



A Queer, Crip, Decolonial, and Pilipinx-Led Ma'chado, Ma'arte, and Over-Acting (MMOA) Swirly Praxis of Excess

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My queer, crip, decolonial, and Pilipinx-led Ma'chado, Ma'arte, and Over-Acting (MMOA) praxis of swirlly excess is guided by connections to queer, crip, Mad, and BIPOC feminist ancestors, past, present, and future. This theory and practice—praxis—is shaped by the decolonial leadership and wisdom of multiply marginalized peoples and forefronts disability justice tenets developed by majority transgender, queer, and disabled BIPOC feminists. Drawing upon a queer, decolonial, and crip of colour critique autoethnography as methodology, I analyze swirlly and non-linear moments throughout my life as being recognized and treated as “too much.” These experiences shape this MMOA praxis of swirlly excess. A MMOA praxis of swirlly excess invites all to take and make swirlly space: sites encouraging the expansion of queer, crip, and Mad forms of thinking, being, and relating which refuse settler colonial mandates of isolation, fear, and productivity. The MMOA swirl is a brilliant, messy, and imperfect way of thinking, being, and relating led by our non-tamable bodyminds. MMOA swirlly excess manifests disability justice tenets of interdependence, care, sustainability, and cross-coalitional movement building. Disability justice is led by multiply marginalized communities proactively resisting superiority and inferiority of bodyminds and communities through the challenging of ableist systems of capitalism and imperialism while enacting worlds of wholeness and solidarity (Berne, Morales, and Sins Invalid 2018).

Introduction to the MMOA Swirl

I am overflowing, I am and always will be, proudly, ma'chado, too much, ma'arte, too dramatic, and over-acting. I am queer, crip, Mad, swirlly excess.

Ma'chado, ma'arte, and over-acting (MMOA), are Pilipinx Tagalog language slang words spoken within my diasporic Pilipinx family and communities based in the United States. Ma'chado describes someone who is “too much,” as in someone who is excessive in their thinking and actions; ma'arte is often the description of someone being “too dramatic,” such as making a fuss about something they are expected to minimize and/or ignore; and over-acting, OA, is associated with someone who “over-acts,” as in someone who is perceived by others to be acting out for attention. I grew up known to be ma'chado by my family as a queer, crip, Mad, and decolonial Pilipinx person. I cried “too much.” I talked “too much.” I sang “too much.” I asked questions “too much.” I talked back “too much.” What I wore was “too much.” My hair was “too much.” My gender ambiguity was “too much.” My neurodivergence was “too much.” My embodiment did not align with the norms my Pilipinx family and communities had for me of remaining quiet, respecting authority, and presenting myself in a normative manner. My requests for access needs such as quiet time and a routine schedule were often ridiculed and



downplayed. These queer, crip, and Mad rumblings of my bodymind's existence inevitably offended and encroached on others' expectations for me to be neat, linear, and perfect.

My neurodivergent being is constantly "over-acting" according to others in my life when I am reacting, responding, and feeling as I should, as I am continuously traumatized and re-traumatized by personal and world events. My queer and crip bodymind is marked as "over-acting" when I am flaring in chronic pain, surviving a panic attack, and proactively naming and demanding access needs of flexibility, patience, space, and breaks. Sara Ahmed (2014) defines those who do not and cannot meet dominant norms as "willful subjects," and I add, as "over-acting" willful subjects. Willful subjects are labeled and treated as such when we refuse to follow neurotypical and settler colonial white supremacist structures of being, thinking, and relating such as remaining complicit, complacent, and non-affected by traumatic personal and world events. Willful subjects refuse oppression when talking back and smashing constructions of polite and respectful ableist and sanist forms of communication. Willful subjects disrupt when unable to keep the peace when naming and rejecting injustices. Thus, willful subjects are associated with being unnecessary and excessive—with being OA. Multiply marginalized peoples and communities continue to be marked as OA since our existence is willful in the context of a dominant society that never wanted us to exist, resist, and disrupt the status quo. Family, friend, scholar, and activist communities who refer to me as OA seek to belittle and erase the full spectrum of my being, experiences, and perspective that is unable to meet neurotypical, settler colonial, white supremacist, and cisheterosexist-ableist norms.

MMOA swirly praxis is shaped by queer, critical race, feminist, and disability justice scholars and activists who resist the harmful policing, confinement, and restriction of bodyminds beginning from birth. Beginning from birth, we are policed, confined, and restricted to perform within settler colonial cultures of thinking and being. As a gender-ambiguous, neurodivergent, and Pilipinx child, my bodymind was never right; I was queered and crippled when labeled and treated as wrong and as a defect when I was unable to fit into compulsory gender, ableist, and white supremacist expectations. I was labeled MMOA when unable to fit into the settler colonial gender binary. I was scolded for playing with the girls and told to instead play with the boys as teachers perceived me to be a boy. I was forced to go into either the girl line or the boy line. Just as my gender was unknown and misunderstood, my neurodivergence was unknown and misunderstood. Family and teachers scolded me for moving around and fidgeting too much. Teachers labeled my writing as disorganized, without flow, and lacking purpose. Along with my gender and neurodivergence, my race and ethnicity was policed as a young child. My family deemed my skin too brown, and thus, whitened it with whitening soap. Since my nose was marked as too flat, my family pinned it with a clothes pin.

MMOA praxis as swirly resistance is rooted in decolonial, sick, disabled, femme, transgender, queer, and BIPOC-led worldmaking as it refuses the confinement and policing of our multi-layered bodyminds. MMOA swirly praxis is in alignment with Mia Mingus (2011) who resists worlds of punishment and instead supports worlds of access intimacy where care needs are understood and met for all. Tenets of the MMOA swirl rejection of the subordination of bodyminds is also found within *The Body is Not an Apology* (2018), as author Sonya Renee Taylor dreams worlds of love and pride for all. The MMOA swirl is located within the writings of Esmé Weijun Wang (2019), who demands worlds that are friendly toward those who are Mad and schizophrenic. MMOA swirly praxis is found with Melissa-Ann Nievera-Lozano and Anthony Abulencia Santa Ana's (2018) writing, as it brings forth Pilipinx radical imaginations by smashing colonial trauma and instead enacting anti-capitalist and anti-imperialist resistance through the co-creation of community-rooted tenderness and care. MMOA swirly praxis



abandons worlds of isolation through manifesting disability justice worlds of wholeness, interdependence, sustainability, and cross-coalitional movement building. This praxis enters the swirl of collective liberation, justice, and collective access as automatic and built in for all. MMOA swirly praxis supports cultures where the swirl is never-ending and where the swirl of holding our collective complexities and messiness thrives. It centers past, present, and future ancestors, practices, and worlds marked as too much, too dramatic, and over-acting. The swirl expands through our luscious and dripping queer, crip, and Mad excess.

Theoretical and Activist Foundations of the MMOA Swirl

Others' distaste for and dissatisfaction with my MMOA swirliness is explained by queer, crip, and Mad BIPOC-led scholarship and activism, which shows how notions of excess are found within the oppression of multiply marginalized communities. For example, Black Mad feminist disability studies scholar Therí Alyce Pickens (2019) shares how Madness is often tied to the bodyminds of Black women who cannot and do not fit in to constructed white supremacist and ableist norms. Black feminist disability studies scholar Sami Schalk (2022) locates how the bodyminds of Black girls and others within disabled Black communities are resisting the erasure and minimization of their intersectional experiences. Crip of colour critique scholar Jina Kim (2017) maps how disability is constructed and enmeshed within societal systems that marginalize and criminalize those who do not and cannot fit into dominant society's norms for settler colonial and white supremacist capitalist productivity. My experiences with MMOA are in alignment with these queer, crip, and Mad BIPOC feminists who refuse the subordination of multiply marginalized communities.

Intersectional scholars further aim to dismantle neat categories and oppressive expectations placed upon our multiply marginalized communities. For example, Martin Manalansan (2014) theorizes queer as mess, referring to how diasporic and undocumented queer Pilipinx communities often refer to themselves, each other, and their lives as complex and messy, particularly, when they are unable to fit into, and proactively refuse, dominant society's constructed expectations for white cishetero male-led linearity and neatness of living. Mel Chen (2012) brings forth how BIPOC, migrants, queers, transgender people, and other multiply marginalized people are queered in society when associated with toxicity. For example, Asian immigrants are conceptualized as diseased, ill, foreign, and toxic to the foundations of U.S. dominant culture (Chen 2012). Such conceptions continue to construct Asians and Asian Americans as other, as inferior, and as less. Transgender, queer, and disabled BIPOC will continue to be read as dramatic, excessive, and unnecessary because we were never meant to occupy and take up honourable and respected space in the U.S. imaginary; through the project of U.S. nation building, we were only needed for low-wage and exploitative labour (Okiihiro 2015) while attempts were made to exterminate our myriads of gender and sexual diversities (Miranda 2010; Strobel, 2010).

Suppressing transgender, queer, femme, and disabled BIPOC communities informed the settler colonial making of the U.S. and its colonial territories. For example, diasporic Pilipinx scholars such as E.J.R. David (2013) and Anthony Ocampo (2016) discuss how Spain and the U.S. colonized over 7,000 islands in what is now colonially known as the Philippines, leading to diverse constructions and enactments of diasporic Pilipinx identities and communities, ranging from Indigenous and decolonial Pilipinx identities to multi-racial, complex, and multi-layered Pilipinx communities. This colonization came with the attempted



extermination of genderfluid, transgender, queer, and femme leaders, healers, and gender and sexually diverse cultures, as Spanish colonizers sought to eradicate women leaders, transgender, and queer people within what is now known as the U.S. and its former colonial territories such as the Philippines (Miranda 2010; Strobel 2010). Multiply marginalized peoples and communities who continue to exist and refuse settler colonial norms today are marked as MMOA, as our multi-faceted selves were never meant to survive and thrive under settler colonialism; our extermination and/or subordination is foundational to the cisheterosexist ableist white supremacist roots of the U.S. and its colonies. As we occupy time and space today, our thinking, being, and relations are met with animosity. MMOA as a praxis of swirly excess resists our extermination and minimization as we further seek to expand into our brilliance.

MMOA Swirly Praxis as Resistance

MMOA swirly praxis aligns itself with transgender and queer Pilipinx scholars and activists who refuse the settler colonial shame that gets attached to our intersectional bodyminds from childhood to elderhood. As I continue to be forced to choose race over class, or gender over sexuality—while issues of disability and demands for built-in collective accessibility are ignored—swirly MMOA praxis shows us how we cannot and should not choose. We are swirly. We are all. We bring to the forefront our swirly and necessarily intersectional selves in connection to multi-issue movements in solidarity with our interwoven communities. Queer and trans Pilipinx scholars and activists center queer and trans Pilipinx experiences in education and society as we continue to be sidelined and degraded (Barrett, Hanna, and Palomar, 2021; Diaz, Largo, and Fritz Pino 2017). MMOA swirly praxis crafts a world where all can flourish; where all bodyminds, oddities, eccentricities, and divergences are welcome. This praxis invites unruly and non-restricted ways of thinking and being. The MMOA swirl thrives when belonging is cultivated and sustained for all bodyminds, especially for and with those often demonized, minimized, forgotten, and/or left behind.

Not only do MMOA dynamics take place during childhood, but they also continue onward toward adulthood. Our bodyminds, especially multiply marginalized bodyminds, continue to be policed daily and directed toward normative constructions of thinking, being, and relating. Even as a long-time and seasoned educator, other educators continue to police me and request I leave my anxiety, depression, confusion, anger, and rage out of professional meetings and out of my teaching. Other professional staff members continue to mark me as MMOA—too much, too dramatic, and too over-acting—when I simply share my intersectional access needs in relation to race, class, gender, sexuality, and disability issues which impact my swirly bodymind and swirly communities.

Intersectional disability justice scholars and activists refuse these compulsory mandates for bodyminds to become standardized. For example, Shayda Kafai (2021) showcases how crip kinships can usher in the liberation of all bodyminds through the formation and cultivation of crip-centric liberated zones that center collective access for and with divergent and intersectional crip bodyminds. Leah Lakshmi Piepzna-Samarasinha (2022) maps how our futures are disabled, as more youth and elders are coming out as disabled—with or without a medical diagnosis, as not all have access to affordable, quality, and non-discriminatory healthcare. Jo Hsu (2022) demonstrates how queer and transgender Asian American communities are finding home among each other and among our disabled ancestors, expanding possibilities for disabled BIPOC to become thriving elders. Through Rebirth Garments, queer,



crip, Pilipinx fashion artist and co-founder Sky Cubacub (2020) transcends society's expectations through radically visible expressions of fashion proudly embracing queer, transgender, disabled, and BIPOC bodyminds of all ages. Gina Velasco (2020) shows how transgender, queer, and Pilipinx femmes are smashing constructed borders, walls, and the expectations for femme and queer Pilipinx bodyminds to remain docile and submissive. MMOA swirly praxis draws upon intersectional scholarship and activism to re-imagine and manifest worlds for all bodyminds to expand and express themselves outside of restricting norms.

Queer, critical race, feminist, disability justice, decolonial, and Indigenizing activists and scholars continue to resist the dominance of reading, writing, and non-diverse forms of learning and communication through centering social justice community and arts-based forms of movement building. For example, the intersectional, disabled-led, arts collective, Sins Invalid (n.d.), creates affirming and liberating spaces with and for intersectional disabled communities through performance arts, poetry, music, dance, bodymind-positive colouring books, teach-ins, and more. MMOA educators resist compartmentalization within academia and its focus on dominant cultural practices through centering the life, teaching, and learning experiences of multiply marginalized educators, students, and community members (Acevedo, Yoshizaki-Gibbons, Abustan, and Pearson, 2022). Transgender, queer, and BIPOC-led activisms and scholarships are the foundations of the MMOA swirl which supports community storytelling, dance, film, art, poetry, and creativity often deemed unacceptable forms of learning by settler colonial and ableist higher education institutions.

A MMOA praxis of swirly excess nourishes spaces open to decolonial feminist storytelling. It cultivates swirly, odd, and weird pride spectrums emphasizing how our bodyminds are connected and need each other in interdependence to identify systems which harm us and systems which invite us to dream and manifest freedom. The MMOA swirl is shaped by the wisdom of LA Spoonies Collective (2024); this low-income, sick, disabled, transgender, queer, femme, and BIPOC-led organization holds space for those multiply marginalized, often shamed, excluded, mis-judged, and ostracized in society. The MMOA swirl supports disabled people-led worlds of justice, belonging, and brilliance. For example, LA Spoonies Collective centers rest, connection, joy, and care for all through the unapologetic embrace of our divergent and interconnected bodyminds.

The MMOA swirl is also in alignment with Tricia Hersey (2020), the Black woman founder of The Nap Ministry, who demonstrates how movements towards restful worlds also create anti-capitalist liberatory worlds. MMOA swirly praxis continues this legacy when it resists capitalist urges toward productivity by throwing out tests, exams, punishment-based forms of schooling, and hierarchical, judgement-centered ways of relating. MMOA swirly praxis follows Lorgia Peña's (2022) rebellion-based learning community when focusing on community-building and storytelling to disrupt the status quo of an "us vs. them" superiority of professors over students in education. MMOA swirly praxis identifies students as meaning makers as they are co-leading and co-sharing wisdom from their life experiences, observations, and activisms. Within the MMOA swirl, students are invited to express themselves as experts of their own lives and the communities they are intimately and complexly part of. MMOA swirly praxis is in alignment with Alice Wong's *Disability Visibility* (2020), locating intersectional disabled people as fierce, not settling for any forms of discrimination and injustice.



MMOA Swirl in Teaching and Learning

Multiply marginalized youth and educators refuse settler colonial subordination of our interconnected communities. For example, Anita Revilla (2022) shares how youth and educators are actively resisting spirit-murder schooling revolving around fear, confinement, and punishment-based pedagogies. Instead, youth and educators are facilitating cultures of community healing and strengths-based teaching and learning, which nourishes our holistic beings. Youth and educators are unlearning and organizing collective actions resisting multiple systemic oppressions. Cindy Cruz (2011) documents queer BIPOC youth who are co-creating worlds of resistance by embracing our queer and transgender BIPOC bodyminds and relations through art and dance as forms of community building activism and protest. Youth and youth educators support MMOA swirl praxis when learning to honour diverse bodyminds and communities while building future education and societal systems of sustainability that care for all people and our earth.

Within higher education, activism, and scholarship, this MMOA praxis of swirl excess resists settler colonial and ableist forms of schooling which revolve around the hegemony of reading, writing, and learning about majority white cishetero-abled males in history and limited ways of thinking, being, and relating. Beginning in childhood and through adulthood, I struggled to write within neuro-normative standards of linear reading and writing expectations. My swirl, multiple, slow, and simultaneously fast-moving thoughts continue to race within my bodymind. I am fatigued. I am overwhelmed. I am making neurodivergent swirl connections that many of those who are neuro-normative are unable to trace. I resist neat and linear expectations for learning. I learn through deeply experiencing, feeling, and relating. I learn through tasting, seeing, touching, listening, smelling, and wondering.

Since multiply marginalized and swirl ways of thinking, being, and relating are often not welcomed within schooling systems, I, as a queer, crip, Mad, decolonial Pilipinx scholar-activist-educator inevitably ask for “too much.” I express too much. I express myself in the wrong way; in a dis-oriented way. My writing is too choppy. My thinking is scattered. I talk and behave in an inappropriate way. I communicate with the wrong tone. I bring up too many topics. I send too many emails. I do not contribute or socialize enough. I share too much. My being is messy. This MMOA praxis of swirl excess is reflected within and continues through my higher education experiences as a multiply marginalized scholar-activist-educator. Since I was often judged for writing, thinking, and being too choppy, too swirl, and too irrelevant, inevitably, my relations with higher education, professional spaces, and other people continue to be marked as MMOA. I am MMOA when I ask too many questions. I am MMOA when I do not understand an idea or procedure right away. I am MMOA when I have sensory overload and overwhelm. I am MMOA when I meltdown. I am MMOA when I request a break to take care of myself. I continue to experience the minimization and erasure of my MMOA and swirl bodymind. Since I experienced systemic barriers and discrimination on a daily basis, I made it my life’s mission to create swirl spaces of disability justice and access as love, as brought forth by disabled Asian American activists Alice Wong, Sandy Ho, and Mia Mingus (2019). MMOA swirl praxis cultivates disability justice and access as love through collective access with and for multiply marginalized students, staff, faculty, and community.

MMOA swirl praxis of excess manifests through my teaching with multi-media lectures inviting students to think, express, feel, stim, dance, draw, paint, create, write, sing, rap, poetize, play, visualize, verbalize, internalize, and/or externalize dreams for a transformed and sustainable society that is nurturing for all. Non-verbal participation is welcomed through



live communication through writing, typing, or chat messaging. Not participating is encouraged as students are invited to rest and absorb learning on their own terms and in their own ways. Asynchronous learning is prioritized as students can access class recordings and contribute to weekly written, typed, and/or verbalized discussion shares and/or posts engaging with lectures, films, readings, and key conceptual questions and activities of the week. Learning material comes from not only readings and lectures, but from weekly films with captions and image descriptions sharing activist and community-led poetry, art, music, organizing, community building, and worldmaking. Memorization and regurgitation are avoided. Storytelling with depth and meaning is the focus. Transgender, queer, sick, disabled, low income, and BIPOC activists and community members resisting multiple systemic oppressions comprise the majority of who my class learn from. My class is invited to reject harmful current constructions when prompted to identify concrete ways to build worlds and systems friendly to all, especially of those placed within and/or identifying with the MMOA swirl.

The MMOA swirl is also found within the art activism of Afro-Puerto Rican neurodivergent artist, Jen White Johnson's "Anti-Ableist Education Manifesto" (n.d.), which demonstrates how schooling systems can transform into education systems which lovingly affirm, hold, and center neurodivergent BIPOC wisdom and joy. As bell hooks (2015) urges us all to learn directly from the lived experiences and leadership of multiply marginalized communities, MMOA swirl praxis encourages both educators and students to co-create and re-create theory every day through the sharing of multiply marginalized lived experiences. MMOA swirl praxis demonstrates how both students and educators serve as change agents re-shaping and re-designing our worlds and systems to embrace the MMOA swirl.

A MMOA Swirly Praxis of Belonging

MMOA as swirl praxis supports excess everywhere. When certain people are "too much," it means we need more built-in systems of care with, for, and led by these very people. When actions and practices are "too dramatic," this signals the need for more learning about divergent ways of being and relating. More spaces and cultures of built-in access, support, and belonging are needed for sick, disabled, transgender, queer, genderqueer, and neurodivergent people to feel proud. When ways of thinking and being are read and marked as "too much," "too dramatic," and "too excessive," this means we need more of the MMOA swirl.

The MMOA swirl is found within the legacies of our intersectional feminist ancestors. During the early 1900s, Tye Leung Shulze, the first Asian American woman to vote in the U.S., was marked as "too much;" as she was disregarded and exploited within society. As an Asian girl migrant worker, she resisted childhood underpaid and forced labour and sex trafficking (PBS, 2020). As a feminist who believed in respect for all people of all races and genders, Shulze was marked as "too much." As an Asian American woman in solidarity with other Asian migrants and Asian women and as an immigration worker who identified immigrant girls and women potentially kidnapped and trafficked, she was considered "too much" because she supported migrants who were rejected and cast out to the margins by society. As a woman of colour who married and created a family with a white man during the early 1900s when multiracial marriages were unlawful, she was "too much" for objecting to the rules of society. Although multiracial marriages have become more normalized today, transgender, queer, sick, disabled, and Asians remain marked as "too much" in society; we are marked as a menace and as a disease and thus forced into exploitative conditions such as low paid labour and attempted



ethnic and cultural cleansing including the eradication of our diverse and divergent genders, sexualities, and bodyminds. MMOA swirly praxis invites the swirly abundance of our excess to transcend expectations of our time. MMOA swirly excess transforms, changes, and shifts society to support disability justice worlds of love, wholeness, solidarity, and interdependence.

As Black disabled activist and scholar T.L. Lewis (2017) locates ableism within white supremacist, cisheterosexist racist systems that dispose of bodyminds deemed unworthy and unproductive, and as E. Patrick Johnson and Mae Henderson (2005) name Queer Black Studies as a manifestation of queerness shaped by the experience of being othered and ridiculed that is known within Black communities, a MMOA swirly praxis of excess serves as a site to locate inevitable excess predominantly found within transgender, queer, nonbinary, sick, disabled, and BIPOC communities that are often marked as “too much” for our settler colonial cisheterosexist-racist and ableist world. Our very existence and, above all, our resistance, refusal, and inability to meet constructed norms re-imagines future possibilities of wholeness for our world.

Queer Black feminist scholar Cathy Cohen (1997) invites often divided queer, BIPOC, and feminist communities to protest systems of oppressive capitalism and imperialism together. As The Education for Liberation Network's *Lessons for Liberation* (2021) encourages us to hold each other in our imperfections and messiness in and out of the classroom, MMOA praxis of swirly excess invites students, educators, activists, leaders, and community members to hold these tensions close and to not give up on the students, educators, family, and community members that are often marked as “too much,” “too difficult,” “too other,” “too queer,” “too crip,” and “too complicated.” A MMOA praxis of excess supports Ngoc Loan Trần's (2013) notion of *calling each other in* instead of *calling each other out* during swirly moments of tension, uncertainty, and derogatory assumptions. The MMOA swirl calls all to resist oppressions and embrace divisive ways of teaching, learning, organizing, being, and relating.

A MMOA praxis of excess ushers in what is marked as “too much in society.” As mimi khúc (2021) shares, unwellness is all around us and built into our education and social systems. Those that express their mental and physical health needs are often labeled and treated as too excessive and unnecessary. As transgender, Asian American, and autistic scholar-activist-educator Lydia X.Z. Brown (2017) brings forward solidarities among our multiple and interconnected communities, a MMOA praxis of swirly excess invites community members to center the lives, stories, and leadership of those who do not and cannot meet constructed norms and expectations for normalcy and productivity. Disabled Indigenous feminist Jen Deerinwater (2020) urges both BIPOC and disabled communities to forefront and center the decolonial leadership and wisdom of Indigenous disabled people. Similarly, MMOA swirly praxis invites all to decolonize and Indigenize learning directly from the leadership of Indigenous Peoples, lands, and waters. As Karma Chávez (2013) theorizes play as queer migration politics and relation building, the MMOA swirl supports the concept and praxis of queer as play. We resist colonial constructs, borders, walls, and expectations as we play, create, and re-imagine with those in our lives who are often marginalized and disregarded. Following the spirit of queer of colour scholar José Esteban Muñoz (2009), the MMOA swirl manifests queer and crip utopic futures of excess and of possibilities.

Dreaming MMOA Swirly Futures

Let go of your earthly tether, Enter the Machado, Ma-arte, OA SWIRL!

MMOA swirly praxis invites the “too much,” the “too difficult,” the “too messy,” the “too dramatic,” and the “too complicated” within our lives in and out of the classroom. Educators, activists, leaders, and community members embracing the MMOA swirl unravel the messiness of layers of both oppressions and resistances built into the very psyches of our bodyminds. MMOA swirly praxis in and out of the classroom smashes the settler colonial, cisheterosexist ableist, unattainable expectations of productivity, perfection, and rigidity we often demand for ourselves, for others, and for our world. As Leah Lakshmi Piepzna-Samarasinha (2018) longs for a world where systems of care are built in and automatic for transgender, queer, disabled, BIPOC, Mad, and low income people that are often forgotten and left behind, MMOA as swirly praxis brings education and society closer to sustainable worlds. MMOA swirly praxis welcomes people and practices cast out to the margins of society when marked as odd, rejected, and weird. As Akemi Nishida (2022) invites disability justice and care work scholars to imagine worlds in which both disabled people and caregivers can rest and thrive, MMOA as swirly praxis dreams into fruition education and social systems where swirly, messy, and imperfect people belong.

For future projects and ponderings, the origins, genealogies, and generative expansions of MMOA and swirly excess can be analyzed at multiple levels. Future projects can further center the MMOA swirl of excess through linking often fragmented peoples, communities, practices, and ways of being and relating together. A MMOA swirly praxis is evident through systems of oppression and resistance in education, healthcare, work, popular culture, leadership, and greater society and could be further mapped in these areas. Embracing the MMOA swirl includes upholding gentleness for ourselves and each other, and loving the messiness of our thinking, being, embodiment, and relations. A MMOA praxis of swirly excess honours past, present, future ancestors marked as “too much, too dramatic, and over-acting” and continues to identify and care for emerging ancestors. The MMOA swirl holds on to people amidst attempts to ostracize, misjudge, ridicule, and cast us out. A MMOA swirly praxis continues to evolve and embrace the messy, the unknown, the imperfect, and the unlimited excess of brilliance within us all.



Figure 1. Image Description: Neon pink, green, orange, and purple dot art by Fiona O'Brien of Dr. Pau Abustan wearing a Hello Kitty hat and holding a bubble tea located within an ice cream cone swirl filled with colourful rainbows, sprinkles, kittens, and an access rescue black labradoodle pup named Meelo. Text near icecream reads Ma'arte, Ma'chado, OA.



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