



TRANS TECHNOLOGY

**CIRCUITS OF CULTURE,
SELF, BELONGING**



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TECHNOLOGY***
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SELF, BELONGING**

JANUARY 22 - JUNE 3, 2013

MARY H. DANA WOMEN ARTISTS SERIES / DOUGLASS LIBRARY

GUEST CURATORS: BRYCE J. RENNINGER & CHRISTINA DUNBAR-HESTER

ARTISTS: SHANA AGID, STEPHANIE ALARCÓN, ZACH BLAS, MICHA CÁRDENAS,
HEATHER CASSILS, ZACKARY DRUCKER, GEORGIA GUTHRIE, JACOLBY SATTERWHITE,
AND SANDY STONE; INCLUDING TWO ARTIST/ACTIVIST GROUPS-*GENDERCHANGERS*
AND THE *BARBIE LIBERATION ORGANIZATION* (BLO)

SYMPOSIUM / MARCH 5, 2013



INSTITUTE FOR WOMEN AND ART

The mission of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish this goal, the IWA invents, implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for women artists who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

- * Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the United States and abroad.
- * Educational and curricular development led by The Feminist Art Project (TFAP) through FARE: Feminist Art Resources in Education for K-12, college students and their teachers (<http://feministartproject.rutgers.edu>).
- * Research and documentation facilitated by the Getty Foundation and New Jersey State Council on the Arts-funded Women Artists Archives National Directory (WAAND-<http://waand.rutgers.edu>), as well as the archival collections found in the Miriam Schapiro Archives on Women Artists.

IWA Staff

Ferris Olin and Judith K. Brodsky, Founding Directors and Curators, Institute for Women and Art, and Mary H. Dana Women Artist Series

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Special Thanks

Kayo Denda, Head, Margery Somers Foster Center and Women's Studies Librarian

Kelly Worth, Administrative Assistant, Rutgers University Libraries

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Foreword

Judith K. Brodsky and Ferris Olin

Institute for Women and Art

The Spring 2013 Mary H. Dana Women Artists Series exhibition *Trans Technology* continued the annual collaboration between the Rutgers Institute for Women and Art (IWA) and the Rutgers Institute for Research on Women (IRW). The IRW selects a cutting edge theme each year for its interdisciplinary seminar and lecture series. For academic year 2012-2013, scholars at the IRW examined "Trans Studies: Beyond Hetero/Homo Normatives." The Women Artists Series provided the exhibition, *Trans Technology*, as the visual arts component to the topic.

Guest curators were Professor Christina Dunbar-Hester and doctoral candidate Bryce J. Renninger from the Rutgers School of Communication and Information. Bryce Renninger was also a participant in the IRW seminar. The IWA and the curators worked together for two years to mount this exhibition.

Trans Technology is part of the ongoing IWA project to examine gender, art and technology under the rubric of "Momentum." Starting in 2009, the IWA has sponsored lectures on the Rutgers and Arizona State University campuses, and panel discussions in New York at the Tribeca Performing Arts Center and the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, as well as at Annual Conferences of the College Art Association under the theme of *Momentum: Women/Art/Technology*. On March 5, 2013, the curators of *Trans Technology* hosted an all day conference with speakers that included some of the exhibiting artists. This exhibition and conference are another in a series of ongoing events that culminates in 2014 with a conference, workshops, film screening, and large exhibition. The *Momentum Project* is co-directed by the IWA in partnership with Professor Muriel Magenta (School of Fine Arts, Arizona State University) and is funded, in part, by the National Endowment for the Arts.

Momentum: Women/Art/Technology, focuses on how women and transgender artists are transforming technology from its patriarchal dominated origins into a technology that can enhance the lives of everyone around the globe. As Charlie Gere explains in *Art, Time and Technology*, "the technological development of the 20th and 21st centuries has resulted in the diminution of the human being to a small component of vastly complex technological systems. In an exhibition at the Istanbul Modern Museum, titled *Paradise Lost*, which examined the relationship between technology and nature the curators, Paolo Colombo and Levant Calikoglu wondered whether technology has replaced nature as the environment for humanity."

Theorists like Faith Wilding have written about the fact that technology itself has been inherently patriarchal, existing within a cultural framework that is sexist and racist. Gendered assumptions in the design, diffusion, and consumption of technology reinforce the binary, resulting in the continuation of the asymmetry and inequality of the relationship between women and men, between the rich and the poor, between whites and the rest of the world's populations.

Although the statistics vary, only a small percent of the world's population—mostly those who are white, members of the middle and upper classes in economically advanced countries, and male—has access to the technology that we take for granted. The result is what critic Olu Oguibe has called a new set of “forsaken geographies” where the absence of computer technology, or the literacy to use it, is creating more rigid borders demarcating and further isolating whole populations—including most of postcolonial Africa.

Transgender artists are questioning the binary character of technology. Zach Blas, for instance, has designed electrical connections that negate the binary. The artists who are developing transtechnology also explore the concept of the viral as a way to subvert the patriarchal nature of technology. Some artists have developed software that can be inserted into standard software communication programs transforming them into a more participatory format. Other artists are inventing multiple simultaneous realities, including mixed reality, augmented reality and alternate reality approaches, building on the notion of “trans” from transgender, signifying the crossing of boundaries.

We thank the NEA for its support as well as the additional sponsors of *Trans Technology*: the Associate Alumnae of Douglass College, Canada Council for the Arts, Committee to Advance Our Common Purposes, Douglass Residential College, IEEE History Center at Rutgers (Institute of Electrical and Electronics Engineers), the Institute for Research on Women, GAIA Centers (The Centers for Global Advancement and International Affairs), Journalism and Media Studies Department, School of Communication and Information, and Rutgers University Libraries.

We want to acknowledge the IWA staff who mounted the exhibition: Nicole Ianuzelli (Manager of Programs and Exhibits), Connie Tell (Deputy Director), Leigh Passamano, Nicole Sardone, Ilana Cloud, and Rubab Hassan. We also want to acknowledge Tatiana Flores, who became director of the IWA on January 1, 2013 and Isabel Nazario, Associate Vice President for Academic and Public Partnerships in the Arts and Humanities. The IWA operates as a center of the Office of the Associate Vice President for Academic and Public Partnerships in the Arts and Humanities. In addition, we would also like to thank Kayo Denda (Head, Margery Somers Foster Center and Women's Studies Librarian) and Kelly Worth (Administrative Assistant, Rutgers University Libraries) for their assistance with this project.

Judith K. Brodsky and Ferris Olin
Founding Directors, IWA and Co-curators, Mary H. Dana Women Artists Series

Introduction

Yolanda Martínez-San Miguel and Sarah Tobias

Institute for Research on Women

Every year, the Institute for Research on Women (IRW) at Rutgers University sponsors a series of activities focused on an annual theme. These events include a weekly interdisciplinary seminar, which invites participating faculty, graduate students and visiting scholars to present their work-in-progress for discussion; a Distinguished Lecture Series; two semester-long learning communities for Rutgers juniors and seniors; and, often, a spring symposium.

For 2012-2013, our theme is “Trans Studies: Beyond Hetero/Homo Normativities.” Currently at the cutting edge of interdisciplinary scholarship, Trans Studies have undermined pre-existing, oppositional sex/gender binaries by focusing on the fluidity and malleability of gender identity and expression. Trans Studies therefore destabilize and complicate many of the debates about the social, biological and cultural constructions of gender and sexuality. There has also been a heated debate among scholars and activists—especially in the United States and Latin America—on the distinctions between transgender, transsexual and transvestite, and the ways in which each one of these terms interrogates scientific, artistic, popular, cultural and ethnic definitions of gender and sexuality based on the idea of a set spectrum, or conceived as a result of a particular performance or practice. Scholars and activists who work on trans issues are currently analyzing the social, psychological, and legal impact of surgical gender reassignment, as well as promoting the protection of legal rights for trans people in public spaces. The IRW’s programming for 2012-13 explores the new frontiers that open when the relationships between gender, sexuality and the body are not conceived within heteronormative or homonormative frameworks, but from the perspective of psychoanalysis and desire, philosophy and subject theory, law and civil rights, cultural and social studies and issues of representation, and sociological and political science debates on social imaginaries and political radicalism.

We are delighted this year to continue our collaboration with the Institute for Women and Art to highlight artistic engagements with and representations of “Trans Studies: Beyond Hetero/Homo Normativities.” The art exhibition *Trans Technology*, which is curated by Christina Dunbar-Hester and Bryce Renninger, aligns perfectly with our annual theme. It emphasizes technologies intended both to queer borders and to traverse them—whether they are geographic, social, physiological or technological in character. It therefore seeks to challenge the way in which heteronormativity thoroughly permeates most technological design and is also infused through technological developments. Including artworks as varied as Shana Agid’s “Tranny ID project” and Zach Blas’s multimedia exploration of “Queer Technology,” the *Trans Technology* exhibit will undoubtedly contribute to the ongoing conversation about what it means to transcend dominant norms and look beyond hetero and homonormativity.

On behalf of the IRW, we would like to thank Ferris Olin, Judith K. Brodsky, Tatiana Flores and Connie Tell for their collaboration, and look forward to working with the IWA in the years to come.

TRANS TECHNOLOGY: Circuits of Culture, Self, Belonging

Christina Dunbar-Hester and Bryce J. Renninger

School of Communication and Information

Trans Technology is an exhibit of technological art and artifacts that engage in trans, queer and feminist projects that help to *trans* (to use the word as a verb: spanning; interrogating; crossing; fusing) conceptions of the heterosexual matrix in technology. We are interested in the contributions of trans, queer, and feminist studies on technology, but in particular on the ways that transgender studies has approached (as Susan Stryker identifies it in the introduction to the *Transgender Studies Reader*) the recent “sea change in the academic study of gender, sex, sexuality, identity, desire, and embodiment” and the attendant address of trans studies’ “relationships with prior gay, lesbian, and feminist scholarship” (2). In the field commonly referred to as feminist science studies, recent attention has been placed on the modifier trans as it applies not only to gender but humanness, specieshood, and nationality. With artists of all gender identities, the focus of objects in the exhibit is on interventions in the heterosexual matrix, new gendered circuits of culture, self, and belonging.

For several decades, feminist, queer, and trans cultural politics have been interested in understanding the intermingling of bodies and technologies. In 1985, the feminist science studies scholar Donna Haraway published her “Cyborg Manifesto” in the *Socialist Review*. In the manifesto, Haraway provides a resistant reading of “the cyborg,” a figure that was at once rampant in popular culture at the time but also realized in the bodies of people. She raises awareness of cyborg politics to open up the possibilities for socialist feminism. On these politics, she says,

...Cyborg politics insist on noise and advocate pollution, rejoicing in the illegitimate fusions of animal and machine. These are the couplings which make Man and Woman so problematic, subverting the structure of desire, the force imagined to generate language and gender, and so subverting the structure and modes of reproduction of “Western” identity, of nature and culture, of mirror and eye, slave and master, body and mind. “We” did not originally choose to be cyborgs, but choice grounds a liberal politics and epistemology that imagines the reproduction of individuals before the wider replications of “texts.” (176)

The essay, framed by its writer as a piece of irony, is often read as an inherently optimistic liberating account of a cyborg feminism. In an interview in which she discusses the essay, Haraway explains her often-misunderstood use of the word “post-gender” (e.g. “The cyborg is a creature in a post-gender world”):

It has much to do with “post-gender” in the sense of blasting the scandal of gender and with feminism that does not embrace Woman, but is for women. This kind of “post-gender” involves the powerful theories of intersection that came out of post-colonial theory, and women of color feminist theory...They insisted on a kind of relentless intersectionality, that refused any gender analysis standing on its own... (Haraway et al., 329)

And so, then, a socialist feminism that responds to the cyborg is inherently interested in a resistance to various forms of oppression that are deployed on a number of planes in response to a number of identity markers. It also responds to a computerized world where technologies interface with bodies at a greater rate than ever before and digital technologies rapidly change social, economic, cultural and bodily formations.

In her essay, "The Empire Strikes Back: A Post-Transsexual Manifesto," (1992) artist-technologist-scholar Sandy Stone takes up many of Haraway's understandings of technology and the body to bring post-structuralist analysis to many questions within trans studies and trans politics. In colorful language, Stone defends herself against the personal attack launched against her by Janice Raymond in Raymond's book *The Transsexual Empire*. Raymond objected to Stone working as a sound engineer in the women-only feminist music collective Olivia Records, by understanding Stone as a man possessing "maleness." In Stone's account of transsexuality throughout the Western world in the twentieth century, she recounts how transsexual subjects – patients – need to follow the protocols prescribed by the medical establishment, and in so doing, create and (to some degree) buy into the narratives of proper gender roles that they must perform in order to receive the surgical transformation they desire. For Stone, there is an opportunity for us to reconsider trans identities as both culturally intelligible and as generative outside of codes of being that are passed on from hegemonic forces from above. In this essay, Stone asks for new linguistic strategies for identifying trans identities. She says, "To negotiate the troubling and productive multiple permeabilities of boundary and subject position that intertextuality implies, we must begin to rearticulate the foundational language by which both sexuality and transsexuality are described" (166). By encouraging trans people to resist the urge to pass and by fighting the medicalization of the trans body, Stone highlights the ways that relying on (medical) technology carries with it the politics of the technologists (in this case, doctors).

As the years have passed since Stone published "The Empire Strikes Back," many of the issues she has raised continue to provoke those committed to trans politics. Post-structuralist thought has had real effects on feminist and trans politics, and in many ways, those that do not subscribe to these ideologies resist the totalizing view that life is constructed through language. Many committed to radical trans politics would prioritize materialist/Marxist understandings of trans politics or embrace the possibilities of identity politics organized around codified (some might say normative) trans identities.

Though it may alienate some, Stone's analysis is useful for considering the Trans Technology exhibit because she has provided a means for us to resist the system of oppression Judith Butler has named the "heterosexual matrix," which she defines as,

a hegemonic discursive/epistemic model of gender intelligibility that assumes that for bodies to cohere and make sense there must be a stable sex expressed through a stable gender (masculine expresses male, feminine expresses female) that is oppositionally and hierarchically defined through the compulsory practice of heterosexuality. (151)

The heterosexual matrix identifies in a concise description many of the systems of oppression that feminist, queer, and trans politics often organize themselves against. At the heart of Butler's

explanation of the concept is an understanding of gender identity, but in explaining her heterosexual matrix, she makes clear linkages between gender identity and sex and sexuality. The post-structuralist turn in many fields saw Butler's heterosexual matrix complicated on axes of nationality, ethnicity, race, and other identity markers.

Theories of technology and gender continue to be salient for many working within feminist, queer, and trans politics. The trans historian Susan Stryker has written extensively on technology and transgender bodies and narratives. Stryker (2000) links the historical development of the technologically enhanced transsexual subject (embodied in the transsexual celebrity Christine Jorgensen) to the simultaneous development of the atomic bomb as a way of noting how mid-twentieth century perceptions of trans identities were an integral part of popular technological discourse at the time. For Stryker, people with various gender identities can use clothing as a corporeal technology to create new possibilities; transgender bodies are in fact unique technological assemblages. Famously, Stryker (1994) analyzes Frankenstein's monster, using links to Frankenstein to encourage affirmative identities of the technologically-enabled transsexual.

The work of Zach Blas and his **Queer Technologies** project is also intimately invested in issues of gender and technology. In explaining the motivation behind his activist technological art, Blas notes, "Today, as technology precariously balances between corporate power structures and subcultural activism, we must turn to examine exactly how these tools mark and position our bodies and identities as we use and interact with them" (1). Several of Blas's pieces are included in the exhibit, and work to intervene and create theory in their very existence. Blas's description of the *Facial Weaponization Suite* includes a discussion of a politics of escape, which opposes itself to passing and advocates for a new language for gender and sexuality, and politics of mis/dis-recognition.

As we begin to think about how women, queers, and trans people can develop, innovate, and interface with technology in new ways, we are reminded of the many ways in which these groups have been excluded from communities organized around technological proficiency. In particular, women developers and inventors not only had to make it in men's clubs; they have historically been ignored in technological and institutional histories. Moreover, as scholars have shown, the codes of gender have often been re-scripted to designate technical affinity or control as masculine, with the consequence of setting women's work with machines outside the boundaries of serious, agentic practice. In other words, technical competence is often a key component of masculinity, but masculinities have been modified to maintain masculine dominance over new and unfamiliar technologies (see Cockburn; Light; Wajcman).

We do not claim to be exhaustive or completely representative in our selection of works that address gender and technology – that trans technology. We have tried to curate pieces from the past several decades, but we have privileged the last few years in our selection. We have, for instance, not included any pieces that address directly the medicalization of the (trans)gendered body. We have, however, organized the selected pieces around three themes: vernacular technology; industry and STEM (science, technology, engineering, and mathematics) interventions; and utopian technics.

With the *Trans Technology* exhibit, we were interested in technologies that are designed to queer (i.e. call into question) and trans (i.e. cross) bodily, social, technical, and geographic borders, especially those that question the heterosexual matrix that informs most technological development and design.

VERNACULAR TECHNOLOGY

The first set of works come from artist-technologists working outside of the establishment, institutions of the STEM (science, technology, engineering, and mathematics) fields and tech industry. These works appropriate or resist the methods of construction or interface protocols that have been embraced within the technology institutions (see Eglash et al.).

Performance artist Micha Cárdenas has developed ways of interfacing her body's own heart rate and body temperature with an Arduino circuit to impact her avatar in the virtual world *Second Life*. Video documentation of the performances *Technésexual* (with Elle Mehrmand) and *Becoming Dragon* are included in the exhibit.

Shana Agid's **Tranny Identification Project** or *What I Don't Say [A Tear-Off Book for Saying It]* is a series of books printed with messages and images on tear-off messages meant for use at times of gender confusion or on-the-spot trans pedagogy.

Steph Alarcón's silkscreened t-shirts proclaiming that *The Internet is a Series of Tubes* riff off Senator Ted Stevens' (R-AK) famous 2006 comment, mocking regulators for their impoverished understanding of a technology they were charged with regulating. However, in juxtaposing Stevens' quote with an anatomy-book representation of the female reproductive system, Alarcón's intervention also creatively and humorously challenged the notion that a technical domain such as the Internet is a masculine one. She went on to hawk these t-shirts at a hacker conference notoriously dominated by male attendees, moving the critique into a space populated with technologists.

Georgia Guthrie provides a "soft circuit" artifact: she has transformed the distaff handicraft of knitting into an electronics project, weaving electronics cabling and components such as LEDs into an intricate textile.

INDUSTRY AND STEM INTERVENTIONS

Several of the artist-technologists in the exhibit work from within the tech industry or one of the STEM fields. Several works are meant to respond to the ways that these institutions uphold the heterosexual matrix and its attendant networks of power.

The work of Zach Blas's **Queer Technologies** project is indicative of these motives. **Queer Technologies** is a brand for Blas's works that are technological products that queer protocols and

mechanics. With *TransCoder*, Blas has developed a coding language and compiler that uses a computer language that resists the heterosexual matrix. *ENgenderingGenderChangers* play with conventions around technological plugs, popularly said to have either male or female sides of a connector or plug. The *Facial Weaponization Suite*, not a part of the **Queer Technologies** banner, challenges the recognizability of queer subjects by queering the face of subjects and making their queerness unintelligible.

The **Barbie Liberation Organization** was a collective coming out of the culture jamming group RTMark that switched the voice boxes out of Teen Talk Barbies and G.I. Joe's during the 1993 holiday shopping season. The switch, carried out against Mattel's gender stereotypes built into the dolls' voice boxes, had G.I. Joe's saying "Math is hard!" and Barbie's saying "Vengeance is mine!"

The **GenderChangers**, a collective of women technologists based in Europe, mounted a virtual march in Internet Relay Chat (IRC) to mark International Women's Day in 2007. They descended on numerous channels simultaneously, using handles ranging from Kathy Acker to Simone de Beauvoir and spouting feminist quotes and slogans. Mistaken for "bots", they were soon booted from many channels, but left textual traces across these virtual meeting-places.

Sandy Stone's *Public Genitals Project* was created as a wearable art piece in which black suits were fitted with screens that were placed over the individual wearer's crotch. Images of genitalia superimposed with corporate logos flashed across the screen as a statement on the privatization of sex and sexual bodies.

UTOPIAN TECHNICS

Finally, several of the artist-technologists in the exhibit use their chosen medium to represent or provide tools for a utopian technological future that do not work within technological institutions or parallel to them. These works are circulating in more art-centric milieus but engage with gendered trends in technologization.

Jacolby Satterwhite's *Reifying Desires* multi-part CGI and digital video project reimagines human bodies in new ways, with new relations to technology, machines, and nature.

One Fist, a performance by trans performance artist Zackary Drucker documented on digital video, plays with voice-modulated spoken word and an unraveling of golden bondage tying the performer up. The words spoken encourage new ways and modes of being, appropriated from queer theory and pornography.

Performance artist's Heather Cassils *Advertisement: Homage to Benglis* is a part of her exhibit *Cuts: A Traditional Sculpture*, a series of pieces in different media that explored the artist's short-term bulking up. *Advertisement* takes as its inspiration the infamous Artforum photograph of sculptor Lynda Benglis, naked with a dildo.

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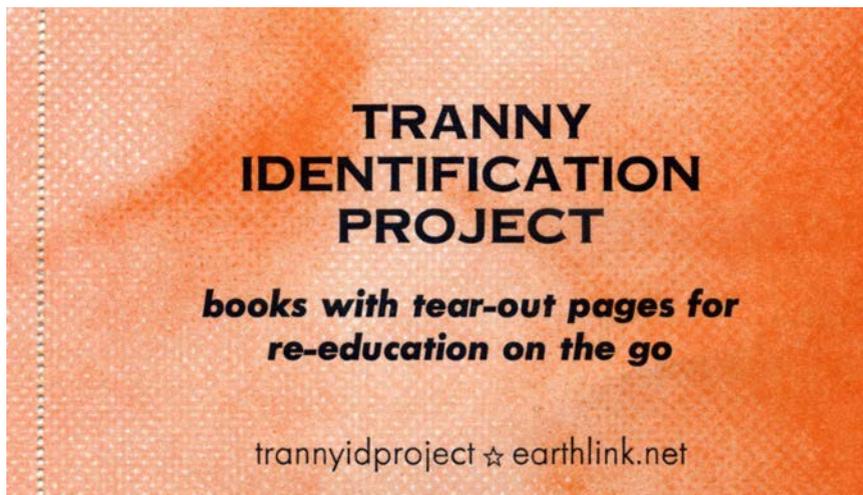
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Shana Agid

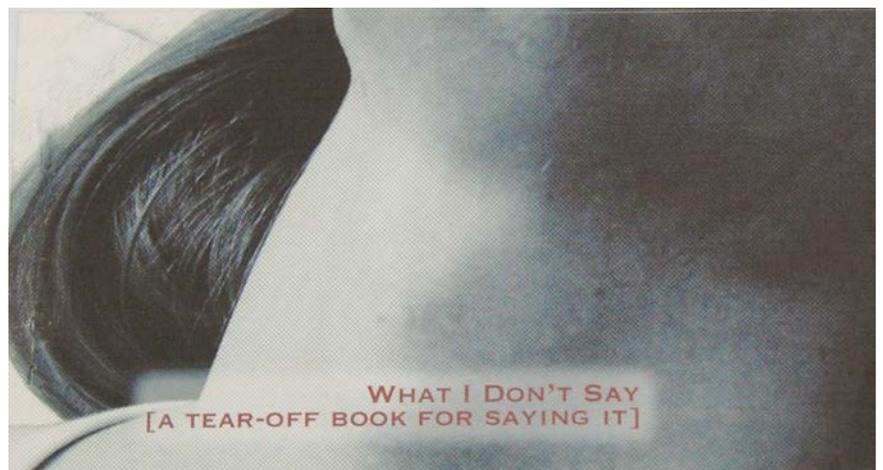
shanaagid.com

My visual arts practice focuses my convictions, questions, and hunches about power and experiences of identity through an examination of the ways peoples' and systems' histories intersect with and form social, physical, and political environments. My work explores the stories these environments can tell about speculation, longing, and myth at both small and encompassing scales. In my print series and artist books, I use woodcut, screenprint, letterpress, digital printing, and movable mechanisms to explore the ways such stories appear in relatively public spaces and what they describe or make visible.



Tranny Identification Project, *What I Don't Say [A Tear-Off Book for Saying It]*, 2003, Collaborating authors: Meredith Taulsan and Emily Thuma

What I Don't Say [A Tear-Off Book for Saying It] is a book project for re-education on the go. The series features books for trannies and allies with texts letterpress printed on perforated pages to be torn out and given to people in moments of gender confusion and gender trouble.



I find that I depend on other people
that it's easier to stick up for someone else
than for myself
I can't seem to say it without looking down
or making a face
or laughing
please don't call me a woman.

So this is it
A set of cards in a convenient carrying case,
that I can tear out when you think you know what you don't
or when I see you've never once thought about this before
that not everything is as simple as you'd like it to be
not everyone is just a 'man' or a 'woman'
and you may not always know who you're dealing with.
This is an invitation to do some of the work, so it's not just someone else
confusing things.

like, when you say 'hey girl'
you don't know the half of it
what I did to get here
what still doesn't always fit
that it might be better if you don't call me 'girl' or 'ma'am' or 'lady'
until you know me well enough
because even if it's awkward for you
in the end it's just closer

Shana Agid, **Tranny Identification Project**, *What I Don't Say [A Tear-Off Book for Saying It]*, 2003, Collaborating authors: Meredith Taulsan and Emily Thuma

Stephanie Alarcón

stephalarcon.org

I am a technical practitioner, organizer, and crafter. While the subjects of my craft and technical work only occasionally intersect, they almost always share the motivation to take things apart, grasp the underlying logic, and put them back together in a way that is better tailored to my needs, uses available materials, and adds new meaning.

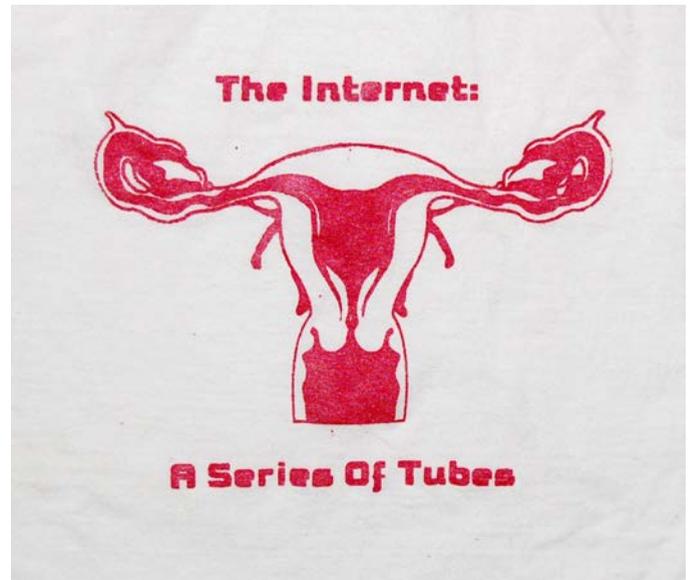
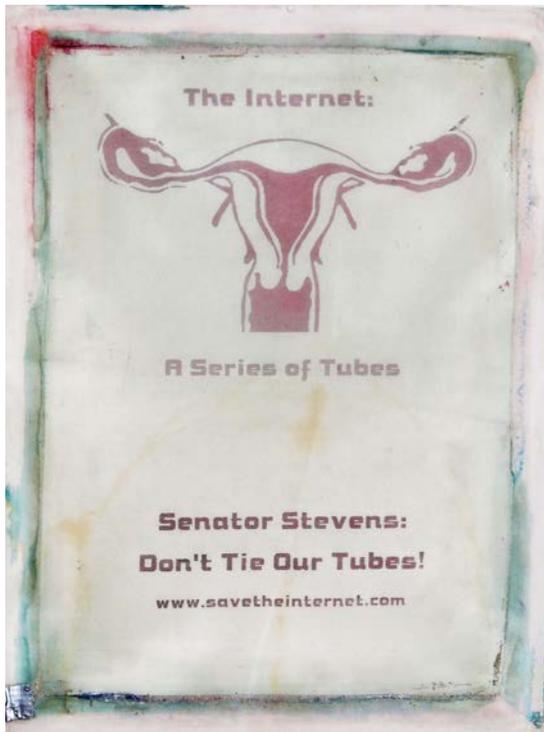
The Internet: A Series of Tubes, 2006

2 cotton T-shirts and two silkscreens

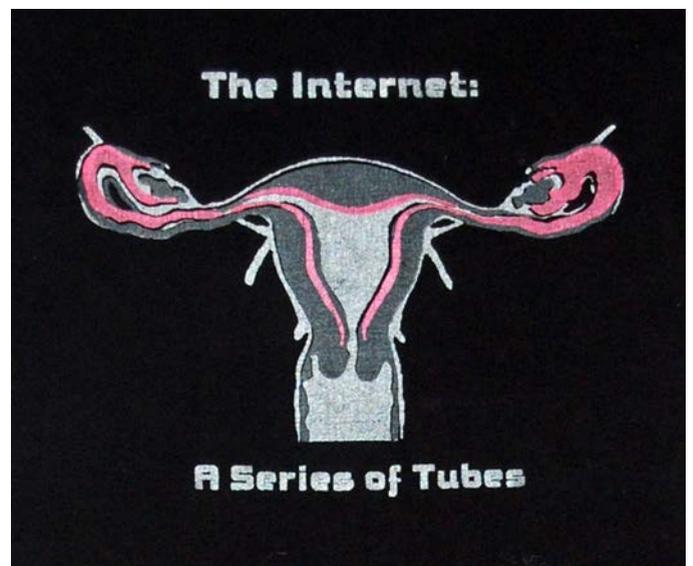
Collaborators: West Philadelphia "Geek Night" participants

The silkscreens were created in 2006 as a tongue-in-cheek response to Senator Ted Stevens' description of the Internet as a "series of tubes". It started as a joke and an excuse to learn silk screening, but became a DIY feminist response to a technology which is ubiquitous but often poorly understood, much like the female reproductive system itself. A group of friends took the silkscreen to a technical conference expecting to sell a few prints, but demand was so high that we launched a website after the conference to sell more as a fundraiser for a media justice organization. I hired a local illustrator to re-interpret the image and published the silk screen templates online under a Creative Commons license to encourage other people to use and remix it. It was gratifying to inject a conspicuously female-bodied perspective into an intensely male-dominated space.





Stephanie Alarcón, *The Internet: A Series of Tubes*, 2006, 2 cotton T-shirts and two silkscreens, Collaborators: West Philadelphia "Geek Night" participants



Zach Blas

zachblas.info

My practice incorporates hacktivism, theoretical research, and critical design with queer politics and social practice. I develop tools and interventions for collective acts of aesthetic resistance. Currently, I am developing a series of works that responds to emerging forms of technological control, such as biometrics, cloud computing, tracking technologies, and genomics, by tactics of evasion, escape, disappearance, and illegibility.



Queer Technologies: *Engendering Gender Changers*, 2008

altered electronic gender adapter and commercial /custom packaging

Queer Technologies is an organization that produces critical applications, tools, and situations for queer technological agency, interventions, and sociality. By re-imagining a technology designed for queer use, **Queer Technologies** critiques the heteronormative, capitalist, militarized underpinnings of technological architectures, design, and functionality. **Queer Technologies** includes *transCoder*, a queer programming anti-language, and *ENgendering Gender Changers*, a “solution” to Gender Adapters’ male/female binary.



Still: Zach Blas, **Queer Technologies: TransCoder-Queer Programming Anti-Language**, 2011, DVD, 8:34 minutes



Zach Blas, **Queer Technologies: TransCoder-Queer Programming Anti-Language**, 2007- present, software development kits



Still: Zach Blas, *Facial Weaponization Communiqué* video, 2012, DVD, 8:10 minutes



The *Facial Weaponization Suite* attempts to develop forms of collective and artistic protest against biometric facial recognition--and the inequalities these technologies propagate--by making masks in community-based workshops that are used for public intervention. One mask, the *Fag Face Mask*, is a response to scientific studies that link determining sexual orientation through rapid facial recognition. This mask is generated from the biometric facial data of many gay men's faces, resulting in a mutated, alien facial mask that cannot be read or parsed by biometric facial recognition technologies.

Zach Blas, *Facial Weaponization Suite: Fag Face Mask*, 2011-present

Micha Cárdenas

transreal.org

I am a transgender performance and new media artist/theorist. I work in social practice, wearable electronics and intersections of bodies, technology, movements and politics.



Still: *Becoming Dragon*, 2009, DVD, 3:00 minutes

Becoming Dragon is a mixed-reality performance that questions the one-year requirement of “Real Life Experience” that transgender people must fulfill in order to receive Gender Confirmation Surgery, and asks if this could be replaced by one year of “Second Life Experience” to lead to Species Reassignment Surgery. For the performance, I lived for 365 hours immersed in the online 3D environment of *Second Life* with a head mounted display, only seeing the physical world through a video-feed, and used a motion-capture system to map my movements into *Second Life*. The installation included a stereoscopic projection for the audience. A Puredata patch was used to process my voice to create a virtual dragon’s voice. During the year of research and development of this project, I began my real life hormone replacement therapy and wrote poetry and prose about the experience which was included in the *Becoming Dragon* performance. The project was realized through a collaboration between myself, Christopher Head, Elle Mehrmand, Kael Greco, Ben Lotan and Anna Storelli.



Stills: Micha Cárdenas and Elle Mehrmand, *Technésexual*, 2010
DVD, 7:01 minutes

In *Technésexual* (2009-10), Elle Mehrmand and myself wore custom made heart rate monitors and temperature sensors while we kissed and undressed in front of a live audience. Simultaneously for an audience in Second Life, our avatars also kissed while the sound of our live heart beats was played for both audiences, pitch shifted according to our body temperatures, creating an organic interface for making music.

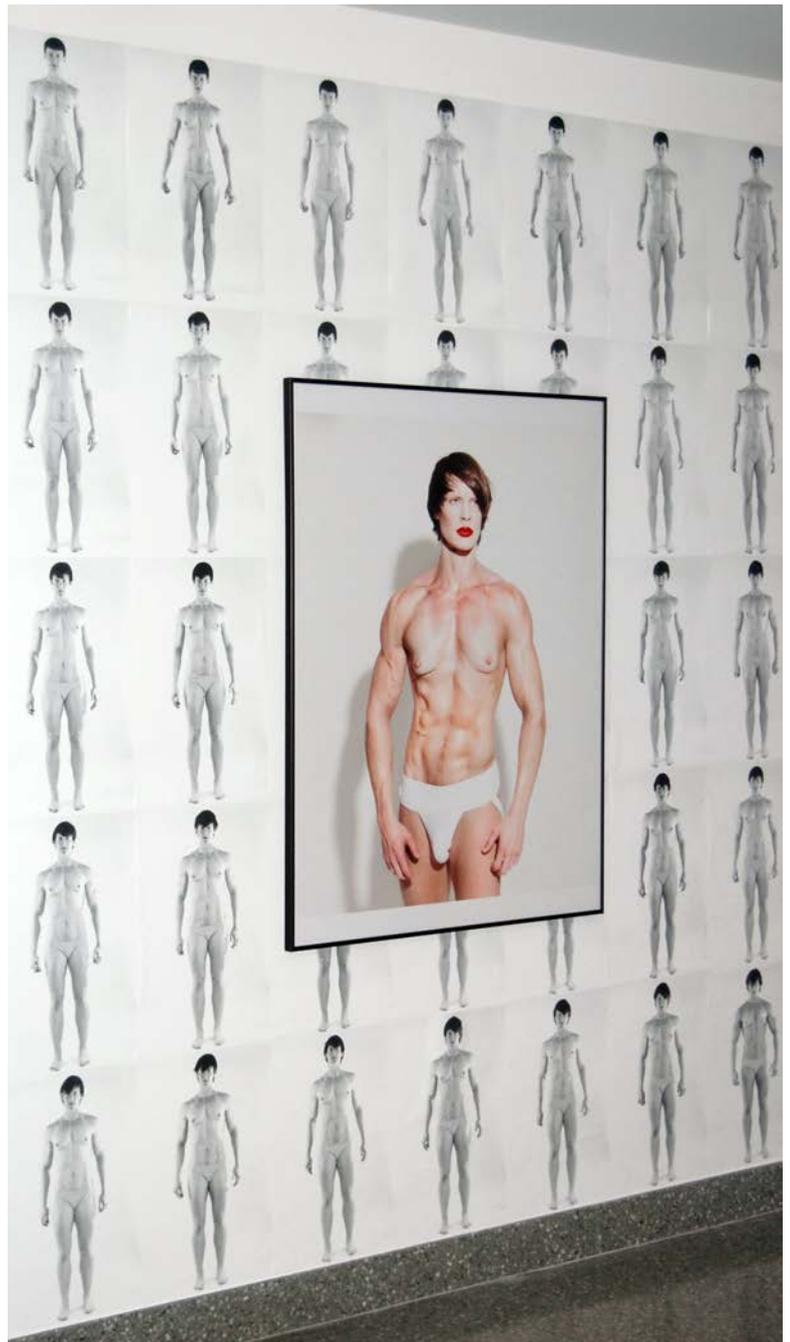
Heather Cassils

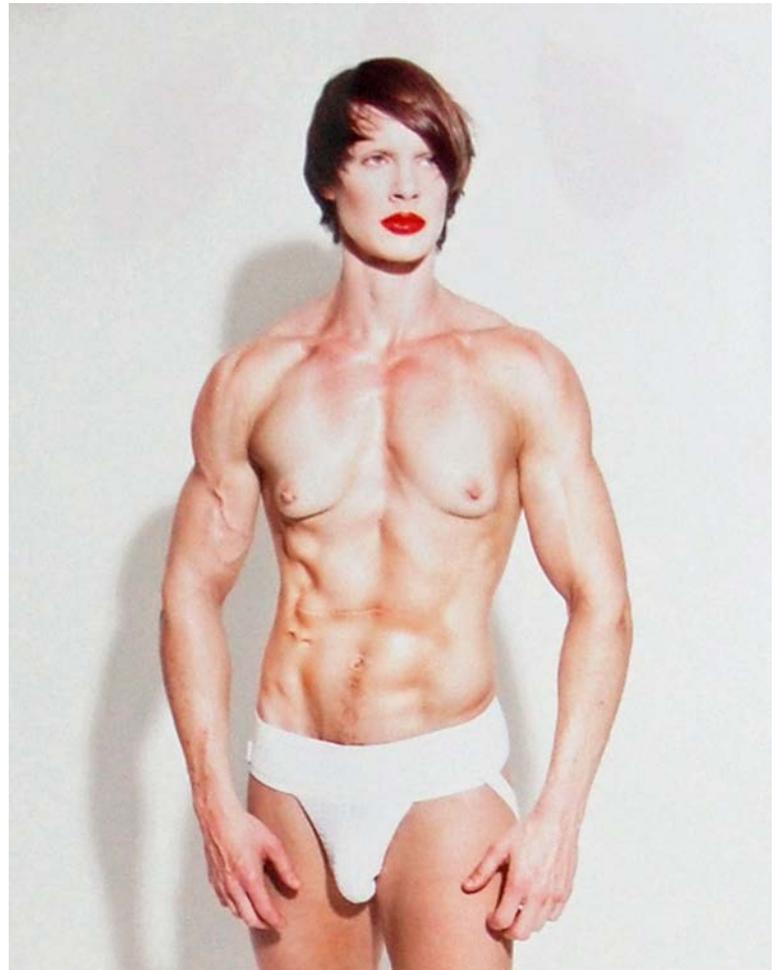
heathercassils.com

I am an artist and a body builder who uses my exaggerated physique to intervene in various contexts in order to interrogate systems of power and control. I create works to reveal how process renders transparent the relationship between thought, behavior and social systems. "The spectacle is not a collection of images but a social relation among people, mediated by Images."
- Guy Debord

Advertisement: Homage to Benglis (with Time Lapse Steriods), 2011, Digital C-print-40 x 30" and backdrop
C-print photo credit: Heather Cassils and Robin Black

Advertisement: Homage to Benglis (with Time Lapse Tabloids) is part of the larger body of work *Cuts: A Traditional Sculpture*. These pieces are structured in dialogue with seminal performance work by Eleanor Antin (*Carving: A Traditional Sculpture* (1972) and Lynda Benglis (*Advertisement* -1974). I was inspired by feminist strategies while linking it them to performative practices associated with the production of hypermasculine and transgendered bodies. Rather than starve myself as Antin did, I underwent a six month regime that involved, a strict diet, grueling work outs and steroids. In six months I gained 23 pounds.





Details:
Heather Cassils, *Advertisement: Homeage to Benglis (with Time Lapse Steriods)*, 2011, Digital C-print- 40 x 30" and backdrop, C-print photo credit: Heather Cassils and Robin Black

Zackary Drucker

zackarydrucker.com

I am a young transgender artist/performer from Los Angeles, using a range of creative devices that all strive towards the portrayal of bodily identity, my own and that of others, obsessively infusing visual media—photographs, videos and performance art—with acute, masochistic emotional compulsions. Conceiving, discovering, and manifesting myself as “a woman in the wrong world”, my work is rooted in cultivating and investigating under-recognized aspects of transgender history, locating myself in that history, and communicating my contemporary experience of gender and sexuality.



Still: *One Fist* (*You have one fist in my mouth, one fist up my ass, and your arms are trapped inside me like a Chinese finger trap*), 2010, DVD performance documentation, 10:30 minutes

This live performance work finds the body of the artist mummified on a rotating turntable. An audio track leads viewers through a schizophrenic journey that vacillates between an Academic discourse about deconstructing the gender binary, and a masochistic sub-conscious voice that details the artist's experience of being objectified. Unraveling layers of language, complicating the intellectualization of the queer body, and challenging modes of spectatorship, *One Fist* explores the complexity of coming undone by one's internal environment.



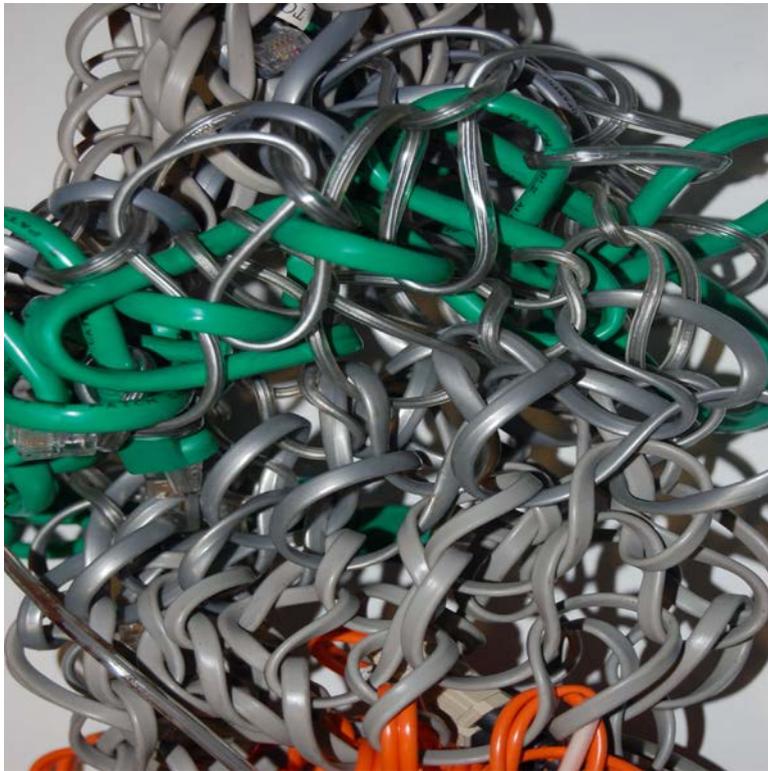
Stills: Zackary Drucker, *One Fist*, 2010, DVD performance documentation, 10:30 minutes

Georgia Guthrie
georgiaguthrie.com

I am a designer and maker based in Philadelphia, PA. I work at the Action Mill, where I use design thinking to help solve big, intangible problems. I also am the Director of **The Hacktory**, where I work to create opportunities for anyone to creatively tinker and learn about technology.



Compulsive Repurpose, 2012, ethernet and phone cable



Details: Georgia Guthrie, *Compulsive Repurpose*, 2012
ethernet and phone cable

Jacolby Satterwhite

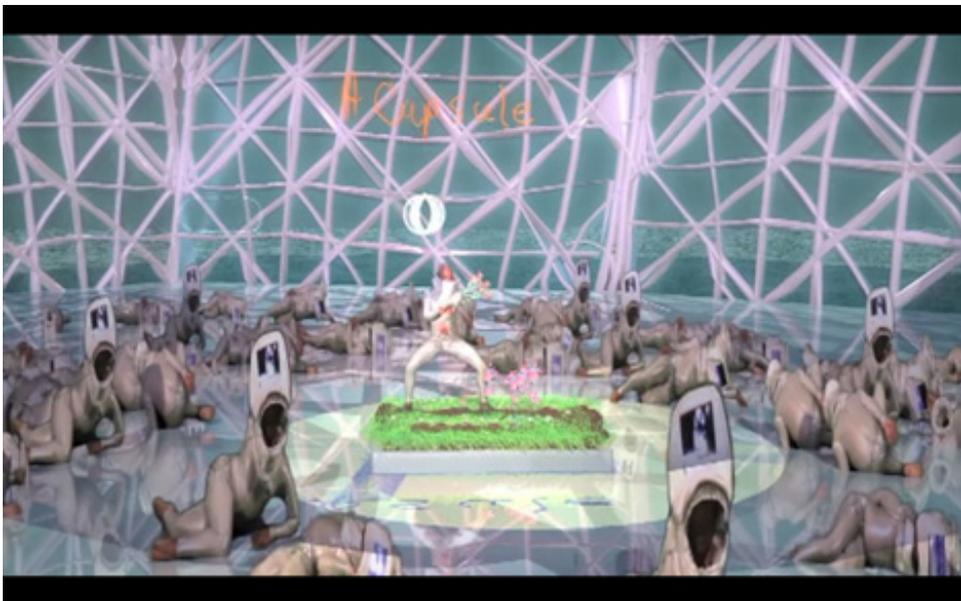
jacolby.com

I use video, performance, 3D animation, fibers, drawing and printmaking to explore themes of memory, desire, ritual, and heroism.



Still: *Reifying Desire (3 and 5)*, 2011-12, DVD, 17:00 minutes / 9 minutes

Reifying Desire is a series of videos that proposes a new possibility for generating narrative by combining dance performance, the documented performance in family photos, drawing, and 3D animation. The constellation of disciplines are inspired by my mothers drawing practice during her battle with schizophrenia. Being homebound for over a decade, she has managed to catalogue all of her memories in the domestic space and familial space through crystalline abstractions and schematic diagrams. The frequent paradox, hybridity, and double entendre in the drawings inspire a complex platform for me to perform and animate. I have digitally traced 230 drawings and constructed 3D models of them in effort to provide my body with a site to re-perform the drawings and photographs. This results in a queer and virtual utopian site that neutralizes body politics by compositing the performance in a non-normative virtual sphere.



Stills: Jacolby Satterwhite, *Reifying Desire* (3 and 5), 2011-12, DVD, 17:00 minutes / 9 minutes

Sandy Stone

sandystone.com

My work explicates and ramifies the Clinton-Hazel-Davis Postulate (G. Clinton, E. Hazel, and R. Davis 1970): "Free your mind and your ass will follow."

PGP (*Public Genitals Project*) is an ACTLab-inspired project that originated in a discussion about the legal definition of nudity in Austin, Texas. It is designed to interrogate boundary definitions and issues raised by the concept pairs inside/outside, sacred/profane, and anatomy via societal concepts of man/woman and how those concepts map onto physical bodies. **PGP** projects images of genitalia onto a screen covering the physical genitalia; cooperating individuals worldwide upload images of genitalia to a server in the ACTLab, where they are abstracted and distorted by an algorithm which tallies the number of times the words "sex" or "violence" appear on the websites of Fox News, CNN, and MSNBC, and then sent to the flatscreen in the specially designed suit. When the piece was created, the coding methods, hardware and software pushed the state of the art quite vigorously; the system was fragile and required constant attention. In the iPad age, such hardware has become trivial, allowing software designers to concentrate on their code.



Still: *Public Genitals Project*, 1998-99, project video documentation, 6:15 minutes



(Above)
Still: Sandy Stone, *Public Genitals Project*, 1998-99, project
video documentation, 6:15 minutes

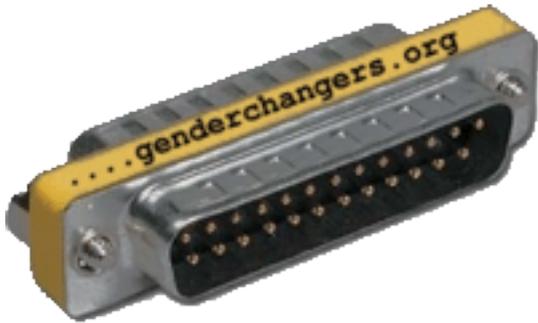
(Right)
Sandy Stone, *Public Genitals Project*, 1998-99, suit with
monitor screen



GenderChangers

genderchangers.org

We are women and women-identified gender minorities and belong to various generations and speak many different language, we share a desire to shape the world we live in and are activists in making conscious choices about the technology we use. The **Genderchangers** operate on an informal, ad-hoc, D.I.Y., hands-on basis in a non-purpose-driven, non-competitive atmosphere of mutual respect. The **Genderchangers** act as catalyst for participant-driven events, our emphasis is on experiential knowledge acquisition, expanding skills and insights through exchange and collaboration and learning by explaining/doing (not for instance, by R.T.F.M).



```
OliveScreiner> backchat
Hypatia> aha, ok. room #backchat
MilenaJesenska> back
peaches> back
MilenaJesenska> ok...have to go prepare
MilenaJesenska> hey, much fun!!!
MilenaJesenska> very great!
graceHopper> waht about 2468
peaches> cu!
MilenaJesenska> yep, c u all soon!
peaches> count how many we are
MilenaJesenska> and have a pleasureous evening/day/rest night :-))
peaches> right now
* MilenaJesenska (~milena@hornet.mur.at) has left #iwd2007
Hypatia> this one seemed more organized
OliveScreiner> yes
GeorgeE > practice makes perfect
graceHopper> I finally got my quit message to work.
peaches> ah tell me
OliveScreiner> should we carry on?
```

*BREAD and ROSES! The Genderchangers IRC
March, 08/03/2007, HTML files*

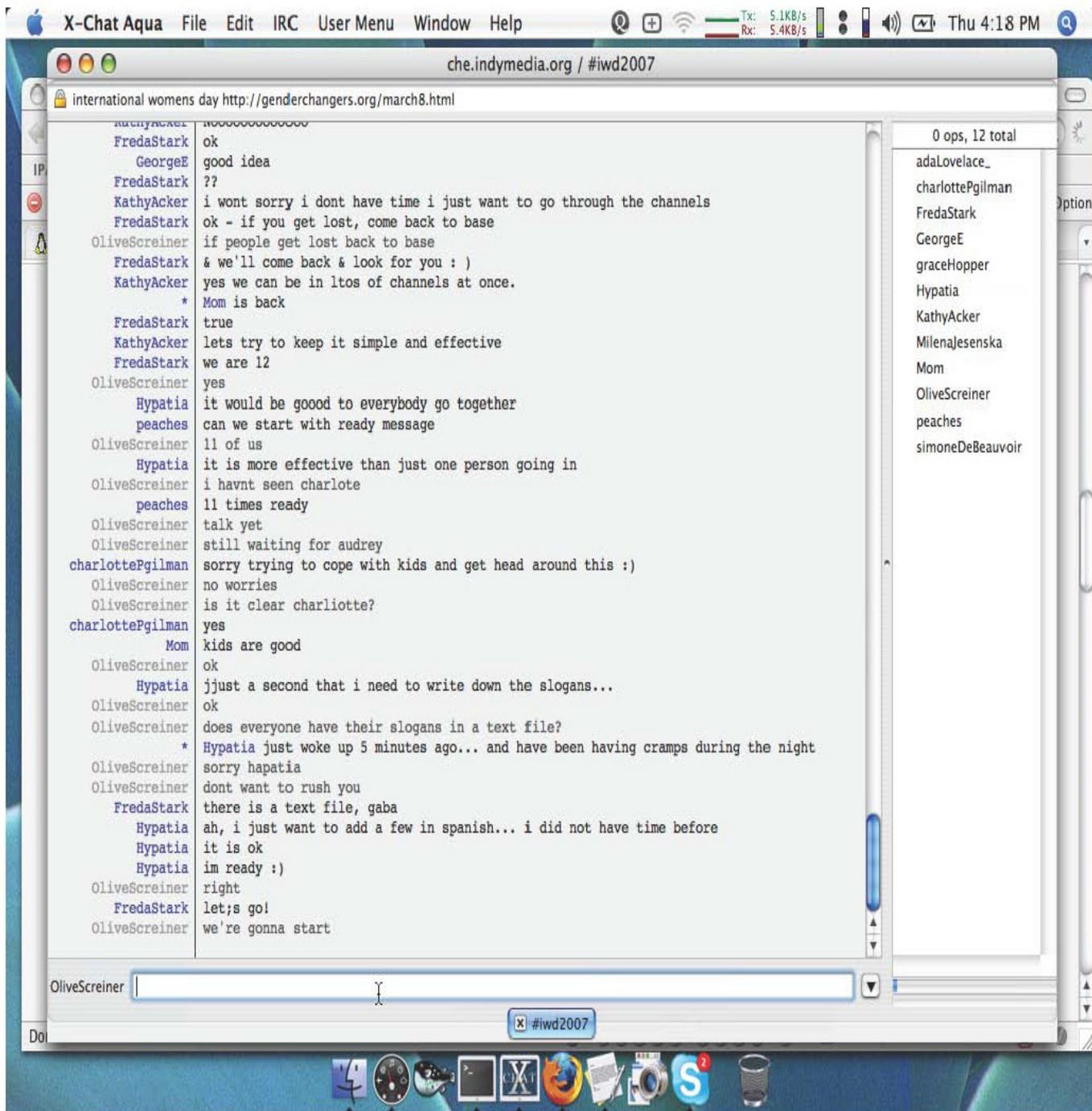
On Thursday, March 8, 2007- International Women's Day (IWD), twelve female feminist techies marched across the virtual streets of the internet. Instead of using our normal online nicknames we chose a woman whom had inspired us as our alter-egos (nicks). We joined an IRC channel simultaneously, in the attempt to wish everyone a "Happy Women's Day", sprinkle a few slogans, round off with a list of women we appreciate, and sign off! However, simply entering the IRC channels populated by the majority of men was enough to create a strong presence the choreography of the entrances and exits became a statement in itself as soon we were banned or labeled: Responses were mixed; "Hey, wait, not bots", some of us exchanged some words with someone in a channel about our intention, "nobody celebrates that". "What was that all about?!" and followed by: "And who is Mom?" "I love irc theatre."



International Women's Day (IWD)
On Thursday 8 March 2007, International Women's Day, twelve female geeks, feminist techies marched across the virtual streets of the internet.



GenderChangers, BREAD and ROSES! The Genderchangers IRC March, 08/03/2007, HTML files and DVD 3:32 minutes



GenderChangers, BREAD and ROSES! The Genderchangers IRC March,
 08/03/2007, HTML files and DVD 3:32 minutes

Barbie Liberation Organization (BLO)

www.rtmark.com/blo.html

The **Barbie Liberation Organization** or **BLO**, sponsored by RTMark, is a group of artists and activists involved in culture jamming. Culture jamming is a tactic used by many anti-consumerist social movements, to disrupt or subvert media culture and its mainstream cultural institutions, including corporate advertising.



Still: *Operation Newspeak*, 1993-94, DVD, 30 minutes

In this new form of subversive media terrorism, **BLO** operatives purchased talking Barbie and G.I. Joe dolls, both of which are programmed to speak crude cultural clichés. The dolls were then taken to the **BLO** headquarters where “corrective surgery” was performed: switching the dolls’ voice boxes. The dolls were then placed back on the store shelves in a process of reverse shoplifting—“shopgiving.” In the format of a nightly news program, this witty and satiric video documents the activities of the **Barbie Liberation Organization**, including the “corrective surgery” procedure and the “shopgiving” actions. The tape functions as witness and instruction manual on “cultural jamming”—an interference strategy used by guerrilla art and media activists to expose and undermine the logic and domination of corporate-controlled media and capitalist culture.



Stills: Barbie Liberation Organization, *Operation Newspeak*, 1993-94, DVD, 30 minutes

Trans Technology: Circuits of Culture, Self, Belonging

Exhibition Checklist

Shana Agid

Tranny Identification Project, *What I Don't Say [A Tear-Off Book for Saying It]*, 2003
Collaborating authors: Meredith Taulsan and Emily Thuma

Stephanie Alarcón

The Internet: A Series of Tubes, 2006
2 cotton T-shirts and two silkscreens
Collaborators: West Philadelphia "Geek Night" participants

Barbie Liberation Organization

Operation Newspeak, 1993-94
DVD, 30 minutes

Zach Blas

Queer Technologies: *TransCoder-Queer Programming Anti-Language*, 2011, DVD 8:34 minutes and *Facial Weaponization Communiqué* video, 2012, DVD 8:10 minutes

Queer Technologies: *Engendering Gender-Changers*, 2008, altered electronic gender adapter and commercial /custom packaging

Queer Technologies: *TransCoder-Queer Programming Anti-Language*, 2007- present, software development kits

Facial Weaponization Suite: Fag Face Mask, 2011- present

Micha Cárdenas

Becoming Dragon, 2009
DVD, 3:00 minutes

Micha Cárdenas and Elle Mehrmand

Technésexual, 2010
DVD, 7:01 minutes

Heather Cassils

Advertisement: Homeage to Benglis (with Time Lapse Steriods), 2011, Digital C-print- 40 x 30" and backdrop
C-print photo credit: Heather Cassils and Robin Black

Zackary Drucker

One Fist, 2010
DVD performance documentation, 10:30 minutes

GenderChangers

BREAD and ROSES! The Genderchangers IRC March, 08/03/2007
DVD 3:32 minutes and HTML files

Georgia Guthrie

Compulsive Repurpose, 2012
ethernet and phone cable

Jacolby Satterwhite

Reifying Desire (3 and 5), 2011-12
DVD, 17:00 minutes / 9 minutes

Sandy Stone

Public Genitals Project, 1998-99
Suit with project video documentation, 6:15 minutes

Selected CV / Shana Agid

www.shanaagid.com

Resides in Brooklyn, NY

Education

MFA, Printmaking and Book Arts, California College of the Arts, 2005

MA, Visual Criticism, California College of the Arts, 2005

BA, concentration in Printmaking and Science, Technology, and Society, Sarah Lawrence College, 1997

Grants/Residencies

March 2012 Artist residency, Minnesota Center for Book Arts, Minneapolis, MN

2006-07 Keyholder Residency, Lower East Side Printshop, New York, NY

Selected Exhibitions

2012 *Tell Me How You Really Feel: Diaristic Tendencies*, New York Center for Book Art, New York, NY

2011 *Multiple, Limited, Unique: Selections from the Permanent Collection of the Center for Book Arts*, New York Center for Book Arts, New York, NY

2010-11 *Book + Art: Artists' Books from the Sallie Bingham Center for Women's History and Culture*, Perkins Gallery, Duke University, Durham, NC

2010 *Out of the Chaos and Darkness*, Lower East Side Printshop, New York, NY

2009 *Scissors: Pop-up*, Florida Craftsmen, St. Petersburg, FL

2008-09 *Pacific States Biennial National Print Exhibition*, University of Hawai'i at Hilo, Hilo, HI

2008 *Fun and Games (and Such...)*, New York Center for Book Arts, New York, NY

Selected Collections

Walker Art Center, Minneapolis, MN

New York Public Library, New York, NY

Library of Congress, Washington, DC

Museum of Modern Art, New York, NY

DePaul University, Chicago, IL

University of Michigan, Ann Arbor, MI

University of California, Berkeley, CA

University of California, San Diego, CA

University of California, Los Angeles, CA

University of Southern California, Los Angeles, CA

Scripps College, Claremont, CA

Occidental College, Los Angeles, CA

The La Jolla Athenaeum Music and Arts Library, La Jolla, CA

Stanford University, Palo Alto, CA

Harvard University, Cambridge, MA

Yale University, New Haven, CT

Wesleyan University, Middletown, CT

Dartmouth College, Hanover, NH

Duke University, Durham, NC

Selected CV / Stephanie Alarcón

stephalarcon.org

Resides in Philadelphia, PA

Education

Master of Environmental Studies, Focus on Urban Environment, University of Pennsylvania, 2011

SANS/GIAC Certified Incident Handler, 2003

BA, English Writing and Certificate in Latin American Studies, University of Pittsburgh, 1997

Presentations

- 2013 *Early Findings from "Hacking the Gender Gap,"* Women's History in the Digital World, Bryn Mawr College, Bryn Mawr, PA.
- 2012 *Hacking the Gender Gap Workshop,* Women in Tech Summit, Philadelphia, PA, and Hackers on Planet Earth (HOPE), New York, NY.
- August 2011 *Gold In Them Circuit Boards: Why E-Waste Recycling is Smart and How to Make it Smarter,* Chaos Communication Camp, Finofurt, Germany.
- July 2009 *Electronic Waste: What's Here and What's Next,* Hackers on Planet Earth (HOPE), New York, NY.

Recent Projects

- 2011-present Organizer, The Hactory
- 2010-2011 Board of Directors, Hive 76

Experience

- 2013 Intern, Open Technology Institute (New America Foundation)
- 2008-2012 Systems Administrator, University of Pennsylvania Libraries (ITaDD)
- 2005-2008 Systems Administrator, University of Pennsylvania School of Medicine (ITMAT)
- 2005 Independent Computer Security Contractor and Media Consultant
- 2000-2005 Senior System/Security Administrator, Sungard Availability Services
- 1999-2000 System Administrator, Bluestone Consulting
- 1998-1999 System Operator/Administrator, Chase Insurance (via Bluestone Consulting)
- 1996-1998 Courseware Editor, Bluestone Software, Inc.

Selected CV / Zach Blas

www.zachblas.info

Resides in San Diego, CA

Education

PhD, Literature, Information Science, and Information Studies, Visual Studies, Duke University, expected 2015

Non-Degree Graduate Studies, Rhetoric, Film and New Media, University of California Berkeley, 2009

MFA, Design and Media Arts, University of California Los Angeles, 2008

Post-Baccalaureate Certificate, Art and Technology Studies, The School of the Art Institute of Chicago, 2006

BS, Concentration in Film and Philosophy, Boston University, 2004

Selected Exhibitions

2012 *GL.TC/H 2112*, Chicago, IL

2012 *MIX: 25th New York Queer Experimental Film Festival*, New York, NY

2012 *The HTMLles 10: Risky Business, Feminist Festival of Media Arts and Digital Culture*, Studio XX, Montreal, Canada

2012 *Move In*, Honor Fraser, Los Angeles, CA

2012 *What Have We Done to (De)serve This?*, Abandon Normal Devices

2012 *Festival, BlankSpace*, Manchester, UK

2012 *The Social Contract*, collaboration with Constant, Artefact Festival, STUK arts centre, Leuven, Belgium

2011 *DeOrigenBélico: La Revuelta/OfWarOrigin: The Revolt*, Ateneo de Valencia, Venezuela

2011 *Instruction manual*, OpenSource Festival, Düsseldorf, Germany

2011 *Speculative*, Los Angeles Contemporary Exhibitions, CA

Selected Publications

"Intensities. Zach Blas. Fag Face," *Version*, ed. Jordan Crandall and Caleb Waldorf (Mar. 15, 2011).

"Five Videos: Zach Blas/Queer Technologies' Escape," *rhizome.org* (Oct. 22, 2012). Created in collaboration with the Foundation for Art and Creative Technology (FACT) for the Liverpool Biennial

Gay Bombs: User's Manual (Los Angeles: Queer Technologies, 2008).

"Imperceptibly Dirty," *No More Potlucks*, issue 23: Dirt, ed. Heather Davis (Sept./Oct. 2012).

Speculative, ed. Zach Blas and Christopher O'Leary (Los Angeles: LA Contemporary Exhibitions, 2011).

"On Electronic Civil Disobedience: Interview with Ricardo Dominguez," *Reclamations*, issue 6 (July 2012).

"Queer Darkness," *Depletion Design: A Glossary of Network Ecologies*, ed. Carolin Wiedemann and Soenke Zehle (Amsterdam: Institute of Network Cultures, 2012).

"Queerness, Openness," *Leper Creativity: Cyclonopedia Symposium*, ed. Ed Keller, Nicola Masciandaro, and Eugene Thacker. (Brooklyn: Punctum Books, 2012).

"Virus, Viral," in *Women Studies Quarterly*, 40: 1 & 2 (Spring/Summer 2012).

"Weapons for Queer Escape," *The HTMLles 10: Risky Business, Feminist Festival of Media Arts + Digital Culture, Festival Reader* (Nov. 2012).

Selected Presentations and Workshops

2012 "Queer Illegibility: Refusals of Technical Capture and Autonomous Practices of Networked (In)visibility," *glitchxxx cultures, GL.TC/H 2112*, Chicago, IL

2012 "Facial Weaponization and Fag Faces," Visual Arts Department, University of California San Diego

- 2012 "Faces, Biometrics, and the Aesthetics and Politics of Recognition: A Mask-Making Workshop," *The HTMlles 10: Risky Business, Feminist Festival of Media Arts + Digital Culture*, OBORO, Montreal, Canada
- 2012 "Queer Darkness," Dark Matter event series, Machine Project, Los Angeles
- 2012 The Art of Success, salon with Jennifer Chan and Jeff Stark, International Anthony Burgess Foundation, Abandon Normal Devices Festival, Manchester, UK
- 2012 "Fag Face, or How to Weaponize Your Face: On Facial Recognition and Escaping the Face," *Queer Viral Aesthetics: Resistant Practices in Media Art and Philosophy* Panel with Micha Cárdenas and Pinar Yoldas, South by Southwest Interactive Festival, Austin, Texas
- 2012 "Queer Technologies," *Commercializing Eros* panel with Jacob Appelbaum, Kate Ehrhardt, Liad Hussein Kantorowicz, Gaia Novati, and Aliya Rakhmetova, reSource sex, transmediale, Haus der Kulturen der Welt, Berlin, Germany

Selected Conferences

- 2012 *Computation and the Non-Human: New Directions in Queer Theory and Art* Panel (chair) with Micha Cárdenas, Jacob Gaboury, and Pinar Yoldas, *Dimensions of Empire and Resistance: Past, Present, and Future*, American Studies Association Annual Conference, San Juan, Puerto Rico
- 2012 *Geopolitics of Reimagination: Art, Media, and Social Movements* Panel (moderator) with Counter-Cartographies Collective, Brian Holmes, Pedro Lasch, Dannys Montes de Oca Moreda, and The Yes Men, *Hemispheric Institute of Performance and Politics Graduate Student Initiative Convergence: The Geo/Body Politics of Emancipation*, Duke University
- 2011 "Queer Viralities: On Technologies and Weapons of Queerness," *in/compatible research PhD Workshop*, Vilém Flusser Archive, Universität der Künste, transmediale, Berlin, Germany

Selected Residencies

- 2012-13 Artist/Researcher-in-Residence, b.a.n.g. lab and Performative Nanorobotics Lab, University of California San Diego
- 2011 Devisualize Residency and Workshop, Medialab Prado, Madrid, Spain
- 2011 On the Commons; or, Believing-Feeling-Acting Together, Banff Research in Culture Residency, The Banff Centre, Banff, Canada
- 2010 Art and Resistance Summer Residency, Hemispheric Institute of Performance and Politics, San Cristóbal de las Casas, Chiapas, Mexico

Selected Curatorial Projects

- 2012 *The Coming Disturbance*, co-curated with Micha Cárdenas, MIX NYC 25: New York Queer Experimental Film Festival
- 2012 *Dark Matter*, co-curated with Michael Kontopoulos and Christopher O'Leary, Machine Project, Los Angeles, CA
- 2011 *Speculative*, co-curated with Christopher O'Leary, Los Angeles Contemporary Exhibitions

Selected CV / Micha Cárdenas

transreal.org

Resides in Los Angeles, CA

Education

PhD, Media Arts and Practice, University of Southern California, expected 2015

MFA, Visual Arts, University of California, San Diego, 2009

MA, Media and Communications, European Graduate School, 2008

BS, Computer Science, Florida International University, 2001

Selected Exhibitions/Performances

- 2013 *Local Autonomy Networks: We Already Know and We Don't Yet Know*, Hemispheric Institute of Performance and Politics VIII Encuentro, São Paulo, Brazil
- 2012-2013 *The Apocalypse Already Happened Here*, Performed at *Mangos With Chili*, La Peña Cultural Center, San Francisco, CA; Hemispheric Institute of Performance and Politics VIII Encuentro, São Paulo, Brazil; and in collaboration with Bobby Bray, *Makeout Weird*, Whistlestop Bar, San Diego
- 2012 *Local Autonomy Networks: Find Each Other*, screened at *MIX 25*, New York City, NY; *San Francisco Transgender Film Festival*, San Francisco, CA; *HTMLles Feminist New Media Festival*, Montreal, QC; *ZERO1 San Jose Biennial*, San Jose, CA; *Local Autonomy Networks: Find Each Other, Experimental Communities: Convergence 2012*, Hemispheric Institute of Performance and Politics, Durham, NC; *Gender Justice LA Annual Fundraiser*, Los Angeles, CA
- 2012 *Local Autonomy Networks: Finding Home*, Opening Night Keynote Performance, Allied Media Conference
- 2012 *Local Autonomy Networks: Workshop*, Punk Ass Queers, Riverside, CA
- 2012 *The Transreal, Wanderlust*, Highways Performance Space, April 2012
- 2012 *Find Each Other, Trans-Anarchism*, Highways Performance Space, April 2012
- 2012 *They Say We're Sick, Digital Humanities and Creative Activism Symposium*, Institute for Multimedia Literacy in Los Angeles and The Hemispheric Institute of Performance and Politics, NYU
- 2012 *The Transreal*, RADAR Reading Series, San Francisco Public Library
- 2011 *Transition*, MIX 24 Queer Experimental Film Festival, New York City
- 2011 *virus.circus.probe*, Electronic Subversions, Toronto Free Gallery; *Gutted II*, Los Angeles Contemporary Exhibitions; Highways Performance Space and Gallery, Santa Monica, CA
- 2011 *Local Autonomy Networks, Queerture Fashion Show*, UCLA Queer Studies Conference
- 2011 *virus.circus.laboratory*, SPECULATIVE, Los Angeles Contemporary Exhibitions; and Toronto Free Gallery
- 2011 *Sustenance: A Play for All Trans[]Borders, Electronic Disturbance Theater 2.0/b.a.n.g. lab*, The Mobile Voices of LA's Immigrants, USC Visions and Voices; and &Now Festival, UCSD
- 2011 *A Kind of Controlled Alchemy*, Los Angeles Contemporary Exhibitions; University Art Gallery, UCSD
- 2011 *Varietades #3: Anarchy, Electronic Disturbance Theater 2.0/b.a.n.g. lab*, The Echo, Los Angeles
- 2011 *TRANS/BORDER*, screening of *virus.circus.breath* and *Becoming Transreal*, Visual Arts Performance Space, UCSD

Selected Publications

- "Blah, Blah, Blah: Ke\$ha Feminism?" *Journal of Popular Music Studies*, vol. 24, issue 2 (June 2012).
- "Erotic Electrosymbiotic Encounters," *Of Intercourse and Intracourse: Sexuality, Biomodification and the Techno-Social Sphere*, eds. Johannes Grenzfurthner, Gunther Friesinger, and Daniel Fabry (Re/Search Publications, 2012).
- "A Game Level Where You Can't Pass," *HenryJenkins.org* (Jan. 11, 2013).
- "Local Autonomy Networks / Autonets: Post-Digital Networks, Post-Corporate Communications," *Researching BWPWAP*, vol. 2, issue 1 (2013).
- "No Borders Struggles: Electronic Disturbance Theater 2.0," *Digimag*, no. 62 (Mar. 2011).
- "On Difference as an Operating System," *HASTAC.org* (Mar. 15, 2012).
- The Transreal: Political Aesthetics of Crossing Realities* (New York: Atropos Press, 2012).
- "virus.circus.mem," *e-fagia.org*, digital event '11: Subversive Technologies (2011).
- "Watering the Dirt," *No More Potlucks*, issue 23: Dirt, ed. Heather Davis (Sept./Oct. 2012).

Selected Bibliography

- "Becoming Transreal," *Worlding.org* (Oct. 12, 2012).
- Blas, Zach, "Trans Desire by Micha Cárdenas," *E-Misférica*, vol. 7, no. 2 (Winter 2010).
- Casalegno, Mttia, "The 'Speculative' Exhibition: May Fiction Redefine Reality?" *Digimag*, no. 68 (Oct. 2011).
- Chen, Michelle, "Technology Without Borders," *Culture Strike* (July 13, 2012).
- Dobrovolny, Michelle, "A Networked Response to Risk," *Les HTMLles 10* (2012).
- Garrett, Marc, "Revisiting the Curious World of Art and Hacktivism," *Furtherfield.org* (Feb. 3, 2012).
- Lothian, Alexis, "Marked Bodies, Transformative Scholarship, and the Question of Theory in Digital Humanities," *Journal of Digital Humanities*, vol. 1, no. 1 (winter 2011).
- "Micha Cárdenas: Why She Kicks Ass," Women Who Kick Ass Tumblr (Aug. 2012).
- Morlan, Kinsee, "The Language of Invention," *San Diego City Beat* (Apr. 20, 2011). Nadir, Leila, "Plugging Art into The Environment," *Hyperallergic.com* (Oct. 25, 2011).
- "Poetry, Immigration and the FBI: The Transborder Immigrant Tool," *Hyperallergic.com* (Jul. 23, 2012).
- Phillips, Amanda, "#Transform...H? Reflections on #ASA2012," *Chronicle of Higher Education* (Dec. 4, 2012).
- "UCLA Queer Studies Conference Brings Together Theory, Performance," *UC Humanities Forum* (Oct. 16, 2011).
- Salanova, Marisol, "Micha Cárdenas, Trabajando por la Visibilización Trans Desde Arte Interactivo," *Filosofía del Postporno* (Oct. 5, 2011).
- "Transgender Artists You Should Know: A Roundup in Honor of Day of Remembrance," *Huffington Post* (Nov. 20, 2012).

Awards/Grants

- NET/TEN Seed Grant in collaboration with Complex Movements and Patrisse Cullors, 2012
- Provost Fellowship, University of Southern California, 2012
- Research Fellowship on Race and Popular Music, Center for Feminist Research, University of Southern California, 2012
- Provost Fellowship, University of Southern California, 2011
- Summer Fellowship, Enhancing Diversity in Graduate Education Program, University of Southern California, 2011

Selected CV / Heather Cassils

www.heathercassils.com

Resides in Los Angeles, CA

Education

Personal Training Certification, National Academy of Sports Medicine, CA, 2011

United Stunts Men's Association, International Stunt School, Seattle, WA, 2007

MFA, Art and Integrated Media, California Institute of the Arts, Los Angeles, CA, 2002

BFA, Nova Scotia College of Art and Design, Halifax, NS, Canada, 1997

Ecole Nationale Supérieure des Beaux Arts, Paris, France, 1996

Selected Exhibitions, Performances, and Screenings

- 2012 *Battleground States*, Utah Museum of Contemporary Art, Salt Lake City, Utah
- 2012 *Artist Talk: The Body as Social Sculpture*, University of Alberta, Edmonton, Alberta
- 2013 *Edgy Woman Festival*, Montreal, Quebec
- 2012 *SPILL International Performance Festival*, London UK
- 2013 Solo Exhibition, Ronald Feldman Fine Art, NY, NY
- 2012 *Teresias in Kuopio*, Finland at the ANTI International Contemporary Art Festival
- 2012 *Cruising the Archives*, One National Gay and Lesbian Archives, LA, CA. Part of Pacific Standard Time
- 2012 *Have We Met Before?* Ronald Feldman Fine Art, NY, NY
- 2012 *Teresias*, Perforatorium Festival of Queer Performance, Regina, Canada
- 2011 *Commitment Issues*, FADO Performance Art Center in Toronto, Canada
- 2011 *Los Angeles Goes Live: Exploring a Social History of Performance Art in Southern California (LAGA)*, Los Angeles Contemporary Exhibitions, LA, CA. Part of Pacific Standard Time
- 2011 *City Of Women Festival*, The Kapelica Gallery in Ljubljana, Slovenia

Selected Film Screenings

- 2012 *FAST TWITCH//SLOW TWITCH Human Animal*, Armory Center for the Arts, Pasadena, CA
- 2012 *FAST TWITCH//SLOW TWITCH Dirty Looks*, On Location Festival, NY, NY
- 2008 *10104 Angelo View Drive*, International Film Festival Cinema Le Melies, Art Center of the Maison, Paris, France
- 2008 *10104 Angelo View Drive*, Palms Festival, Palm Springs, CA

Selected Lectures

- 2012 Nature-Body-Sex International Seminar, Kuopio Academy of Design, Finland
- 2012 Part of a panel asked to give feed back to the Ph.D. candidates at Media Arts and Practice (iMAP) program at University of Southern California
- 2012 Visiting Artist Lecture, University of Saskatchewan, Regina Canada
- 2012 Artist Lecture MY BODY AS A STAGE with Zackary Drucker, Luis De Jesus Gallery, Los Angeles, CA

Residencies

Artist Researcher in residence, Los Angeles Goes Live: Exploring a Social History of Performance Art in Southern California (LAGA), Los Angeles Contemporary Exhibitions, Los Angeles, CA, 2010-2011
Praxis Mojave 08 with Ron Athey, Los Angeles, CA, 2008
The Future of Idea Art, Banff Center for the Arts, Banff, Alberta, Canada, 2006
IASPIS International Artist Studio in Sweden, Stockholm, Sweden, 2004

Selected Bibliography

Anthony, Michael, Arron Drake, Leslet Goldberg, Stephan Horbelt, and Karen Ocamb, "Our Hot 25 List: Locals Who Influence and Inspire Us," *Frontiers Magazine*, vol 29, no. 04 (June 16-29, 2010).
Carolin, Louise, "Inside Story," *Diva Magazine*, vol. 169 (June 2010).
Chang, Jade, "Boob Tube Cube," *LA Weekly* (Nov. 15-21, 2002).
"Cuts A Traditional Sculpture, Heather Cassils," *Huffington Post* (Oct. 4, 2011).
Doyle, Jennifer, *Sex Objects: Art and the Dialect of Desire* (Minneapolis: University of Minnesota Press, 2006).
Green, Rachel, *Internet Art: World of Art Series* (New York: Thames and Hudson, 2005).
Hoteger, Megan, "Re-performance: History as and Experience to Be Had," *Los Angeles Goes Live: Performance Art in Southern California 1970-1983*, vol. 15, no. 1 (Los Angeles: Los Angeles Contemporary Exhibitions, fall 2012).
Kuiland-Nazario, Marcus, "24 Hour Party People," *LA Weekly* (Nov. 28, 2003).
Hernandez, Edgar- Alejandro, "Tropa Toxica," *Reforma, Mexico City* (July 7, 2003).
Raizada, Kristen, "Interview with the Guerrilla Girls, Dyke Action Machine (DAM!), and the Toxic Titties," *NWSA Journal*, vol. 19, no. 1 (spring 2007).
Rommelmann, Nancy, "Basement Revelry," *Los Angeles Times* (Nov. 23, 2003).
Ross, Christine, *The Aesthetics of Disengagement: Contemporary Art and Depression* (Minneapolis: University of Minnesota Press, 2006).
Tang, Joey, "Art Protest-Toxic Titties," *Black Book Magazine* (Spring 2004).
Timberg, Scott, "Experimental Art Takes to the Streets," *Los Angeles Times* (Nov. 4, 2002).
Wagley, Catherine, "Heather Cassils Gets Ripped for LACE Performance Art Show," *LA Weekly* (Sept. 29, 2011).
Yablonsky, Linda, "California Dreamin'," *Artfourm Magazine* (Oct. 7, 2011).

Selected Publications

Cassils, Heather, Clover Leary, Julia Steinmetz. Luis Jacob, "Behind Enemy Lines: Toxic Titties Infiltrate Vana-ssa Beecroft," *Signs: Journal of Women in Culture and Society*, vol. 31, no. 3 (2006).

Grants/Awards

California Community Foundation Visual Artist Fellowship, 2012
Los Angeles Contemporary Exhibitions Artist Research Grant, 2010
Alien of Extraordinary Ability Green Card, 2010
Intra Arts, Canada Council of the Arts, 2009
Franklin Furnace Performance Art Fund, 2009
Merit Scholarship Praxis Mohave, 2008
Travel Grant, Intra Arts, Canada Council for the Arts, 2008
Merit Grant, Banff Center for the Arts, 2006
Intra Arts, Canada Council of the Arts, 2006
Travel grant, Conseil des Arts et des lettres du Quebec, 2006
Travel grant, Canada Council of the Arts, 2005
Travel grant, Canada Council of the Arts, 2004

Selected CV / Zackary Drucker

zackarydrucker.com

Resides in Los Angeles, CA

Education

MFA, Photography and Media, California Institute of the Arts, Valencia, CA, 2007

BFA, Photography, School of Visual Arts, New York, NY, 2005

Selected Exhibitions, Performances, and Screenings

- 2012 "She Gone Rogue," *Made in L.A. / Los Angeles Biennial*, Hammer Museum, Los Angeles, CA
- 2012 "At least you know you exist," *III Moscow International Biennale For Young Art*, The Central House of Artists, Moscow, Russia; *Zackary Drucker and her friends*, Hammer Museum, Los Angeles CA; *Summer Program*, MOMA's PS1, New York, NY
- 2012 *Gold Standard*, Solo project, VOLTA NY, presented by Luis De Jesus, Los Angeles, CA
- 2012 "Before and After," *Tilt-Shift: New Queer Perspectives on the Western Edge*, Luis De Jesus Los Angeles, CA
- 2012 "Bring Your Own Body," *Transactivation: Revealing Queer Histories in the Archive*, One Archive, USC, Los Angeles, CA
- 2012 *Sister Spit*, San Francisco Public Library, San Francisco, CA
- 2012 *This I promise you*, (solo show) V-Tape, Toronto, Canada
- 2012 "The Inability to Be Looked At and the Horror of Nothing to See," *Common Grounds, Festival Of Queer Performance*, Regina, SK, Canada
- 2012 "FISH: a matrilineage of cuntly white-woman realness," *Dirty Looks*, Human Resources, Los Angeles; Yerba Buena Center for the Arts, San Francisco, CA; PPOW Gallery, New York, NY
- 2011 "Distance is where the heart is, Home is where you hang your heart," Luis De Jesus Los Angeles; *PULSE Los Angeles Contemporary Art Fair*, Luis De Jesus Los Angeles
- 2011 "Lost Lake," *Feeling Bad, 54th Venice Biennale*, Swiss Off-Site Pavilion
- 2011 That's How We Know The Tongue is Blind, Curtat Tunnel, Lausanne, Switzerland
- 2011 ICEPLOITATION, Tromso Kunstforening, Tromso, Norway
- 2011 L.A. Napoli, Cercle Blanc Gallery, Berlin Germany
- 2011 Les Recontres Internationales, Centre Georges Pompidou, Paris, France
- 2011 HACK, Statler Waldorf Gallery, Los Angeles, CA
- 2011 San Francisco International Film Festival, San Francisco, CA
- 2011 "Complicated Liars," *Readykeulous/The Hurtful Healer*, Invisible-Exports, NY, NY
- 2011 "One Fist," *The Living Museum*, L.u.c.c.a. Museum of Contemporary Art, Lucca, IT; *The Feminine Canvas*, Beacon Arts Building, Los Angeles, CA; *Queering Sex*, Human Resources, Los Angeles, CA

Grants

California Community Foundation Emerging Artist Fellow, 2009

Art Matters, 2009

Franklin Furnace Fund Grant, 2009

School of Visual Arts Alumni Scholarship Award, 2005

Selected Bibliography

"13 Highlights of Volta New York include Zackary Drucker," *Blouin Artinfo* (Mar. 22, 2012).

Boemio, Camilla, "Distance is where the heart is, Home is where you hang your heart: Interview with Zachary Drucker," *Landscape Stories*, issue 07 (Mar. 3, 2012).

Selected Bibliography (continued)

- Rathe, Adam, "Amos Mac and Zackary Drucker's New Photo Project," *OUT Magazine* (Dec. 19, 2011).
- Fitzpatrick, Kyle, "Zackary Drucker is Your Translady," *Los Angeles I'm Yours* (Dec. 13, 2011).
- Knight, Christopher, "Zackary Drucker, Amos Mac at Luis De Jesus," *LA Times* (Dec. 22, 2011).
- Tea, Michelle, "Amos Mac and Zackary Drucker Explore One Transwoman's Experience in TRANSLADY FANZINE," *The Huffington Post* (Nov. 18, 2011).
- Rolnick, Daniel, "Exhibit – Zackary Drucker and Amos Mac at Luis De Jesus," *Argot & Ochre* (Jan. 10, 2011).
- Bollen, Christopher, "Zackary Drucker," *Interview Magazine* (Oct. 2010).
- "Zackary Drucker," *Performance Art World* (June 3, 2010).
- Lyden, Karl, "There Will be Blood: Ron Athey curating Resonate/ Obliterate I.E.," *Dossier* (March 18, 2009).
- Jaurequi, Danny, "The Queens' Vernacular: Zackary Drucker Reads Gender," *Art in America* (April 30, 2009).
- Dambrot, Shana Nys, "Zackary Drucker at REDCAT's NOW Fest," *Flavorpill* (Aug. 3, 2009).
- Little, Darrin, "Rapid Fire Reviews, Zackary Drucker at Acuna Hansen Gallery," *Artillery* (Sept. 2008).
- Younger Than Jesus: Artist Directory*, eds. Massimiliano Gioni, Laura Hoptman, and Lauren Cornell (New York: Phaidon Press, 2009).

Georgia Guthrie

www.georgiaguthrie.com
Resides in Philadelphia, PA

Education

Master of Industrial Design, University of the Arts, 2011
BA, History of Art, Cornell University, 2006

Brief bio:

Georgia Guthrie is a designer, maker and artist. She is the current Director of **The Hacktory**, Philly's first hackerspace. She first got involved at **The Hacktory** as a volunteer interested in learning about technology and how to use it to make art of all kinds. Once involved, she worked to create a beginner-friendly environment where new and interesting people who stopped by would want to return and make interesting things. In the position of Director, she's forged partnerships with numerous arts organizations in Philadelphia, and was named Hacker of the Year by the blog Geekadelphia. She's interested in growing **The Hacktory** into a hub of creativity, a resource for educators, and a leader in addressing the gender gap in tech and science. When she's not at **The Hacktory** she works as a designer at the Action Mill, a company that designs tools to improve how people work, transform complex systems, and create more meaningful connections.

Selected CV / Jacolby Satterwhite

jacolby.com

Resides in New York, NY

Education

MFA, University of Pennsylvania, 2010

Skowhegan School for Painting and Sculpture, 2009

Maryland Institute College of Arts, 2008

Solo Exhibitions

2013 Monya Rowe Gallery, New York, NY

2012 Jacolby Satterwhite, Hudson D. Walker Gallery, Provincetown, MA

Selected Group Exhibitions

2013 *Approximately Infinite Universe*, Museum of Contemporary Art, San Diego, CA

2013 *AIM Biennial*, New York, NY

2012-2013 *Fore*, The Studio Museum in Harlem, New York, NY

2012-2013 *Radical Presence*, Contemporary Arts Museum, Houston, TX

2012 *3-D Form: Aboveground Animation*, The New Museum, New York, NY

2012 *Made in Woodstock*, CPW Biannual exhibition, Woodstock, NY

2012 *Park Side of the Moon*, Socrates Sculpture Park, New York, NY

2012 *Shift*, Studio Museum in Harlem, New York, NY

2012 *Oh, You mean Cellophane & All that Crap*, The Calder Foundation, New York, NY

2012 *Pixelated*, MoCADA, Brooklyn, NY

2011 *Art in Odd Places*, New York, New York

2011 *If There's No Dancing At The Revolution I'm Not Coming*, Recess Activities, Inc. New York, NY

2010-2011 *Future Selves 2*, Big Screen Project, New York, NY

2010 *Do It Yourself*, Dash Gallery, New York, NY

2010 *The Movement Research Festival*, Center for Performance Research, New York, NY

2010 *The Mothership Has Landed*, Rush Arts Gallery, New York, NY

2010 *Weerrq! PS.1* MoMA, New York, NY

2009 Performance with Terry Adkins and the Lone Wolf Recital, New Museum, New York, NY

2009 *The Labyrinth Wall Exhibition*, Exit Art, New York, NY

2008 *The B-Sides*, Aljira Center for Contemporary Art, Newark, NJ

2008 *Transformers*, MICA, Baltimore, Maryland

2008 *Summer Mixtape Sessions Volume One*, Exit Art Gallery, New York, NY

2008 *It's Not Easy*, Exit Art Gallery New York, NY

Awards and Honors

Fine Arts Work Center Fellowship, 2012-2013

Headlands Center for Arts - Artist in Residence, 2012

Fine Arts Work Center Fellowship, 2011-2012

Electronic Television Center Finishing Funds Grant

Awards and Honors (continued)

Center for Photography, Woodstock, NY, 2011

Van Lier Grant, Jamaica Center for Arts and Learning, Studio LLC program

Rema Hort Mann Foundation Nominee, 2010 and 2011

Queer Arts Mentorship Fellowship

Harvest Works Artist In Residence, New York, NY, 2010-2011

Toby Devan Lewis Fellowship, 2010

Cosby Fellowship, Skowhegan School for Painting and Sculpture, 2009

Grand prize winner for Driven exhibition at the Smithsonian Institute's S. Dillon Ripley Center, 2007

Selected Bibliography

"6 From Fore," *Modern Painters* (Nov. 2012).

Ali, Abdu, "The Martyr of Queer Theory: Meet Jacolby Satterwhite," *Eat On This Blog* (Feb. 22, 2011).

Brennan, Shane, "Jacolby Satterwhite," *Studio Museum in Harlem Blog*, Studio Visits (July 2010).

Burr Richter, Felix, "'Aboveground Animation' at the New Museum," *New York Times Blog*, Culture (Nov. 15, 2012).

Caruth, Nicole, "Gastro-Vision: Queer Cakes for a Country Cookout," *Art 21 Blog* (April 20, 2012).

Cotter, Holland, "Racial Redefinition in Progress: 'Fore' at Studio Museum in Harlem," *New York Times, Arts and Design* (Nov. 29, 2012).

Cross, Una-Kariim A., "The Infinite Brilliance of Artist Jacolby Satterwhite," *Loop21*, Culture and Society (May 1, 2012).

Davis, Ben, "Our Favorite Frieze Week Event: A 12-Hour Art Jam at the McKittrick Hotel," *ArtInfo*, In the Air: Art News and Gossip (May 7, 2012).

Gambino, Megan, "Driven to Create," *Smithsonian Magazine*, Around the Mall (Sept. 7, 2007). Hassell, Matthew.

Heller, Maxwell, "Profile: Jacolby Satterwhite and The New Human Body," *The Brooklyn Rail*, Artseen (Jul./Aug., 2012).

"Jacolby Satterwhite," *Exibart*, no. 79 (June 2012).

"Jacolby Satterwhite: Endurance and Exhibitionism," *TheArtBlog.com* (Sept. 2010).

"Making A Scene: Five African-American artists pick up where the Black Arts Movement left off," *Philadelphia Weekly* (Feb. 16, 2012).

Rae, Haniya, "A Family Portrait, Haniya Rae interviews Jacolby Satterwhite," *Guernica Magazine* (Jan. 15, 2013).

Russeth, Andrew, "Jacolby Satterwhite, The Matriarch's Rhapsody, Monya Rowe Gallery," *New York Observer*, Arts (Jan. 14, 2013).

Sagansky, Gillian, "Above Ground," *V Magazine* (Nov. 27, 2012).

Simon, Stephanie, "Exit Art's Labyrinth Wall: How To Get Lost in Life's Maze," *NY 1* (Jan. 5, 2009).

Singer, Reid, "Five Surefire Spots to Hit at the Chelsea Art Walk," *ArtInfo*, Best Daily Art Events (July 26, 2012).

Workneh, Sarah, "Artist Project: Reifying Desire 5, By Jacolby Satterwhite," *Art Papers* (Nov./Dec. 2012).

Yablonsky, Linda, "Now Dig This!" *Artnet Magazine* (Dec. 2011).

Selected CV / Sandy Stone

sandystone.com

Resides in Austin, Texas

Education

PhD, History of Consciousness, University of California, Santa Cruz, 1993

BA, Liberal Arts, Saint John's College at Annapolis, 1965

Residencies

Senior Resident Faculty and Artist, Banff Centre for the Arts Interdisciplinary Residency in Interactivity Studies, Video and Film, Banff, Alberta, 1998

Senior Resident Faculty and Artist, Banff Centre for the Arts Interdisciplinary Residency in Interactivity Studies, Video and Film, Banff, Alberta, 1997

Awards

History of Consciousness Research Grant, 1988, 1989, 1990

Ford Foundation Stipend, 1989

Selected Publications

The War of Desire and Technology at the Close of the Mechanical Age (Cambridge: MIT Press, 1995).

"Overhearing Our Own Voices," *Labile Ordnungen*, ed. Klaus Peter Dencker (Norway: Ute Hagel, 1997).

"Welcome to the Present," *Electronic Culture: Technology and Visual Representation*, ed. Timothy Druckrey (New York: Aperture, 1996).

"Cyberdammerung at Wellspring Systems," *Immersed in Technology: Art and Virtual Environments*, eds. Mary Ann Moser and Douglas MacLeod (Cambridge: MIT Press, 1996).

"Speaking Of The Medium: Marshall McLuhan Interviews Allucquere Rosanne Stone," *Orlan: This Is My Body, This Is My Software*, ed. Duncan McCorquodale (London: Black Dog, Ltd., 1996).

"Neural Games: Remapping the Locus of Desire," *Press/Enter: Between Seduction and Disbelief*, Louise Dompierre (Toronto: The Power Plant Contemporary Art Gallery at Harbourfront Centre, 1995).

"Identity in Oshkosh," *Posthuman Bodies*, eds. Judith Halberstam and Ira Livingston (Bloomington, IN: Indiana University Press, 1995).

"Sex and Death Among the Disembodied: VR, Cyberspace, and the Nature of Academic Discourse," *Cultures of Computing*, ed. Susan Leigh Star (Cambridge, MA: Blackwell Sociological Review, 1995).

Selected Performances

1999 "Drive-By Theory 6," *Pop!Tech: Popular Culture in the Digital Age*, Camden, Maine

1998 "Cyberdaemmerung: A Group Performance Event," *Apocalypso*, Banff Centre for the Arts

Selected Presentations

2000. "Next Sex: Sex in the Age of its Procreative Superfluosity," *Ars Electronica*, Linz

2000 "The Future of Change," *Aventis Triangle Forum, Center for Applied Policy Research: Decision Makers 2010: Innovation and Social Stability*, Hong Kong

1999 *Interactive Frictions: Performing Interactive Pleasures*, Los Angeles

1999 "The Empire Strikes Back," *Unnatural Acts*, Riverside

Selected CV / GenderChangers

Active from 2000 to 2009

Based in Europe

Members

Taliesin Smith (aka Grace Hopper)	terracoda.ca
Sara Slaton (aka My Mom)	genderchangers.org
Audrey Samson	www.ideacritik.com
Sister0	miss-hack.org
Olive Schreiner	peerpool.org
Helen Varley Jamieson	www.creative-catalyst.com
Reni Tentia	renitentia.mur.at
Liz (aka Charlotte Perkins Gilman)	www.gn.apc.org

Selected Workshops, Presentations, and Exhibitions

2009	<i>Eclectic Tech Carnival</i> , Istanbul
2009	<i>Institute of Network Cultures Winter Camp</i>
2009	<i>HTML/CSS Workshop</i> , Salle Demain, Rotterdam, NL
2008	<i>Making a website with HTML/CSS</i> , Salle Demain, Rotterdam, NL
2008	<i>European Ministerial e-Inclusion Conference</i> , Vienna, Austria
2008	Desktop Virtualization Software with Donna Metzlar @ Salle Demain (Rotterdam, NL).
2008	<i>APO33</i> , Nantes, France
2008	<i>Yogyakarta International Media Art Festival</i> , House of Natural Fiber (HONF), Indonesia
2008	<i>Geek Dinner</i> , Cape Town, South Africa
2008	<i>Cape Linux User Group (CLUG)</i>
2008	<i>The Eclectic Tech Carnival</i> , Amsterdam
2007	<i>The Eclectic Tech Carnival</i> , Linz
2006	"Hardware Crash Course," <i>Open Doors</i> , De Peper Cafe
2006	"Brussels SysterServer," <i>Women and Servers Project at Interface3</i>
2006	<i>Eclectic Tech Carnival</i> , Timisoara, Romania
2005	<i>Women-Inc.</i> , Amsterdam, The Netherlands
2005	<i>Eclectic Tech Carnival</i> , Graz, Austria
2005	<i>RMLL Libre Software Meeting</i> , Dijon, France
2005	<i>WTH (What The Hack)</i> , Liempde, The Netherlands
2004	<i>Eclectic Tech Carnival</i> , Belgrade, Serbia
2004	<i>European Social Forum</i> , London, UK
2004	<i>Digitales</i> , Antwerp, Brussels
2003	<i>N5M (Next 5 Minutes)</i> , the Bijlmer, Amsterdam
2003	<i>Ladyfest</i> , Amsterdam
2003	<i>Eclectic Tech Carnival</i> , Athens, Greece
2002	<i>Zelig.rc2</i> , Paris, France
2002	<i>PGA (People's Global Action)</i> , Leiden
2002	<i>Eclectic Tech Carnival</i> , Pula, Croatia
2002	<i>H2K2</i> , New York
2002	<i>Ruckus Tech Tool Camp</i> , California
2002	<i>Feminist Salon</i> , the Molly, Amsterdam
2001	<i>Very Cyberfeminist International</i> , Hamburg, Germany
2001	<i>Cyberfem Spirit - Spirit of Data</i> , Edith-Russ Haus fur Medienkunst, Oldenburg, Germany
2001	<i>Digitales</i> , Brussels, Belgium

Barbie Liberation Organization

www.rtmark.com/blo.html

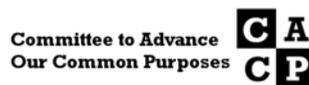
Brief bio:

The **BLO** was originally conceived in an effort to question and ultimately change the gender stereotypes American culture is known for after Mattel released a speaking Barbie that said "Math class is tough." It took place in the middle of the culture wars of the 1990s when creative dissent was once again gaining popularity and artists and activists were often trying to conceive of new ways to rebel against cultural stereotypes and powerful forms like network TV. By 1993, criticism for Barbie as a negative gender stereotype for women was commonplace both in academia and popular culture. This may have been partially responsible for the generally positive response of the public to the project, the criticism they were making was familiar and not a controversial point to make during the 1990s. Although their criticism was not new, the creative form of hacking used by the **BLO** was noteworthy.



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Institute for Women and Art

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