeared*. US: Fordham University Press.

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