

LTTR # 1
LESBIANS TO THE RESCUE

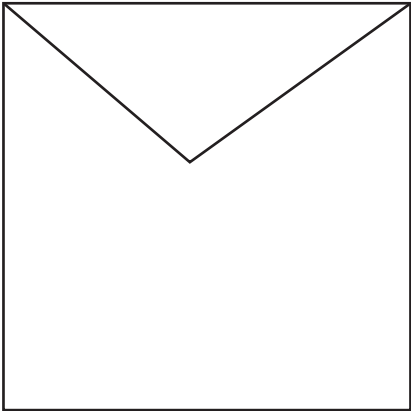
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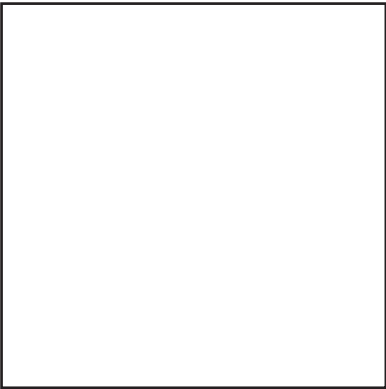
Description of the issue:
Drawings, photographs, poetry, and other artwork fills the pages of this spirited collaborative project. Includes a bookmark by Allison Smith, a photocopied insert by K8 Hardy, and a screenprinted door hanger by Ginger Brooks Takahashi. The limited edition version featured a screenprinted and flocked centerfold by Courtney Dailey, and a handstitched piece by Tara Mateik. The cover is both letterpressed and photocopied; the journal is printed offset. Comes in a square, white envelope with LTTR printed in gold ink.

Contributors: Cass Bird, Ginger Brooks Takahashi, Lisa Charbonneau, Yvette Choy, Leidy McIlvaine Churchman, Lauren Cornell, Courtney Dailey, Andrea Geyer, K8 Hardy, Sharon Hayes, Amber Ibarreche, Dusty Lombardo, Tara Mateik, Gloria Maximo, Mary McAllister, Sophie Morner, Rhani Lee Remedés, Emily Roysdon, JD Samson, Allison Smith, and Dean Spade. Editors: G. Brooks Takahashi, K. Hardy, E. Roysdon. Book design by G. Brooks Takahashi and LTTR.

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Envelope

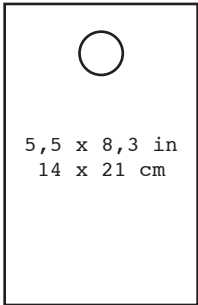


Journal

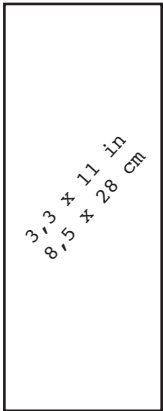


Bookmark

3 x 2 in
7,5 x 5 cm



Door hanger



Letter in envelope





Dear ~~Bob~~

I just thought I would write you since we haven't seen each other in so long. Everytime we talk you are too busy and I understand. Our friendships just isn't the same since you got married. We're both 23 now, that's so weird. Remember the plans we made our freshmen year in high school? We thought we'd live on a ranch in Colorado with horses. It's kind of funny, isn't it? And we're still here. Neither of us have even gone anywhere else.

I feel safe here. I'm glad I moved into the new gated apartments. They are real nice, you should see the hot tub. I lay out by the pool when I get the chance, but it's embarrassing to be by myself in my bathing suit! You should come lay out with me, it would be fun.

I don't really have much to tell you. I guess I miss being best friends with you. We used to be so close. I'm office manager

around to bother me. It was fun living with you, but that's different because we're like sisters. I do get bored, though, wish you could go to the mall with me more or something.

I forgot to tell you that my new apartments have a gym too. I'm planning on exercising way more.

Well, I just wanted to write because your phone line is always tied up, but also because I never got the chance to apologize for what I said about your husband. I realize now that you are a perfect couple and I hope he won't mind that I come around sometime.

We should go to Exley's soon. They're having a big Red Apple Sale. I should know I practically live at the mall sometimes. It's so different from when we used to go after school! It's funny. I'd really like to hear from you sometimes.

now. I am in charge of a lot of things, even some bills. It's a pretty good job and I am lucky for it. Phil White can be very interesting, maybe I'll get my license one day. A funny thing has been meaning to tell you is it was our office that sold your mom's house, so I got to hear all about it. ~~the~~ They are turning your old bedroom into an exercise room. It made me think of those routines we used to make up and I had a good laugh. Can't believe I've worked there for three years now. That's a long time that went right by.

I'm not seeing anyone right now. The last guy you let me up with was just so boring - no offense to your husband - and I stopped returning his calls. I can't believe I haven't had a boyfriend since high school, and that you are married now. I kind of enjoy being alone actually. I don't think I would want someone

I kept my same number. You will always be my best friend no matter what. Hope a letter isn't too weird! It's not ~~too~~ even email!!

Take care of yourself.

Love!

Bandra Orlando



Farby (adj.): a term thought to originate from the expression "Far be it from me to criticize, but...", commonly used just before someone points out that your historical impression lacks a certain authenticity, in their opinion; for Yankee and Confederate re-enactors alike, a good cut-down for bad knock-offs.

© Allison Smith 2002

LTTR



Lesbians to the Rescue $\frac{664}{1000}$

LeTTeR. sprinkled in this text we find many opportunities to imagine ourselves. LiTTeR. many moments to perform our symptoms for each other and create the space to question our development as artists, workers, and thinkers.

we're here to reconstitute a new team under an old threat. to embrace our historical birth into feminist sexes and to move with the brilliant bodies languages identities and arts that this long walk has produced.

but this lesbian we speak of, I find him as ambiguous in nature as in verse. I find her over and over again. Listen Translate Translate Record. Lacan Teaches To Repeat. Lesbians Tend To React. Limits Through To Reasons. thank you. emily roysdon

i get the cheerleader in the morning to telephone call: please shock me out of bed. it's a self pager of enthusiasm. but i don't let it slip that the night of sleep was a dream of lesbian desire or that the day before was dyke street fashion or that these years have been searching feminist revolutions. we're getting up and on the go with no finish line and I like it. no lines but we make them, chants out of video pixels, aerosol paint and photos. we cheer in rotating circles, face forward, face out for our fields of vision. pencils pens digits on keyboards. everyone in their own uniform! moving bodies in performance making daily manifestos. we're so proud. k8 hardy

Lttr was the answer, the point of real collaboration, not just chats, that k8 and I came to after months of mini attempts to make a project, a show maybe, where we could share our big love for the homos. (we'll end up on stage together another time.)

when roysdon heard of our plans, she told us she was joining the team too. this is how we came together.

Lttr is our massive collaborative song. Time for a place where we can share/show our work next to each other.

artfags. hello artfags out there, keep 'em coming. ginger brooks takahashi



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democracy, invisibility, and the dramatic arts

emily roysdon

I've recently become obsessed with the idea of being a Special Guest Star, a champion of multiple celebratory performances. to drop in, play the role, make the moves and then entertain another engagement. It sounds pretty good, and well suited to my excitable recently transient life. But it's also attractive because it would allow me to move between the many subject positions that I imagine myself to occupy. With the diversity of venue and audience I could find myself responding to multiple titles and satisfying a variety of requests. This movement is precisely what I desire. What is exhibited in this fantasy is the possibility of performing and articulating the movement between static choices of identity. It's the movement, all about the action of not quite specifically all the time one or the other, that I hope to articulate here. In essence, a fluidity of names and gestures, outfits and pleasures. spaces and meanings. that allow people to encounter their desire (in the pervasive Lacanian sense of the word) in new and unexpected ways over and over again and again.

These moves and performances, the over and over agains. I want them to exist in the public sphere. The sliding and shifting a dance. Certainly to be seen, an invisible dance from name to name. My invisibility a commitment to movement. An unending non-teleological way to inhabit my subjectivity that refuses boundaries and denies expectation.

I move through. think through invisibility for a multitude of reasons. it's versatile, it's familiar, it's personal, and it's productive. It's often been our studio, the place where a lot of our art has come from. And it's also been our meeting ground, as a lot of alliances have been made from invisible territories. I want to imagine these places, the unseen productive holes that we frequent, as democratic spaces. The public, our public. as a democratic community with the fullest glory of this often perverted word as a basis of understanding our private and public performances of agency, identity, and subjectivity.

I realize I have begun to speak of we. of our. Please allow me to imagine myself with a team, although I am quite aware that this could be a private exercise. And in continuing this exercise, I think it would be beneficial if I made clear the terminology.

Democracy- a genuine commitment to equality, freedom of association, critical thought, accountability of rulers to citizens (i love eqbal ahmad), and performance of our own agency

Invisibility- 1. An underappreciated state of luminous existence 2. the first stage in the blocking of identification that produces the impulse to struggle and resistance 3. a theory of sliding signifiers

Dramatic arts- our lives, our products. The drawings films styles songs and moves made by and for throngs of youthful perverts.

I am hoping to argue for a complex and contradictory definition of invisibility. A definition that acknowledges the many contemporary and historical struggles to emerge into visibility.

Understanding that visibility is often vocabulary, and to receive declared economic human and social rights one must check boxes, pass tests, answer questions, and articulate positions, I see how this formulation may seem to threaten the program which has hitherto been activated to procure these rights. For yes, some advancements have been made. Some people are able to assert their rights, incorporate their vocabulary, and build their boundaries. These articulations, these definitions have been useful and helped to illuminate certain choices but they should not be fixed for eternity. The way meaning is inscribed in our lives, the way we become what we are named, requires that we recognize and mis-recognize our attributes with productive stimulating language. By constantly re-inscribing ourselves we are calling out our democratic commitments.

Invisibility becomes the freedom to associate, it becomes the dramatization of our rights.

Performance requires a disappearance. It is an action, or series of events that then disappears, becomes invisible. The subsequent documentation becomes just that, a document of a once visible happening. Our lives (hello team) are dramatic. Queer lives are performative. Often by choice, but also as a result of occupying the position of outsider or other, in the web of signifier/signified. In many theories of identification, one is only aware of their positive qualities by their assessment of what they are not. The way in which I appear likeable to myself is thus defined through my relationship to the Other. The contingency of this relationship makes the movement between signifiers even more potent as a political strategy. The image and name to which people identify is mobilized under the gaze of the Other. A slide that destabilizes and pleads for reiteration. As we have learned, we are constantly performing and repeating the ways in which we appear likable to ourselves. This action, this moving towards a complete image of self is movement into, an emergence from. A perpetual emergence produces excess. Our excessive identities produce products. And in this repetitive production we become our own surplus value. Our labor is invested in criminal capitol. Our gestures, when productive, produce excess.

The structure into which we insert our bodies and our products requests our visibility. It and They are interested in us as consumers. That means they are interested in all our relationships and our self-image. Sexing enters the economy. Excesses become official. And as they name us, they try to incorporate. Again I move through invisibility. I attempt to resist assimilation through perpetual movement. But the traces remain and I will emerge again.

But for now, let me return to my unseen hole. My imaginary democratic enclave. A fragrant comfortably light place where our pictures parts songs and sexes can be delighted over. I would like it if we all moved towards this place. I do not know that we will arrive, but as we approach, as we become, our transmorphic pieces about, we are aware of the other side. The side where some vocabulary became vernacular. Where some excessive products got incorporated. This liminal boundary of authenticity, of mastery, of passing, of individuality and of legitimacy is the space where I think our democratic commitments can become dances (I'm romantic). Moving over and between these borders I wonder where my subtlety ends and a boundary begins. Does my product move with me, am I visible between, have I met the requirements for citizenship or residency? Do I have enough of the required characteristics to be a threat? an ally?

I am beginning to see just how dramatic it all really is. Making boundaries is politics, crossing them is drama. My imaginary hole has let me consider productivity, and I have produced a document, a record of performance, and verification of drama. I have officially become a constituent of the dramatic arts. My theatre, my public, maybe now I'm a Special Guest Star. But probably not yet. I must emerge again. I will need more product, and for this I seek the comfort of the velvet curtain. Backstage, the invisible heart of productivity. Behind the curtains the costumes get changed, utterances are perfected, shoulders are rubbed (yes, we've all been backstage). Brushing between the curtains front to back, to enter and dazzle. A new person each time. Image transformed by wardrobe, vocabulary, and audience participation.

This show is almost over. We've spent enough time rehearsing and room needs to be made for the next wave. But as we rush out into the world, I encourage us to not produce this show as a narrative. Experimental dramas sometimes work you know, and then there could be room for subtexts on people demanding rights, and artists getting a living wage for their labor. There could be operatic interludes, and lingual transgressions. Personally, I'm ready to roll over and reconsider my excessive productivity. My not quite enough, upsidedown, invisible, slow productivity.

what a title. my dramatic arts.



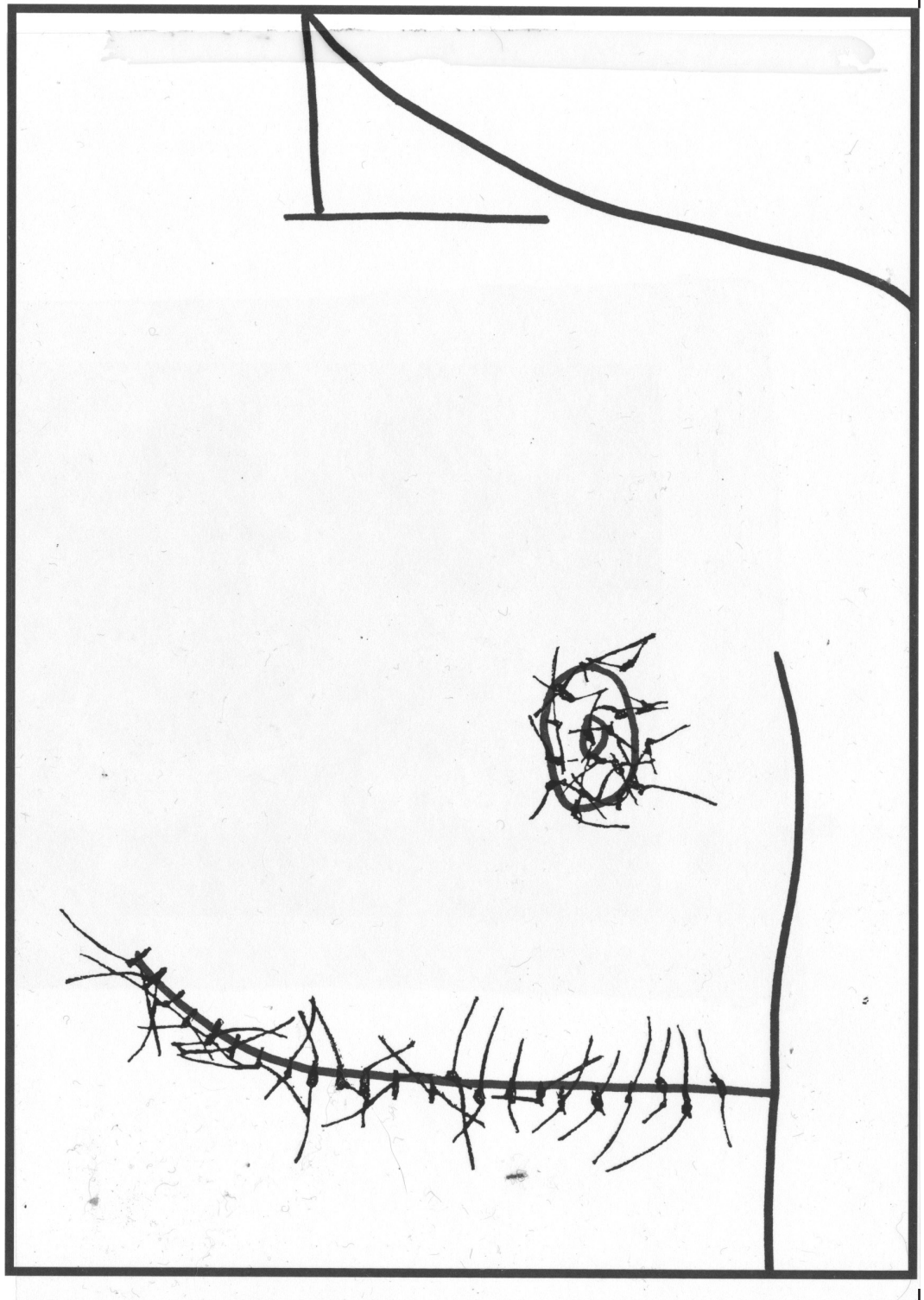


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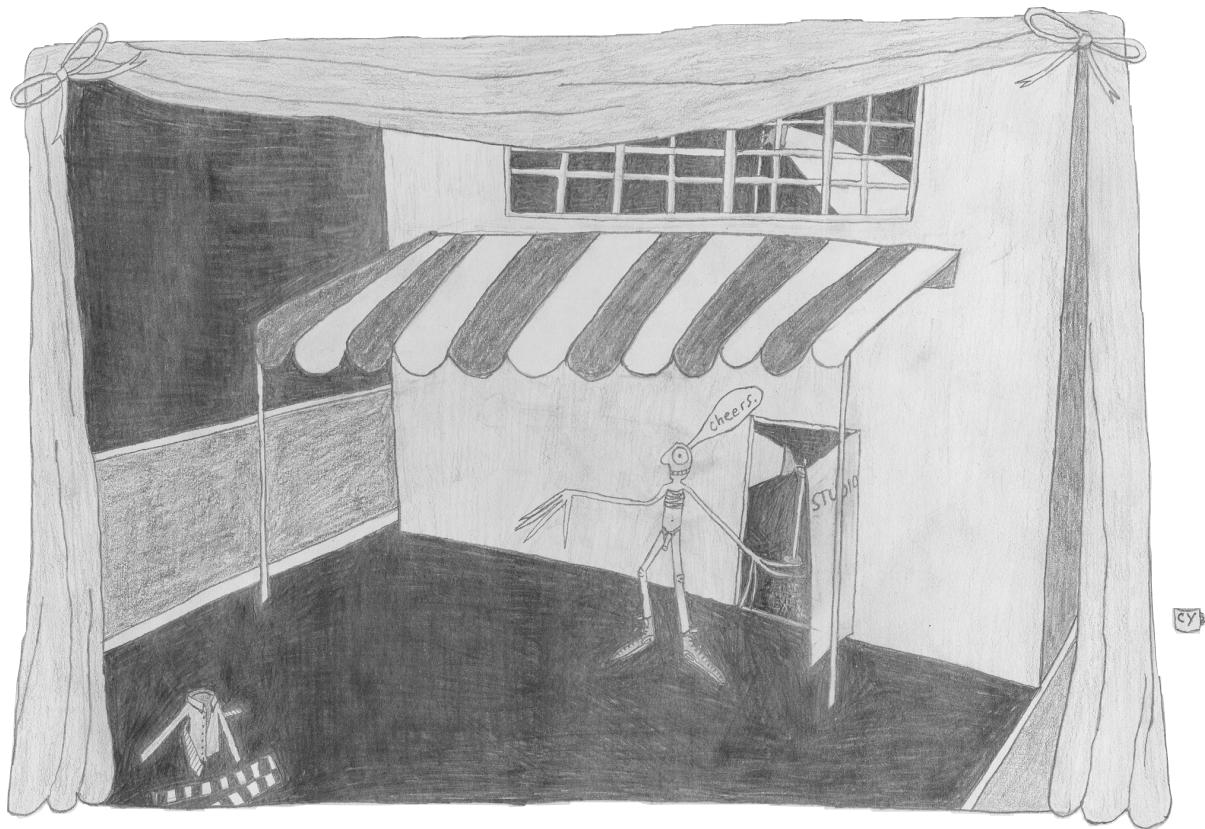
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Tipped-in Kouros





THE SCUB MANIFESTO

SCUB. the Society for Cutting Up Boxes.

S: Society: a group of people

C: Cutting: to slice away notions and boundaries

U: Up: to be positive

B: Boxes: the thing in which restricts our thoughts and actions based on the square, cardboard and rigid struture that groups and sub-groups use to suffocate and close in persons identities and/or non-identities

SCUB

SCUB is all for...

1. imprxioving the quality of life
2. fashion
3. communixcation
4. revolution
5. destruction

IMPROVING THE QUALITY OF LIFE: scub makes people walk down the street with ease and inspiration. In being liberated by SCUB, colors will look brighter, musice will sound clearer and your dancing will be greater. More beer on the streets. "Children" will be able to frolicx amungst their peers. Wkhen asked, "What xndo you want to be when you grow up?" they respond, "Me."

FASHIOEN: Boring fashion will be shutdown ~~xxx~~ ~~xx~~ and re-opened with whatever YOU want.

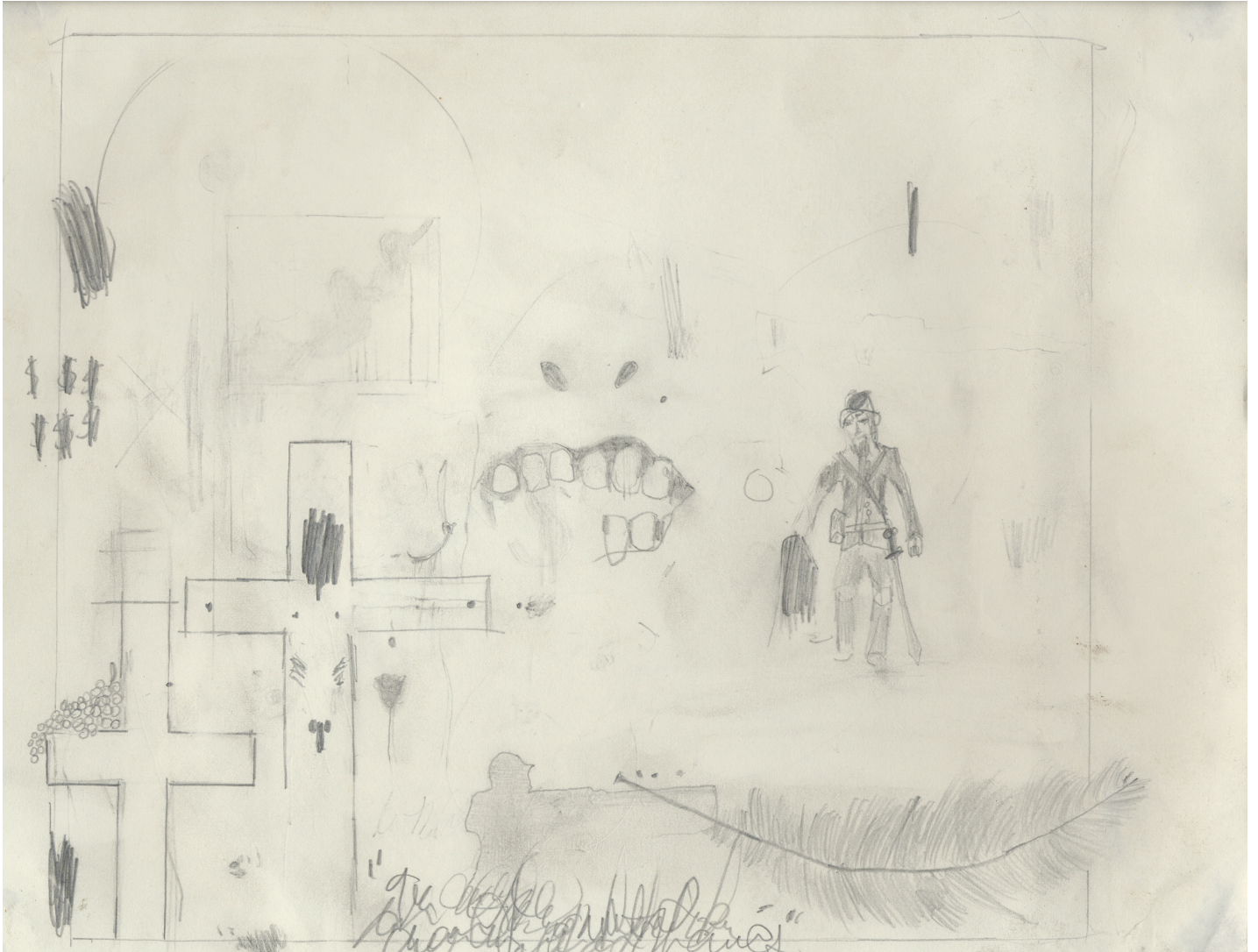
COMMUNICATION: What happens when two boxes try to talk? Nothing, right? Time to cut up the boxes, NOW.

REVOLUTION: skill building with knives, scissors, razors, boxx-cutters, electric knives, saws of all sizes, teeth, long sharp nails, keys, shards of glass, cheese cutters ~~xx~~ and so on.x..

DESTRUCTION: why put up with xidentities when you can destroy them? Just to let xyou knowx, SCUB does not support the destruction of "animals" and their wood tree enxviornments. Destroy.

BOX ME IN? NO THANKYOU.





One for Bataille

Lisa Charbonneau

One is all that time, the strange signaling, our ripped-up shirts with fraying collars, clues that added up to be the imaginations. One is mystery.

Two is getting beyond the image, that fantastical veneer. Realizing the atomism of every person and learning to refuse what is most seductive. Perhaps two is the pure essential.

Four comes before three because it's about blood. Blood, which seems more and more important as I get older. In sex, I prefer fake blood to any other prop or tool. Dripping it out of our mouths and covering our arms and legs with it. Instead of hickeys, we'll get necks smeared in blood. Fake blood aids rolling around; it glides hands and improves the slide of one body on top of another. We awaken to a bed stained with blood, faces stained with blood, fingers stained with blood. We'll look like monsters, killers who have died a bit themselves. With smiling eyes I will scare you in the morning. You will recoil and squirm in delight.

I reject any identification of this as kinky, fetishistic, or even gothic. These words mean nothing in my vocabulary. And that is three. Three is how few of us consciously make the connections between love, sex, and death, the total annihilation of the individual that comes along with true intimacy.

As an adolescent I was terrified of dying, individualization, and solitary adulthood. My intuitive recourse was to be with, seek the with at all times. This, as you can imagine, progressed into sexual situations quite early on. I like to think that I was trying to create family—after all, the mythology of lineage is the only sure path toward immortality. But now that familial bonds are no longer automatically forged by taking off one's clothes with another human being, this methodology only served to satisfied my decayed boundaries. As I worked to bleed in, on, and through others, to unite my blood with theirs, I only found myself in a sea of disparate zombies—zombies whose blood was spilled on my skin and forced down my throat, zombies who perpetually wear blank expressions of apathy and forget. At times, I too am one of those zombies.

Do you see how four followed three? How fake blood became so fascinating in lieu of unattainable blood lines? And do you see how four had to come before three? That the fake had to precede the acceptance of the real. It always does. It's the last grasp for dreams of transcendence via transformation, before you are left only with sublimation.

Luckily, one plus two equals three and not four. And thus one, two and three are the secrets of existence: The acceptance of essential individualities and the mystery of why so many of us relentlessly search for the most beautiful of annihilations.

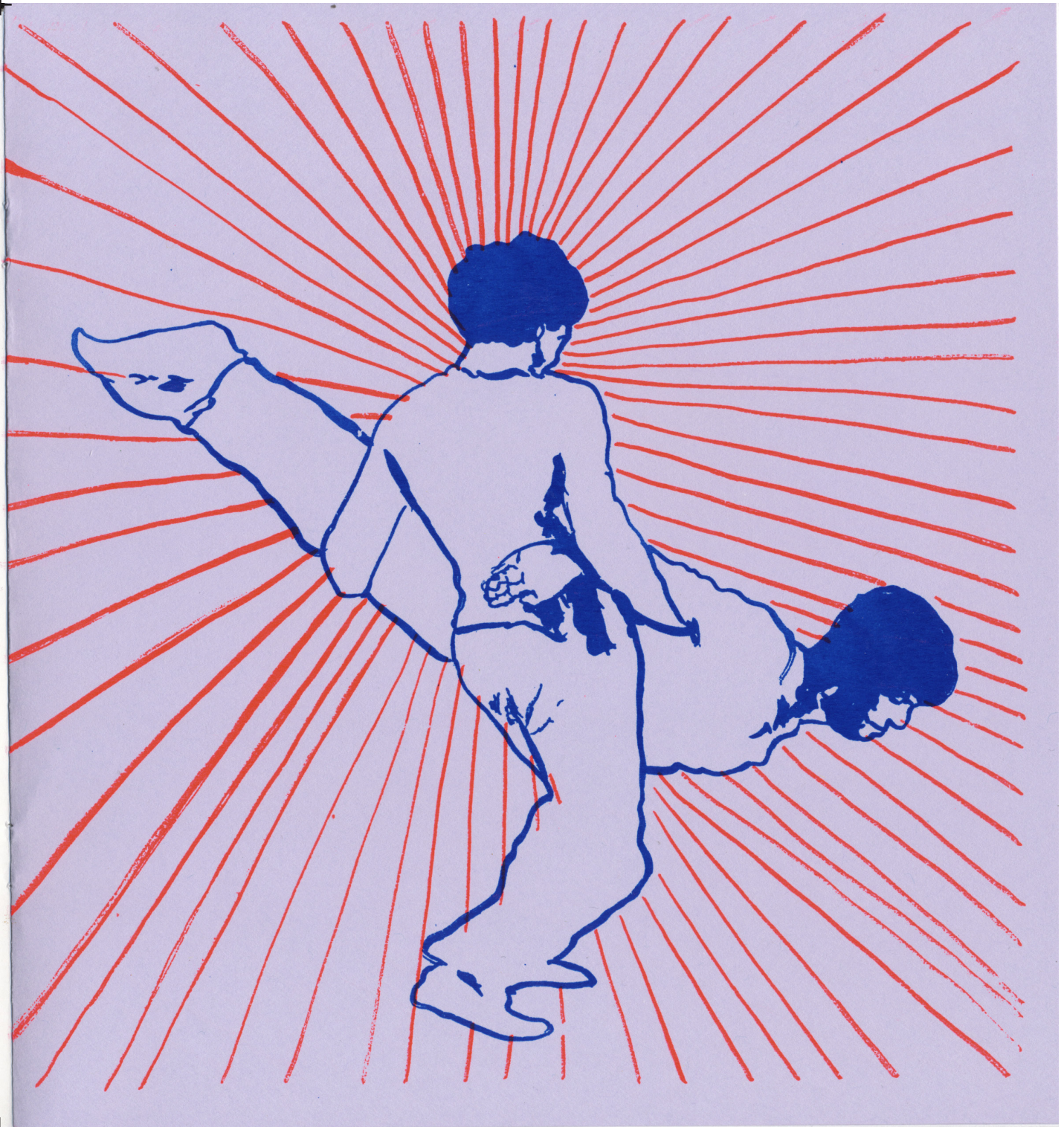
I am not asking you to kill me, but you will. I murder you in my dreams every night. Over and over. All night long. We will visit and revisit this theme. You and I. I. You. Who dies first? Let's go to bed. I'm as afraid as ever.

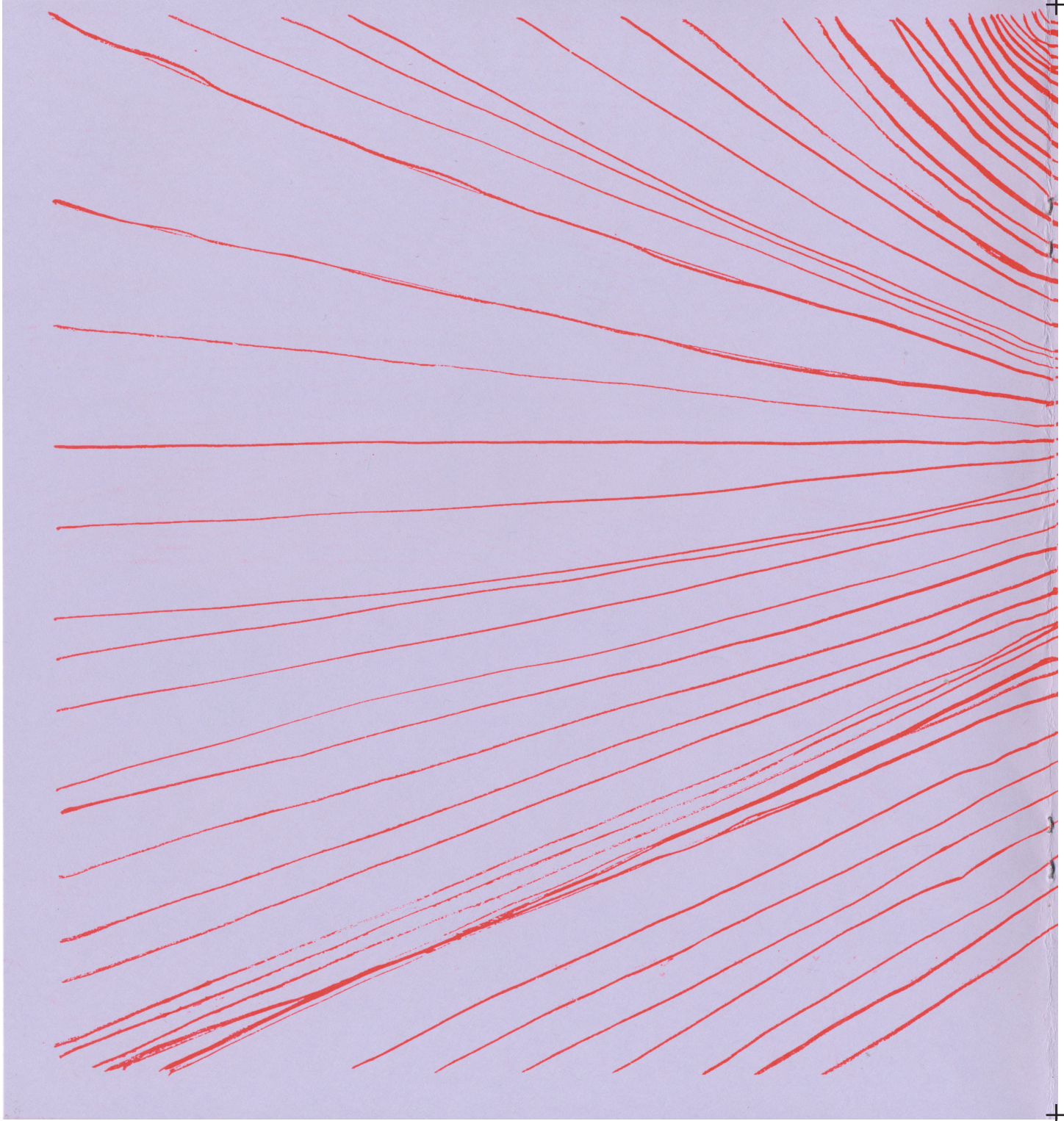
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DRESS TO KILL FIGHT TO WIN

dean spade

Does it matter what I'm wearing, what I look like, how I wear my body? All our lives, we receive conflicting commands to ignore appearances and not judge books by covers, and to work incessantly to conform our appearances to rigid norms. The result, I think, is that as we come to reject and unlearn the ways we've been taught to view our bodies (fatphobia, racism, sexism, gender rigidity, consumerism, ableism) we become rightfully suspicious of appearance norms and fashions and seek to form resistant practices. But what should those resistant practices be?

I think sometimes being anti-fashion leads to a false notion that we can be in bodies that aren't modified, and that any intentional modification or decoration of your body is politically undesirable because it somehow buys into the pitfalls of reliance on appearances. This critique is true, lots of times what we mean to be resistant aesthetic practices become new regulatory regimes. Certain aspects of activist, queer, punk fashions have fallen victim to hierarchies of coolness that in the end revolve around judging people based on what they own, how their bodies are shaped, how they occupy a narrow gender category, etc. Perhaps it is inevitable that the systems in which we are so embroiled, which shape our very existence, should rear parts of their ugly heads even in our attempts at resistance. But does this mean we should give up resistant aesthetics? Isn't all activism imperfect, constantly under revision, and isn't that why we continue doing it? In my view, there is no "outside"-none of us can stand fully outside capitalism, racism, sexism and see what is going on. Instead we stand within, and are constituted by these practices and forces, and we form our resistance there, always having to struggle against forces within ourselves, correcting our blindspots, learning from one another. So of course, our aesthetic resistance should do the same.

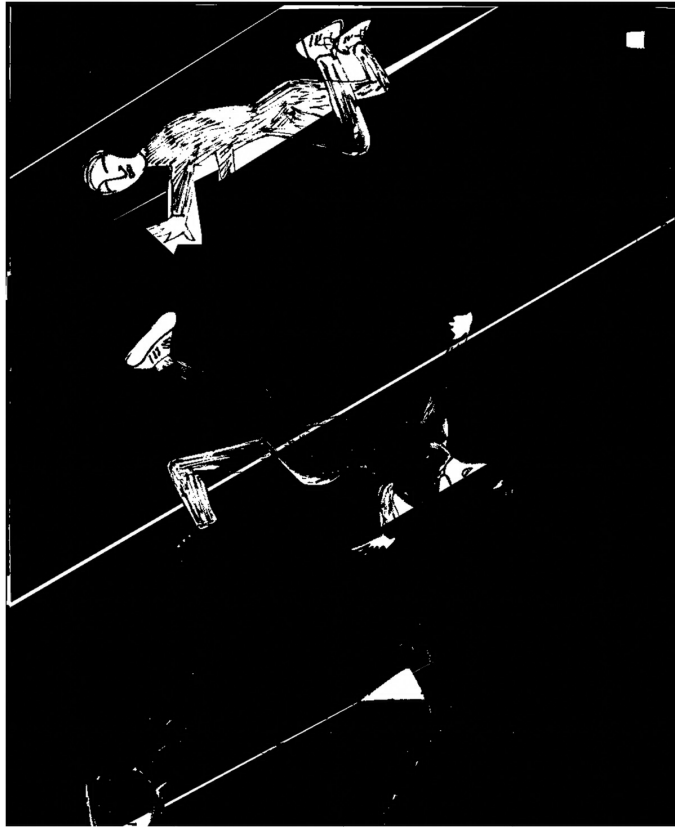
More importantly, when we appeal to some notion of an unmodified or undecorated body, we participate in the adoption of a false neutrality. We pretend, in those moments, that there is a natural body or fashion, a way of dressing or wearing yourself that is not a product of culture. Norms always masquerade as non-choices, and when we suggest that for example, resisting sexism means everyone should look androgynous, or resisting racism means no one should modify the texture of their hair, we foreclose people's abilities to expose the workings of fucked up systems on their bodies as they see fit

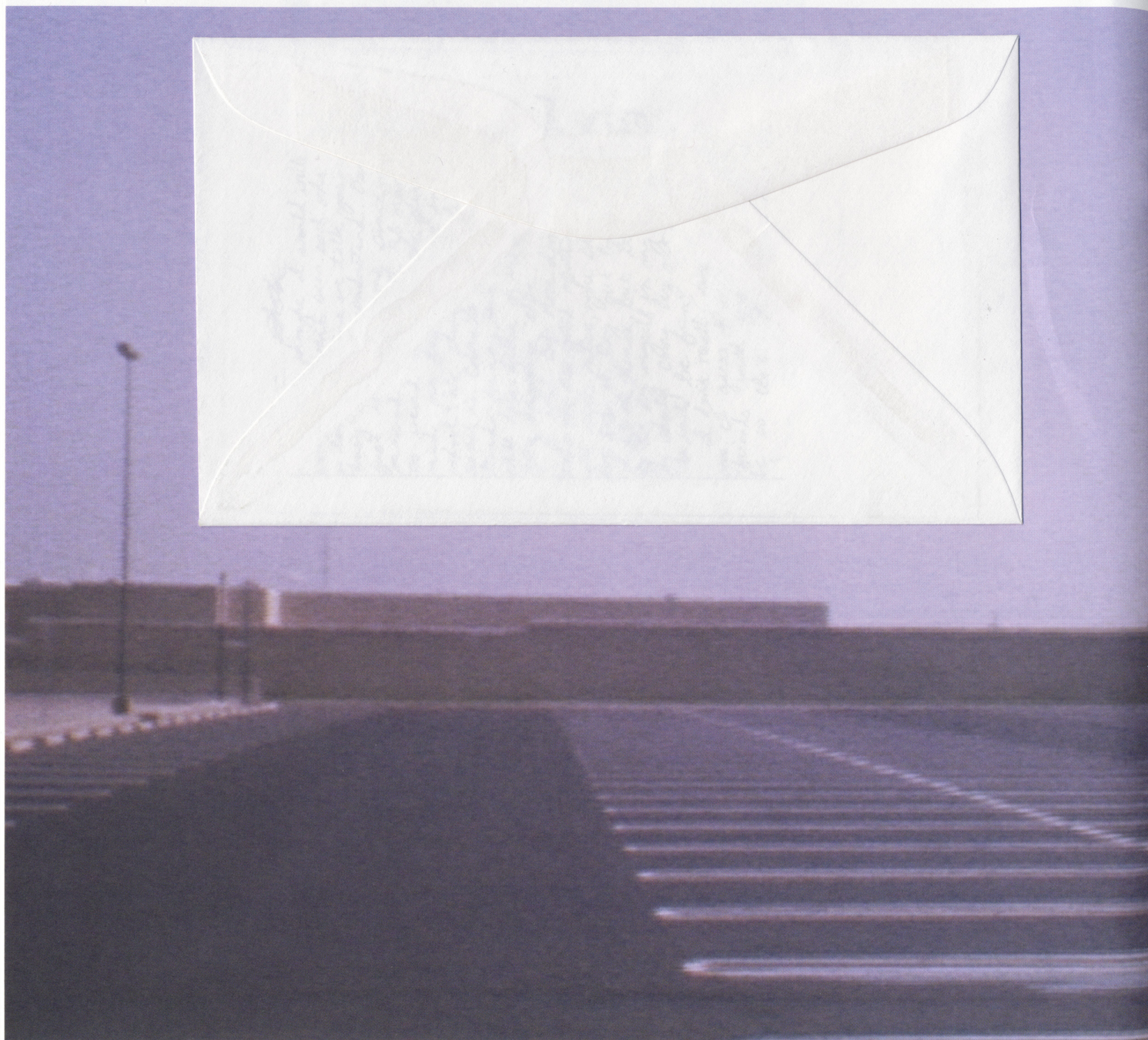
The example I'm always wrestling with is trans surgery. Countless people who purportedly share my feminist values have argued to me that rather than having my body modified, the proper course of action would be to come to view it differently, such that it was not in contravention to my internal gender picture. Sometimes folded into this argument is a notion that transsurgery is a part of the capitalist construction of dichotomous gender. Rigid binary gender serves capitalism by setting a norm of extreme masculinity and femininity that none of us can achieve, so that we must constantly try to buy our way out of the gender dysphoria we all feel. In extreme cases, the argument goes, trans people buy gender transition procedures in order to cure ourselves of the fundamentally political condition of gender dysphoria, and we therefore sell out our own resistance to the binary gender system. I wholeheartedly agree with most of this analysis, except for the part where trans people are selling out everyone's chances at gender resistance when we alter our bodies.

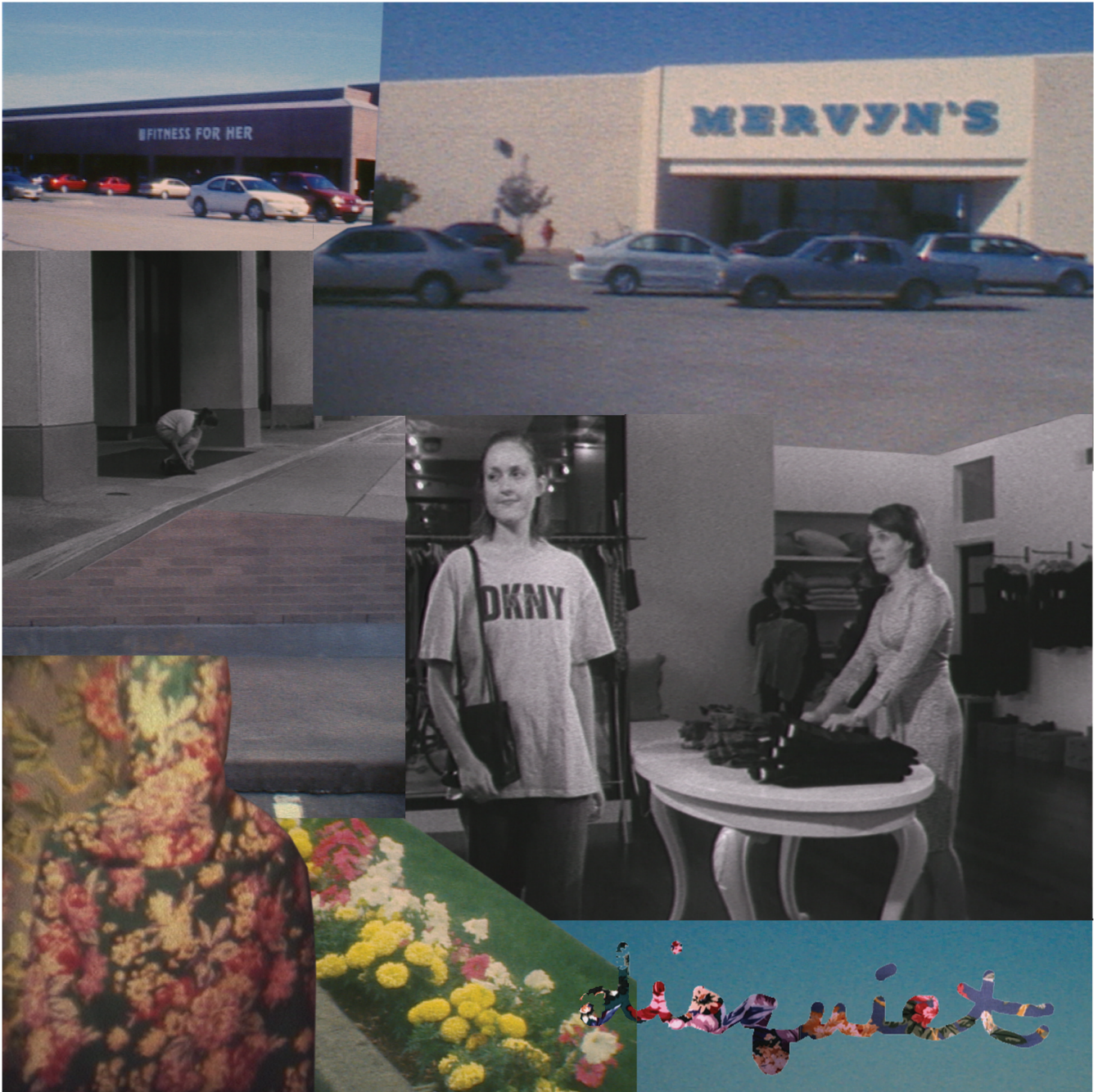
What this argument misses is twofold. First, there is no naturalized gendered body. All of our bodies are modified with regard to gender, whether we seek out surgery or take hormones or not. All of us engage in or have engaged in processes of gender body modification (diets, shaving, exercise regimes, clothing choices, vitamins, birth control, etc) that alter our bodies, just as we've all been subjected to gender related processes that altered our bodies (being fed differently because of our gender, being given or denied proper medical care because of our gender, using dangerous products that are on the market only because of their relationship to gender norms, etc). The isolating of only some of these processes for critique, while ignoring others, is a classic exercise in domination. To see trans body alteration as participating and furthering binary gender, to put trans people's gender practices under a microscope while maintaining blindness to more familiar and traditional, but no less active and important gender practices of non-trans people, is exactly what the transphobic medical establishment has always done. This is why trans people are required to go through years of bullshit proving and documenting ourselves in order to get gender-related procedures, while non-trans people can alter their gender presentation through norm-abiding chest or genital surgeries and hormones as quickly as they can hand over a credit card.

The second blindspot here is in the assumption that trans surgery has a single meaning. The harshness and rigidity with which we view each other's aesthetics of resistance—the ways that we decide that these practices have singular meanings—forecloses our abilities to truly engage each other's work. We have to constantly fight the temptation to so narrowly view each other's practices. Of course, it must be true that some trans people are sexist, some trans people believe strongly and want to enforce binary gender, just like some non-trans people. But to pre-determine that there is a singular (sexist) meaning of all trans body modification, and to buy into what conservative medical sources say these modifications mean, rather than listening to trans people describing the resistant gender-fucking space-opening practices we engage with our bodies and words, is to participate in the silencing of resistance that serves capitalism, gender rigidity and sexism.

This process of foreclosing occurs all the time between activists in various ways, where we tell one another that whatever effort we're making is predetermined to mean something else, often failing to realize that our rigid viewpoint serves to squelch the reshaping and rewriting of meanings that we're purportedly fighting for. So a part of this fashioning we're doing needs to be about diversifying the set of aesthetic practices we're open to seeing, and promoting a possibility of us all looking very very different from one another while we fight together for a new world. I want to be disturbed by what you're wearing. I want to be shocked and undone and delighted by what you're doing and how you're living. And I don't want anyone to be afraid to put on their look, their body, their clothes anymore. Resistance is what is sexy, it's what looks good and is hard to look at and what sometimes requires explanation. Why would we want to do things that don't require explanation, that are obvious, impervious to critique because no one even notices we're doing them?









andrea geyer/ sharon hayes notes on

Cambio de Lugar_Change of Place_Ortswechsel

Mexico D.F. 2000 New York 2000 Vienna 2002 Berlin 2002



Cambio de Lugar_Change of Place_Ortswechsel is a collaborative project that began with an invitation that we received to do a two-person show in Mexico City at a space called LaPanaderia in the summer of 2000. Our mutual interest in the construction of gender combined with the questions which arose as we considered relocating our art-works from the context of NYC to that of Mexico City led us to the notion of collaborating on the piece: initially conceived of as a group of interviews with women in Mexico D.F. and New York City addressing political and social articulations of gender in the present moment. At the time, our interest was not necessarily in creating a piece that would function as an artwork but rather to provide some context for the presentation of our individual work. During the preparation for the show and our research into gender studies in Mexico and Latin America, we immediately encountered two central difficulties. The first was that neither of us could read Spanish and therefore our access to texts was limited to those originally written in English or those that had been translated into English. The second difficulty, which followed from the first, was that much of the literature we could read too readily positioned Mexican and Latin American discourse as either coming after or out of that of Europe and the U.S. or was dealt with as an object of study within European and U.S. academic disciplines. These conditions led us directly to the central concerns of Cambio de Lugar_Change of Place_Ortswechsel: What is the interconnectedness of gender, geographic location, and history, and what happens in the communication of these relationships across boundaries of language and culture?

The following article is a transcription of a lecture given at the 'Feminisms' conference, Malmö, Sweden, June 2002.

For some practical information, each interview consists of three positions: an interviewer, an interviewee and a translator. The interviews are documented on video but only the translator is imaged, the interviewer and the interviewee are off-camera but audible in the soundtrack. When we installed Cambio de Lugar_Change of Place_Ortswechsel in Mexico City we presented 17 interviews on 10 monitors along with our solo work. Presenting the project again at PSI Contemporary Art Center in Queens, NY in November 2000 allowed us to resolve our initial set of relations—those between Mexico City and New York City. We conducted 12 more interviews in New York City and showed 29 interviews from both locations. In addition, pulling the piece out on its own—away from our individual works—provoked us to expand the inquiry beyond the initial relation of the first two sites. In March of this year, we presented the piece again in Vienna and added another 12 interviews, which created a set of 41 interviews shown on 14 monitors.

In each location, the installation of the project has varied slightly but the interviews always play simultaneously in one room on different monitors. (Ideally the interviews play on as many monitors as there are interviews although we've never been able to do this.) What confronts the viewer in the room are many "talking head" shots of both men and women, a list of participants in alphabetical order (the interviewees as well as the translators with no indication of who is who), and a poster displaying the set of questions we asked, which remained the same for each interview. The audio of all the interviews is present in the room at a low volume and, in addition, the individual monitors can be listened to on headphones. Outside the actual information

Participants

Shana Agid
Jenny Bass
Jennifer Baumgardner
Birin Bayam-Tekeli
Janet Bellotto
Tanya Bedanr
Monika Bernold
Sladja Blazan
Claire Bortfeldt
Pauline Boudry
Sabeth Buchmann

What does feminism mean to you?

Much too much. First of all there is my personal involvement of what has been know as the second wave of feminism. If you took that just in terms of the juridical and legal aspects of the 1970s women's liberation movements in Europe and this country then the important thing for me was what actually happened within that process. That the divide, not so much women from one another but theoretically, the positions that were occupied within that movement in the US where there was a very strong cultural feminist tendency and in Europe there was what was known as socialist feminism. From the very beginning there was an effort not to see the women's movement as separate from issues of class

Nuria
Castañeda

Minerva
Cuevas

Paisley
Dalton

Katrina
Daschner

Jennie
Dau

Maria
Diaz

Monika
dela Torre

Ricarda
Denzer

Erika
Doucette

Melissa
Dyne

Pamela
Echeveria

Ewa
Einhorn

Michèle
Faguet

given in the interviews, there is nothing in the room or on the monitors to indicate to a viewer who is speaking, where they are from or where or when the interview was conducted. The positioning of the monitors does not reflect the different urban sites in which the interviews were collected. The duration of the interviews themselves ranges from 30 to 100 minutes. They are completely unedited.

We gathered the individuals participating in Cambio de Lugar_Change of Place_Ortswechsel, the interviewees and the translators, in much the same way and these choices were based on our personal encounter with the location: thus, we often followed informal leads that began with the people we knew living there but would quickly diverge as someone would give us the name of a friend who would give us another name and so on. We occasionally pursued individuals through official organizations, publications and/or spaces that were of interest to us at the time, some of which we knew of before arriving and others of which we encountered much like we would if we had just been visiting the city.

We framed the group of individuals we interviewed by their choice to identify themselves culturally as "women," to address the specific form of socialization that accompanies this identification¹. Abstractions like "woman" show in their specific character a close relation to the specific histories of personal identifications as well as social and historical relations in general. It implies that by taking on this identity and consequently experiencing the collective identification as "woman" or as "female" from the outside, a more significant relation to the subjective moment of women's oppression is given. To pose our questions only to individuals who define themselves as women confronts the implied affiliation and assumed community that often accompanies the term "woman" without rearticulating it. Furthermore, we try to deconstruct feminist identities to make an adequate understanding of the variety of social relations within this socialization possible. Viewing the

identity "woman" as choice, as well as utilizing the concept of temporality as a proposal for looking at identities in general, makes the relation of gender to class, ethnicity and the social and political field immanent. One could say that in the interviews we try to reveal the multiple negotiations of desire, language and political constitution in relation to the term "woman" and not its multiple identities. In her book *Am I that name?* Denise Riley points to the long tradition and history of the term "woman." She suggests that "women" is not an identity but an unstable category, and that this instability has a historical foundation. (In this context Riley describes feminism as the site of the systematic fighting-out of this instability.)²

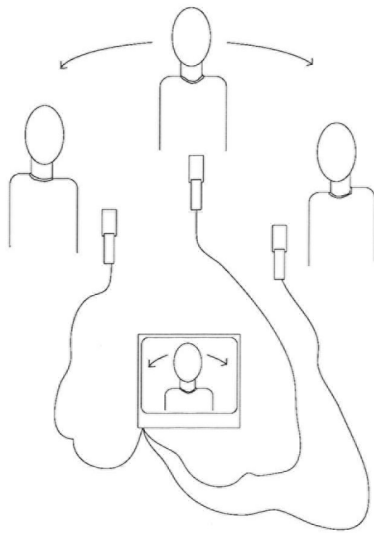
[11 minute video excerpt of responses to the question: What does feminism mean to you?]

We met each other in New York about six years ago. Sharon came originally from the USA and Andrea from Germany, and thus we came together from quite distinct cultural environments. Born in 1970 and 1971 respectively, we grew up in the direct legacy of 1970s feminism, a generation that experienced "feminism" as an already established movement, something which had happened. To reduce the many weeks and months of discussion and research, we can say that we both came to Cambio de Lugar_Change of Place_Ortswechsel with the questions: How is feminism articulated in the present moment? And how is its interrelation to cultural, social, ethnic and class affiliation constituted? Within the project, as you just saw in the video excerpts, we define feminism as a question: What does feminism mean to you? which is one of 20 questions that we ask in the interviews. The situation of the term as a question, while on one hand evading a direct definition,

¹ Since the presentation of this lecture, we conducted the project in Berlin, Germany where we revised this frame of interviewees. We now say that we interview people who identify as a woman, had identified as a woman or are or had been identified as a woman from an external perspective.

² Denise Riley, *Am I that name?: Feminism and the category of "women" in history* (Minneapolis: University of Minnesota, 1988), 6.

and race even though we said we were autonomous. And I, now looking back on it, feel in some ways that was strategically not so good at that moment. A lot more was done by those who kept it separate and aimed to make either changes in that respect. But the breakthrough, and what I think historically that period will be known for, is the extension from the legal and juridical sphere to the question of the sexuality and subjectivity. And here the move was made first of all by saying that there is the subjective moment of women's oppression. This is why we couldn't ask for wages for housework for instance, because it couldn't be solved by something in this way. We had to look what the implications were of that domestic setting and the very complex issues of women's relation to children. And



does construct the term, for us, as a multiplicity of discourses that seek to identify, analyze and struggle against, what Chantal Mouffe calls, "the multiple forms in which the category 'woman' is constructed in subordination."³ Thus within the varied urban contexts in which the project has existed so far, the circulation of the term "feminism", its variations, modifications, contestations and appropriations, is foregrounded through a multiplicity of dialogues.

We should also say here that our focus on the present moment is not meant to privilege the here and now nor to erase its location in a continuum of time that extends before and beyond it but rather to take those as the ground from which the project steps. Cambio de

³ Chantal Mouffe "Feminism, Citizenship, and Radical Democratic Politics" in *Feminists Theorize the Political* (New York : Routledge, 1992), 373.

⁴ Claude Lévi-Strauss *The Savage Mind* (Chicago: University of Chicago Press, 1966), 52-3.

Lugar_Change of Place_Ortswechsel is an investigation that aligns itself on a vertical axis of time. Where the simultaneous presence of different historic movements is understood and a continuous linear development /narration is questioned. Here it may be helpful to employ the linguistic distinction between synchrony and diachrony. In his examination of the structuring elements of cultural myth, Claude Levi-Strauss separates diachrony, what he calls linear, directional time, from synchrony, or omnidirectional or reversible time.⁴ While synchrony was often posited directly in opposition to a historical investigation, we do not intend our vertical axis of time to be an ahistoric one, but think that it is helpful in our case to consider the way in which the horizontal, historical progression that is privileged by many recent discussions about and around feminism can be limiting. These discussions include both progressive analyses of the historical relations of one feminism to another as well as more conservative trends to articulate a moment of "post-feminism" or those that we discussed earlier that attempt to schematize a geographic and temporal relation of feminism, executing an imperialistic gesture. Cambio de Lugar_Change of Place_Ortswechsel acts in contrast to these dialogues that either must constantly refer to "what feminism was" or to an idea that feminism is over and gone, by starting from the assumption that feminism was, is and will be. It perceives that each generation has to reposition itself, claim its right to self-definition, independently of an affiliation with a historic practice. We posit this notion of a vertical axis, from which one can reach before and beyond, as an alternative to the often oppressive notions of progress and liberation which too easily fall into a totalizing rhetoric of mastery. By aligning the project on a vertical axis, we acknowledge our questions as a reiteration, a repetition of others that were asked before us that intervene in a present moment, its context and positioning. What we are trying to do is: to locate the discourse of feminism at the basis of social relations themselves.

Out of our initial research and our own dialogues with

Pasquale
Ferralli

Grada
Ferreira

Carla
Fernandez

Victoria
Fox

Rike
Frank

Jannik
Franzen

Esther
Gabara

Maria
Garcia

Ali
Gardoki
dela
Reguera

Geoffrey
Garrison

Leah
Gilliam

Julietta
Gimenez
Cacho G.

obviously my own work is very involved with this, but I think it all fell apart when I started to look at the different strategies. So maybe we will just come back and try to summarize what I was getting at in terms of what feminism means to me. My reason for trying to identify the tendencies was to suggest, in the broadest possible way, what feminism could be. Then I want to specify where I position myself within those movements in order to emphasize that there are many feminisms. And then to say what was significant about this position within the feminist movement was its attempt to look at the subjective moment of women's oppression. And here the question of gender got transformed into the question of sexual difference and questions of race for example into the question of ethnicity and

each other, we created 20 questions, which are constructed from and reflect upon our position. The questions are asked in English because, very simply, that is the language we share: the language in which our dialogue with each other and with this material exists. We ask the same questions (with some colloquial variation) in all the interviews. The questions are as follows:

Maya Goded	What is your name and how old are you?
Maria-José Gorozo	What are you doing in this city?
Hedwig Gründler	Why did you move here or, if you've always lived here, why did you stay?
Silvia Gruner	What are you reading right now?
Frauke Gust	Where do you get the material you read?
Sally Guttierrez	Do you read in translation?
Kathleen Henna	Do you find yourself limited through the availability of books in translation?
Nina Hinke	How do you define the term 'woman'?
Jen Hofer	Do you think of yourself as gendered?
Judith Hopf	What does the term 'feminism' mean to you?
Meike Jansen	Is it active here?
Gabriela Jauregui	Where would you locate it?
Mary Kelly	Do women need to be defended?
	Do you think there is something like a women's agenda?
	Do you feel part of a generation?
	If so, how is this generation described?
	How do you relate to class struggle in the context of women's rights?
	Do you experience the presence of a transgendered community?
	Do you feel you have the power to narrate your own identity?
	What recent incident/s can you recall which lead to changes in your gender identity and consciousness?
	Are you part of any social/political organization?
	Does the idea of a private and public sphere have relevance for you?
	How do you feel about the newly elected president/your current government? (This question was specified according to the location.)

What do you think about women's football/soccer?
Is there anything else you would like to add?

In *Dialogues*, Gilles Deleuze remarks, "Most of the time, when someone asks me a question, even one which relates to me, I see that, strictly, I don't have anything to say. Questions are invented, like anything else. If you aren't allowed to invent your questions... you haven't much to say."⁵ The interview structure, as Deleuze astutely points out, is fraught with difficulty. Accordingly our project sets up a contradiction: to pose a question usually expects the possibility of an answer, *Cambio de Lugar_Change of Place_Ortswechsel*, on the other hand, tries to address the impossibility of a proper or defined answer but still sees the need to ask a question. The questions here, instead of implying predetermined answers, try to open up a space for the interviewee to relate herself specifically to what is being asked. Meaning the interview asks the interviewee to situate herself within a body of discourse. It does not attempt to reinscribe notions of static collective identities, represented as some 'common knowledge' but rather to give a platform to describe the complex and fluid identities by which we are interpellated and to figure out how each individual negotiates, rejects and/or incorporates those identities. And this happens in many ways throughout the interviews, through an interviewee's willingness to dive into an answer or by their outright refusal to answer. The way a question was perceived by the interviewees, for example if someone felt a question was too abstract or not abstract at all, accumulated (over the body of 41 interviews) into another level of meaning, which we had not necessarily anticipated. It was interesting how the individual criticism of some interviewees toward the questions being too abstract or too open was often articulated with the utmost authority whereas the next interviewee could have a very specific answer available immediately to the same question, reflecting a concrete experience or situation. An example is

⁵ Gilles Deleuze and Claire Parnet, *Dialogues*, translated by Hugh Tomlinson and Barbara Habberjam, (New York: Columbia University Press, 1987).

the question of class into the question of power. Right, so there is a move which is broader than what's defined by the women's movement because it then has an impact in the field of theory and philosophy really, that was a defining feature of postmodernism.

the question, which came to be our most provocative on the level of response "Do women need to be defended?" For some the answer was quick and direct, whether "yes, of course" or "no" or the more elaborated "we need to defend ourselves" or "everyone needs to be defended." For others the answer came as a question to us: "defended by whom?" These responses reflect back on a number of positions. The specific ambiguity of the English term "defended," which does not necessarily designate the direction from which defense is given, is difficult to translate both into Spanish or German. The responsive question, "defended by whom?" thus becomes both an ideological and linguistic query.

Obviously, the questions of Cambio de Lugar_Change of Place_Ortswechsel are asked in and of the present moment, although often the terminology that we use references a historical moment. The reference to other historical moments or discourses was interesting and provocative except in one particular instance, where we started to perceive that it was closing down the discussion. This was with the question "How do you relate to class struggle in the context of women's rights?" which we used in Mexico and New York City. After many interviews, we realized that it forcefully and directly pushed the interview back to the terms of an older discourse, which was no longer operative. The term class struggle, for reasons we can discuss more fully in the discussion period, had passed so far out of use for the interviewees that it was as if it was impossible for people to answer in a way that spoke of the present economic terrain. In Vienna, we began discussing this factor within the interview and trying to introduce terms that spoke more directly to the current economic field: globalization, the right to economic well-being, etc.

The locations of the project, so far Mexico City, New York City and Vienna, act not so much as sites but as a form of

⁴ Homi K. Bhabha, "DissemiNation: Time, narrative and the margins of the modern nation," *The Location of Culture* (London ; New York : Routledge, 1994).



social and textual affiliation. Thus the shift we make between those places automatically reflects on the complex strategies of cultural identification, negotiated within ideas of national identity. But what is it that our cultural/national affiliation implies? Particularly in these three urban sites? A person is the border between the 'social' as the homogeneous, consensual community and the forces that come from the specific interest and individual identities as well as the inequality within its society. In his essay "DissemiNation" Homi Bhabha describes how "...attempting to formulate the complex strategies of cultural identification and discursive address that function in the name of 'the people' or 'the nation', [...] make the people the immanent subjects of a range of social and literary narratives." It is this narrative which makes them not "simply historical events or parts of a patriotic body-politics" but gives them the power through "complex rhetorical strategies of social reference" to be representative and bring a crisis into the process of dominant signification by any empirical sociological category (the nation).⁶

Within the project, it is important to us to emphasize the alternation between the description of an assumed position and its designation. The context of the individual, his or her ethnic, cultural, class affiliations are not read as an attribute applied to each and everyone but as something, which should be understood, as immanent to the subject and therefore part of the subject's inconsistency. In the installation of Cambio de Lugar_Change of Place_Ortswechsel, which brings all the interviews together, the individual reflections on the questions can be viewed differentially against the others in the room. Each particular interview speaks to the specificity of the geographic and temporal location of its speaking as well as to the limits of this very specificity. Thus, each individual interview is not meant to operate in a uniform manner in all the discourses, at all times, and in any given culture. Rather the series of subject positions represented, simply give rise to a variety of egos that are open to be debated or occupied in their perception by the individual viewer.

Elisa
Klapheck

Johanna
Kirsch

Birge
Krondorfer

Mabel
Larrechart

Peter
Lasch

Carla
LaGata

Susanne
Leeb

Cristóbal
Lehyt

Daniela
Lessing

Ricky
Lorenz

Luis

Martha
Machner

Dorit
Margreiter

What does feminism mean to you?

Hm, I have a...I have some difficulties or bad experiences. For me feminism is...for me...like forty-year old women, marxist women, sitting in a cafe. In my background it is a bad word. ...I forget half of it ...este...the everyday. I do it my way. For example, I get on my own in a cab and then the taxi talk to me - "Hi guerita" - which means blond but it's also means, how are you? Because they want to talk to me, because they want to know my life, because they feel, because I get alone in a taxi...I think because of her independence. So she thinks you deal with your feminism, with the condition of being a woman, every day. I think you have to be...by being, by acting you have to reflect what you think.

[10 minute video excerpt of responses to the question:
How would you define the term woman?]

Ursula
Mayer

Adriana
Miranda

Reto

Richard
Moszka

Ulrike
Müller

Angel
Nevarez

Paula
Nieves

Iziar
Okariz

Yoshua
Okon

Aline
Oloff

Tamar
Osorio

Beatriz
Preciado

Taiyana
Pimentel
Paradoa

Specifically in Cambio de Lugar_Change of Place_Ortswechsel the modes of representation for the interviewee is language (because there is no visual representation of the subject of the interview), which points to the questions that have been often discussed philosophically, of the relationship of the individual or subject to language. For Lacan, it is not "reality" which constitutes language but language that "generates both meaning and reality." He asserts that the subject takes up speech in his or her desire for plenitude, for wholeness, for understanding. Lacan defines the signifier as "what represents the subject for another signifier."⁷ A word is never just itself and its meaning. In a continual metonymic slide, the signifier insists to keep meaning other things. In this way, "woman" for instance can be defined as "power", "in relation to man" and "a brief moment in my life." On one level, these three definitions demonstrate that "woman" means multiple things but more than that it demonstrates that "woman" means nothing except in relation to an individual desire, a desire that is constitutive of and constituted by the very term itself.

Language itself is an enigma of what is both internal and external to the one who speaks. It is an articulation of the self, but when spoken, writes its meaning largely by the control of the listener. Speech is always concealed by representation. Adding other languages and their uncanny fluency makes this rupture even more obvious. The logic of translation seems to be its possibility: decoding representation. But what is the original? What is its context? First there is the need to distinguish the intended object of discourse from the mode of its articulation, to be able to grasp the basic ideas of language. Then if language's intention is to articulate the essence of things, the shifts within the essence's meaning (through time and space) have to be part of its verbal articulation.

For the translation, that means that its implications can

never be objective or stable but are tied to the constant modes of transformation. Therefore translation itself has to address not only the context of the origin of the original but also its fluid meaning within the context of its initial utterance. In a certain way that means that by implying the form of representation along with the content, the mechanisms of translation create a surplus in relation to the original. By only showing the image of the translator, Cambio de Lugar_Change of Place_Ortswechsel tries to draw on exactly this aspect. To acknowledge the presence of several languages in relation to one topic or subject has the potential to make the modes of the individual languages, their way of circulating, controlling and distributing knowledge visible. Translation is in Walter Benjamin's words the literary form "with the special mission of watching over the maturing process of the original language and the birth pangs of its own."⁸ For Benjamin, although translation (unlike art) cannot claim permanence for its products, its goals are undeniably a final, conclusive, decisive stage of all linguistic creation where the relationship of the language to its object becomes part of the language of the translation itself. In our case, all information circulated between the positions—the interviewee, the interviewer and the viewer—is perceived in one way or another through translation, creating exactly that constant awareness of the positionality of the statements as well as the modes of its articulation.

In Cambio de Lugar_Change of Place_Ortswechsel this task of translation is operating within the specific dialectics of an interview which, on its most basic level, brings together two interests: that of the interviewer and that of the interviewee. One could call the interaction between those two interests a struggle for power over the situation (over representation), which usually plays itself out directly in the exchange between the interviewer and the interviewee.

⁷ Jacques Lacan, *The Language of the Self: The Function of Language in Psychoanalysis*, translated with notes and commentary by Anthony Wilden (Baltimore: Johns Hopkins University Press, 1968).

⁸ Walter Benjamin, "The Task of the Translator," *Illuminations* (London: Pimlico, 1999).

Do women need to be defended?

Defend? Umm yeah, I do think we need to defend ourselves. Certainly from a long history of aggression and from a war that is going on against women and against the female body, that has been going on for centuries. So yes, I would say we need to defend ourselves. Defend ourselves, yes. To be defended, I don't think so.

The opposing positions of interviewer and interviewee could be related to other relevant binaries: question/answer, beginning/ending, past/future, personal/universal, self/other, analyst/analysand. Intervening into these multiple dialectics in the interviews conducted for *Cambio de Lugar_Change of Place_Ortswechsel*, is the figure of the translator: a presence whose conventional involvement in a conversation is intended to be the quiet, calm voice in the background, purely supportive, seamless and transparent. But in our case the translator occupies a visibly centralized and constituted third position, interrupting the direct modes of question and answer, making the relationship of the interviewer to the interviewee indirect, triangular. The broken binary of the conversation creates a palpable uncertainty, which often interrupts and fragments the interview. Because we rarely worked with professional translators, there was a wide range of aptitude, comfort and skill. The impact of the translation on the easy flow of the interview was a constant and unpredictable variable. Slow or labored translations often lead to a change in the mode in which the answers were given (i.e. the interviewee simplified her responses). Some interviewees also became uneasy hearing their own words again or, if they understood both languages, uneasy at the way in which they were being translated. In Vienna, because Andrea is completely bilingual, we had much more information than we had had before about how much or how little was being translated. In one instance, where the translation was entirely fragmented and incomplete, the triangular flow of information came to a complete breakdown and forced Andrea to literally step into the role of the translator and thus into the frame of the video. Different to an environment where one language is perceived as absolute, the power relations between the interviewee and the interviewer in *Cambio de Lugar_Change of Place_Ortswechsel* are rerouted to the translator. She or he becomes the "master of information," communicating not only between the main parties but also towards the potential audience (the camera). It is this rupture of control, this loss of power that clearly points to the



limitations of everybody involved in the making and viewing of the project. It is the moment where the limitations to one's own ability to represent him or herself with his or her internal modes of articulation as well as the codependency of the signifier and its recipient become most visible.

Cambio de Lugar_Change of Place_Ortswechsel proposes and constructs a space, in which political subjects: those on the monitor (in image or just in voice), and those viewing the monitors, engage in a process of constituting themselves in relation to each other. It proposes collective action, not through the collapse of difference but through a contingent process of narration: singular, repeated narration. This narration acts here as a performative, in the linguistic sense of words that "do" something, which locates the interviewee, interviewer and translator in a specific articulation, in a specific action. Thus, the interviewee in response to the interviewer, filtered through the translator, enacts the articulation of her position, through which she defines herself in a community, not a sociological one but a political one. In viewing the translated interviews as a singular event, we oppose the singular to either the particular as relative, or the universal, as hegemony. Thus, we mean to once again draw the individual away from an idea of relativism towards a larger field, where it becomes a player in a confined affiliation or movement. As we had pointed out before with the concept of the vertical axis of time, the singular event is marked by and marks the moment of its occurrence, which, in *Cambio de Lugar_Change of Place_Ortswechsel*, is then expanded from its singularity in the private setting, where the actual interviews occurred, by the presence of the camera which documents the event. Different from a sociological investigation this document will not be edited, analyzed nor particularized for the installation. It is collected in a room unedited where it is, as an originally private, singular event replayed again and again. This room is an archive of sorts, where neither the document nor the archive turn themselves into an 'objective' narrative. There is no whole in a conventional sense, where these

Thomas
Raab

Garbriela
Rangel

Yvonne
Rainer

Sascha
Reichstein

Amy
Richards

Esther
Regueira
Mauriz

Diana
Robledo-
Velázquez

Jesusa
Rodriguez

Kathy
Rodriguez

Katya
Sander

Peter
Schelling

Gela
Schwarz

How do you define the term woman?

She thinks it is a really powerful...chingon...I can't really translate that...it is like great, yeah, ... it is very cool. And to her it means power, and it very unfortunate that many Mexican women don't realize the power they have, they don't... they don't utilize the power they have. She thinks it has a lot to do with with social classes, it is always related to social class. There is a lot of machismo, a lot of sexism in Mexico... she thinks that women in the upper class are very submissive to...to their condition, to their social condition, ...to, to money, to their apartment and...it is just something that evolved over the years, sexism here is very, very powerful.

Andrea
Tinnes

Vera
Tollmann

Carlos
Todelo

Florian
Urban

Pilar
Villela

Berit
Martina
Vitek

Florian
Zeyfang

singular events add up to a collective or representational group, which would claim hegemonic universality. What the viewer experiences are voices without the constant presence of markers like face, name, profession, age or location, etc. This impossibility of an effortless identification with the interviewee, compels the viewer to confront the discourse itself and most importantly to position him or herself in relation to it. To take away an authority over the knowledge given, to take a context outside the familiar references in a gender debate and position it unidentified, proposes an alternate navigation or structuring of information. The interviews, through translation, are ruptured into the signifying pieces of their articulation and resonate again in the individual who perceives, who navigates their way through the forty-one interviews, editing by personal means. The viewer then becomes the point of departure for yet another chain of knowledge, a participant in a contingent political community.

The question we ask near the end of each interview: How do you feel about the newly elected president Vicente Fox/potential president-elect George W. Bush/or the right-wing coalition government? ended up mapping the particular urgency of the current political situation. We began the project in Mexico City directly on the heels of the election of conservative Vicente Fox, lauded by some as a revolutionary change after decades of the PRI rule, but regarded by most of the women we interviewed as a disaster for progressive politics and in particular for the political gains that had been achieved through feminist struggle. (evidenced by Fox's denial of the partial right for abortion to women, even in certain provinces, who have been victims of rape.) To our surprise, several months later when we conducted the interviews in New York, we confronted a similar situation, as our interviews took place in the indecision of the election that was eventually claimed by George W. Bush, who even since has made significant steps away from the enforcement of general human rights. And again, in Vienna

where the right-wing coalition government, still just two years old, has created a political environment openly hostile to women's rights. And now, we are here presenting the lecture and installation in Malmö with its proximity to Denmark where as well the conservative, right wing parties have won the recent elections.





cover. **emily Roysdon**'s favorite things are swimming and waiting. She is a transient artist and writer currently residing in NYC where LTTR is one of her many projects. Psychoanalysis and performing really turn her on. The cover image is from a project with David Wojnarowicz. leroy923@hotmail.com

2 **Yvette Choy** is a New York born queer Chinese American artist. She has directed and edited several short films and videos including, Call Me Cwazy (co-directed with Lynne Chan), Blackmail Material, Haircut, and The Chan Clan. Yvette is currently working on a video animation entitled, Fucking Video.

4,5 **emily Roysdon**

6,7 **Dusty Lombardo** is a visual artist living in San Francisco. Dusty's work primarily focuses on industrial and urban environments, although the series "year of 28" sought to accomplish documenting different elements of her community for 365 days straight. Dusty also co-founded the photo collective "Point Blank". contact info: dustylombardo@yahoo.com

9 **Tara Mateik** is a media artist and activist in New York. His videos and collective productions have screened internationally. As Coordinator of the historic video collective Paper Tiger Television, Tara collaboratively advocated groundbreaking alternative media production and distribution initiatives. Tara's writing appears in Felix: A Journal of Media Arts and Culture and he curates video for the MIX Experimental film festival. At Rensselaer Polytechnic Institute's Integrated Electronic Arts program, Tara explores the politicized forms of gender variance through biological intervention and direct action. is an MFA candidate at Rensselaer Polytechnic Institute.

10 **JD Samson** is a member of the feminist electronic band Le Tigre and a founding member of Dykes Can Dance, an interventionist dance troupe. Get jd's lesbian calendar at mrlady.com or chicksonspeed.com. contact: 51 maddougal st. #227 new york new york 10012. jd plays to love.

10 **Cass Bird** is a Los Angeles-based photographer. Her work has appeared in many magazines, including GQ, XXL, Teen, and Black Book.

11 **Leidy McIlvaine Churchman**. I'm a painter. I like to make drawings. I like to make outstallations. I like to make billboards. I like to work with steel, wood, pencil, and chalkboards, and flags. I build drawings with intentions to stage the performance of a non-narrative. 917.589.2630 whoisleidy@yahoo.com

12 **rhani lee remedies** is a dirty pervert whose life revolves around creating spaces, physical and otherwise, of freedom and freakiness. She has hosted and dj'ed clubs "Cud Club" and "Lets Get Fucked Up" and currently plays in her band *Veronica Lipgloss And The Evil Eyes*. She lives in San Francisco. She wrote the SCUB Manifesto with the help of Ricki Lee.

13 Born and raised in Stockholm, Sweden, the 26 year old New York based photographer **Sophie Morner** documents women in her community. In her latest project "Women in the Morning series", she explores the intimacy between her, the camera and the subject in the moment of waking up. (She is finishing her last year at Tisch School of the arts at New York University.)

14 **amber ibarreche** is an artist that resides in nyc. painter; writer; is influenced by her niece and things that don't breathe.

15 **Lisa Charbonneau** is a fake musician and pretend writer who wants to be a lawyer. A native of Detroit, she recently fled the East Coast for Oakland, California, where she dreams of luck, love, and living forever. Since moving West, she has no time for fake blood theatrics. She does, however, still like to die every night.

outer centerfold **courtney dailey** lives in philadelphia PA and works at Space 1026 on several things including the projet MOBILIVRE BOOKMOBILE project. courtney@mobilivre.org

inner centerfold **ginger brooks takahashi** rocks out on baritone ukelele, bass guitar, and any available four-stringed instruments. ginger lives in new york and uses screenprinting technologies to make wallpaper with bunny humping illustrations. look out. ginger@space1026.com

17, 18 **dean spade** is a trans attorney in NYC, and founder of the Sylvia Rivera Legal Resource Program, a law project focused on the concerns of low-income transsexual, transgender, intersex, and gender variant people. he is also co-editor of the website www.makezine.org. to contact him, write endwealth@hotmail.com.

19 **Lauren Cornell** is a filmmaker, curator, and sometimes drawer, born and still living in NYC.

20, 21 **K8 Hardy** is a new york city based artist from texas. She works with film, video and performance. *Disquiet* is one of her many short films that projects itself into LTTR. k8hardy@onebox.com

22 **Gloria Maximo** was born on Long Island in New York. She was educated at Antioch College in Yellow Springs, Ohio. She is a painter and sometimes a comic book artist. Gloria lives and works in New York City.

23-30 **Sharon Hayes** is an artist who employs conceptual and methodological approaches borrowed from practices such as theater, dance, anthropology and journalism. Hayes was a participant in the Whitney Museum of American Art's Independent Study Program, 1999-2000. She is currently an Jacob Javits Fellow and MFA candidate in the Interdisciplinary Studio at UCLA's Department of Art..

23-30 **andrea geyer's** work raises questions around the representational role, and stereotyping of, gender and national culture within an everyday experience of urban life. Recent shows include Manifesta4, Frankfurt; Serpentine Gallery, London; Galerie Paula Böttcher, Berlin. 2000 Whitney ISP graduate. Born in Germany, lives and works in New York City.

31 **Mary McAllister** is a gay lady painter living in Portland, OR. This drawing is a study for a larger painting currently in progress. It is done after a painting by the only female baroque artist, Artemisia Gentileschi (b. 1593) who, shortly after an unsuccessful trial to convict a man who raped her, began to paint scenes of Judith and her maid murdering Holofernes.

bookmark Being the product of Colonial Williamsburg™ suburbia, I consider myself a re-enactor using commodified history as an aesthetic palette. My gear takes form in sculptural props born from my mother's obsession with early American handicrafts, and my father's secret invention of spy gadgets for the U.S. government. These functional multiples are the objects of my own brand of lesbian desire, their disguised symbolism, ambiguous moralizing, and political allusion suggesting contradictory messages while passing as polite, fun-poking criticism. **Allison Smith** 2002

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Wanted: grants, web artists, and benefactors

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new york city