



A LETTER FROM *our editor*

Dear Readers,

Welcome to the Fall Issue of Text Power Telling Magazine. This issue includes two [ConnectHER Film Festival](#) award winning short films, poems, essays, and inspiring art. It also contains a great conversation with the brilliant gender activist [Sophie Sandberg](#), founder of [Chalk Back](#), so be sure to take a listen to that as well.

As I read (and listen) through this issue, I am struck by a thread that seems to run through many of these pieces of work—the power of memory. Memories are complex and fragmented, nonlinear, and layered living things. Memories can softly nudge you awake, or they can feel like walking on broken glass. They are body pain, smells, colors...and nameless feelings. They can be vivid; they can be blurry. They can trigger, as Rileigh Thompson notes in her powerful piece, “Dissociation”, a “mental state where your brain separates you from something else.” In her piece she writes, “Your eyes. Everything becomes warped. Colors are shaded differently than you remember. You look around the room, objects jump out at you as if your eyes were a threat to attack. The room is spinning slowly, but you are completely still.”

Memories can attach to you so that you move through the world knowing they are a result of something you did not choose. There are pre-trauma memories and post-trauma memories. It can feel frustrating for survivors to grapple with memories of who they felt they were before the trauma. A nagging question Hadley Dion contemplates in her poem “On Becoming a Parade Float”, “What would it feel like to live like he had never touched you?”

For Sophie Sandberg, a recall of memory can be utilized to gain back power and change the narrative. She took her experience with catcalling on the streets of New York City and founded a nonprofit that empowers victims of catcalling to use chalk and art to write and draw what happened to them in the exact spot they were harassed. She believes she and others are using their voices (and memories) to reclaim public spaces.

The memories shared in this issue are an exploration of what could have been and what is.

Love,
Anita
Editor-in-Chief