





## THE WAY THAT WE RHYME: WOMEN, ART AND POLITICS

At the time that this exhibition opens in March 2008 we are engaged in a presidential campaign which, to a cynic's eye, is provoking the question of whether America is more racist or more misogynist. The answer is still unclear, but both are prominently on display. Eliot Spitzer has just resigned as Governor of New York, and a national discourse has sprung up around the questions of whether prostitution is ever a victimless crime and whether the long suffering political wife who "stands by her man" is a construction that has no relevance in 21st century America. There is no better time it seems, for YBCA to open an exhibition entitled *The Way That We Rhyme: Women, Art and Politics*. This exhibition is part of a larger conversation we ourselves have instigated around issues of identity and, more to the point, Identity Shifts and how the dynamics of the contemporary world are enabling us to expand and deepen this conversation.

In planning for our 2007–2008 season, as this idea gained in momentum as a potential Big Idea, we were, frankly, reluctant to take it on. Really, in San Francisco of all places, has this idea not been overly discussed? Was there anything new coming out of artistic production and intellectual conversation that would seem to demand our focus and your attention? As usual, when we turned to the artists, the answer revealed itself and perhaps nowhere more pointedly than in this particular exhibition.

Over the past two years we have seen several important exhibitions come to fruition that have examined the historical development and influence of feminism and feminist art both in this country and around the world. These vast and comprehensive exhibitions have provided a much needed and much appreciated historical context for a contemporary world that often seems to ignore or forget its historical antecedents. We saw this historicism as important context for a contemporary examination of shifting identities and how artists of today are looking—again—at these issues. This exhibition and this handbook, are our contribution to the discourse.

Our goal at YBCA is to place contemporary art at the heart of community life. *The Way That We Rhyme*, and indeed all of the Identity Shifts projects occurring this spring, can advance a conversation that is likely to consume us for decades to come. We hope you will agree.

Kenneth J. Foster  
Executive Director, Yerba Buena Center for the Arts  
March 2008

## THE WAY THAT WE RHYME (IN PRINT)

This publication accompanies the exhibition *The Way That We Rhyme: Women, Art and Politics*, organized by Yerba Buena Center for the Arts, San Francisco. As the exhibition's curator, I hoped to produce a publication that was a little more exciting and personable than your traditional exhibition catalog. So what you're holding in your hands functions as more of a "handbook" for the art lover, a cross between an institutional exhibition catalog and an artist's zine, one with an independent flair and a DIY sensibility. It is lightweight enough to carry around with you through the exhibition as a reference guide while looking at the artwork on view. At the same time, it is compact enough to fit in an average sized handbag to take with you and read on the bus-ride back from YBCA. Because it's perfect bound, it can also sit nicely on your bookshelf as a limited-edition publication, one that contains original content commissioned by the artists in the exhibition; content that was generated specifically for the page.

*The Way That We Rhyme (in print)* furthers the exhibition's main idea, which is how women artists use creativity to amplify their voices and get their political messages out into the public sphere; messages that are often inextricable from their identities and their choice of lifestyles. Often times, doing so either means seizing control of dominant media sources and appropriating them, or generating one's own media outlets for the distribution of alternative messages. This is not a new strategy for under-represented groups who have attempted to document their contributions to history and discourse in their own publications, especially if they feel that they're being ignored by mainstream media or neglected by the patriarchal canon.

During the women's liberation movement of the 1960s and 70s, feminist groups and artist produced booklets and pamphlets such as the seminal *Heresies*, through which to publicize their manifestoes, disseminate their ideologies and promote their careers.<sup>1</sup> The same era's Black Power Movement generated newspapers such as *The Black Panther*, designed and illustrated by talented artists such as Emory Douglas, to offer perspectives on the news that would counteract the racist editorial viewpoints of mainstream American news sources.<sup>2</sup> And then there was the longstanding *FILE Magazine*, which I consider to be one of the most inspired documents in the history of zine making. Published by the three-person collective General Idea from 1972–1989, *FILE* used a pop vocabulary borrowed from mass culture, which it subverted and recoded with the artists' own queer agendas.<sup>3</sup>

Zine making continued to be an important component of the Riot Grrrl punk movement of the 1990s, distributing this subculture's messages through an international network. In addition to the zines of the Riot Grrrls—a selection of which are on view in the exhibition—many of the women included in *The Way That We Rhyme: Women, Art and Politics* make zines as a direct extension of their artistic output. In response to their practices, inserting artist-generated content into the pages of this handbook allows the artists to contextualize their work on their own terms. As a result, each artist's unique voice is heard, offering a more immediate presentation of their thoughts and intentions. The voices within these pages also resonate and rhyme with one another. Parallels and networks are revealed, suggesting that some of the women in the exhibition are longstanding friends and collaborators, inspiring and influencing one another's work. A head shot of artist Miranda July makes an appearance in an image of one of Vaginal Davis's installations, for example. In turn, one of artist Tammy Rae Carland's video shorts appears on a list of video compilations organized by Miranda July.

For collectives such as LTTR and subRosa, the zine format itself acts as a platform upon which collaborations between collective members and other artists become manifest. In the case of ephemeral artistic practices such as the performances or the more conceptual projects assembled in this exhibition, the zine format can also serve as documentation of fleeting events and specific cultural moments. This is ultimately how I hope this handbook will read: a time-capsule of a specific moment defined by a group of women whose voices conjoin to reach a decibel that's loud enough to capture the public's attention.

Berin Golonu  
Associate Visual Arts Curator

<sup>1</sup> A good number of publications and zines produced by women artists in the 60s and 70s were on display to the public in the exhibition *Wack! Art and the Feminist Revolution* organized by the Museum of Contemporary Art in Los Angeles and curated by Connie Butler. The publications were also extensively referenced and footnoted in the exhibition's catalog essays.

<sup>2</sup> The exhibition *Black Panther Rank and File*, organized by YBCA and curated by René de Guzman and Claude Simard, showcased many of *The Black Panther* papers, along with other political ephemera

created by Emory Douglas. For this exhibition, YBCA compiled two different readers, one containing articles published in *The Black Panther*, and another containing articles photocopied from magazines such as *Time* and *Newsweek*. In looking through the readers, one could contrast how the same news events could be reported from very different perspectives.

<sup>3</sup> Back issues of *FILE* were on view in the exhibition *General Idea Editions 1967–1995*, a retrospective of General Idea's prints, posters, books, multiples and editions, that toured to Canada, the USA, Germany, Switzerland and Spain, from 2003 to 2007.

**Lisa Anne Auerbach** (pages 8–9) creates political slogans and protest signs in knit form, sometimes as wearable items of clothing. Auerbach's use of craft and its domestic, low-brow aesthetic references the history of the feminist art movement, and its efforts to politicize craft by elevating it into the high art vernacular. Auerbach's politicization of craft takes a step further by using it as a vehicle of protest to comment on various current events, from the war in Iraq, to Hurricane Katrina, to ecological concerns.

**Andrea Bowers's** *Letters to an Army of Three* (2004) is an installation including works on paper, sculpture and video about the activist group The Army of Three (Rowena Garner, Patricia Maginnis and Lana Pheelan), three suburban women who crusaded for legal abortions and women's health rights from 1964 to 1973, until abortion became legalized. The Army of Three live in the Bay Area, where they continue to be involved in the pro-choice movement and issues surrounding women's reproductive health. For the handbook (pages 50–52), Bowers has inserted a pamphlet from the Women's Health Clinic, an abortion clinic that was founded in Oakland by The Army of Three to service low-income women.

**Nao Bustamante's** candid online chat with friend and performance art scholar José Esteban Muñoz is published here in its entirety as a screen capture, unedited and inclusive of punctuation errors, swear words and scatological humor, to reveal the raw emotions Bustamante conjures in her work (pages 10–13). *Neapolitan* (2003), a video installation discussed in the chat, is on view in the exhibition. It shows the artist sitting in front of the television set and repeatedly rewinding the same scene from the Cuban film *Strawberries and Chocolate* as she cries and cries and cries.

**Tammy Rae Carland** offers a firsthand narration of her travels through America's lesbian lands while compiling her photo series *Outpost* (pages 14–15). The *Outpost* photographs focus on the idyllic settings of the communes and retreats that were formed during the Lesbian Back to the Land Movements of the late 1960s and early 70s. Through Carland's lens, many of these lands appear to lie in a state of abandonment, while others still reveal traces of human use.

**Vaginal Davis** is a drag performance artist and experimental filmmaker who stages spectacles of femininity, queerness and blackness to complicate and problematize mainstream culture and identity. The exhibition features Davis's *Present Penicative*, a room-sized installation that the artist refers to as a “vagina dentata.” On view in the handbook are images of Davis's installation taken while a performance plays itself out in the shadows (pages 16–17).

**Eve Fowler** has collaborated with **Math Bass** to create a series of photographs showing female lovers appropriating the erotics of the glory hole. The glory hole is a symbol of male homosexual activity, often performed in an anonymous manner in public male restrooms. In her photographs, Fowler transforms the glory hole into the “Gloria Hole” and puts it in the service of lesbian erotic play (pages 18–19).

**Deborah Grant's** work appropriates the images of famous male artists from the canon such as Picasso and reworks these images to have them address histories and narratives pertinent to her own life experience and identity. Grant's series *A Gin Cure*, which is on view in the exhibition, is an anagram for the title of Picasso's famous painting *Guernica*. It combines Picasso's compositional elements with references to history as well as to contemporary events, and incorporates ephemera referencing the artist's own African American heritage (pages 20–21).

**MK Guth** engages in a two-day interactive performance that manifests in a sculpture displayed in the exhibition. The sculpture and performance are loosely based on the braid of the fairytale character Rapunzel, the braid being both a metaphor of entrapment as well as a vehicle for escape (pages 22–23). Notions of exchange, transformation and history motivate this project. Guth asks visitors to comment on what they think a feminist individual or feminist artist is today, and to write their responses on ribbons which are then woven into braids extending out from her hair. At the end of the two-day performance, the braids and ribbons are cut and displayed as a sculptural installation in the gallery.

**Taraneh Hemami** is an Iranian-American artist who left Iran before the Islamic Revolution of 1979 and chose not to return thereafter. Hemami showcases *Passage* (2008), a sculpture that resembles an Islamic prayer rug and faces Mecca. *Passage* contains an image of a tree of life—a symbol of hope—yet is compiled of ashes and broken glass. The sculpture communicates Hemami's ambivalent relationship to her homeland and the conservative Islamic politics that have shaped its society since 1979, drastically curtailing the rights of its women. Here, Hemami has included an image of her installation *Wall of Names*, which lists the most common Iranian names in Arabic (pages 24–25).

**Miranda July** initiated the video chainletter *Joanie 4 Jackie* to encourage other young women filmmakers to build support networks by sharing their films with one another and promoting each other's careers. July has worked with collaborator **Shauna McGarry** to edit a best of *Joanie 4 Jackie* DVD that will be on view in the exhibition, along with original zines, posters and other ephemera made by the filmmakers. Assembled here is a list of past *Joanie 4 Jackie* participants and the titles of their contributions, as well as the project's timeline (pages 26–27).

**Leslie Labowitz** and **Suzanne Lacy** showcase their extensive archive documenting their feminist artistic practice from the 1970s to the present. The artists invited a younger generation of women artists, critics and curators to look through their archive and talk about how the information conveyed in these documents is familiar to or contrasts with their experiences as women and artists in contemporary society. The responses of the younger women, captured in video interviews, are interspersed in the installation among boxes containing the archive itself, creating a call-and-response between the past and the present (pages 28–29).

**LTTR** is a collective formed by K8 Hardy, Ulrike Mueller, Emily Roysdon and Ginger Brooks Takahashi. In its impetus to create spaces of assembly for feminist, queer artists and cultural producers, LTTR has published an annual

art journal in which to document these exchanges. LTTR's first issue, *Lesbians To The Rescue* launched in 2002. Issue #2, *Listen Translate Translate Record* was released in 2003. Issue #3, *Practice More Failure* came out in 2004. Issue #4, *Do You Wish to Direct Me* is dated 2005. And LTTR's fifth issue, titled *Positively Nasty*, dates from 2006. Included here is LTTR's call for submissions for *Positively Nasty*, along with images of the programs, activities and collaborations that grew out of this publication (pages 30–31).

**Aleksandra Mir's** work is conscious of the fact that whoever controls news sources and media outlets holds sway over public opinion and writes history. Much of women's contributions to the march of progress hadn't been documented in history books prior to the late 20th century. Mir's *The First Woman on the Moon* (1999), attempts to remedy that omission by creating a media spectacle around a fake moon landing taking place on a Dutch beach by a group of female astronauts, including herself. A video of the "moon landing" is on display in the exhibition, while Mir's pages in the handbook chronicle the events leading up to and following the spectacle (pages 32–35).

**Laurel Nakadate** is a video artist whose work concerns itself with the psychoanalytic dimensions of seeing and being seen. Her work exposes, satirizes and subverts the voyeuristic structure of narrative cinema. She is both the subject and the object in her videos, acting out games with highly-charged power dynamics between herself and various older men. The exhibition features Nakadate's video *Beg for your Life*, in which the artist and her male collaborators act out fantasies that combine love, passion, violence and death in unsettling scenarios (pages 36–37).

**Shinique Smith's** sculptures are assembled from discarded materials and found ephemera. Many of her works reference the human body, either through the use of personal items such as cast-off clothing and accessories, or through the forms that take shape when these materials are bound together. For her contribution to this publication, Smith shows an image of a work assembled from the personal items left behind by an ex-boyfriend: a huge pile of mismatching socks, mounds of loose change, used subway passes, all topped with a single red rose in memoriam to love lost. Smith pairs the image of this piece with a found note that, in its direct delivery of the writer's complicated emotions, poses a contrast to the cutesy stationary upon which it's written (pages 38–39).

**subRosa** is a collective comprised of Faith Wilding and Hyla Willis who often work in collaboration with other artists to produce artworks, performances, workshops, campaigns, publications, media interventions and public forums. Here, subRosa displays their "Cones of Respect," papers they've distributed to women in their extensive networks along with the task of listing "shout-outs, messages of homage, respect, praise and hailing to those who have inspired and sustained your ideas of feminism." The completed cones will be assembled and displayed in subRosa's gallery-based installation, consisting of a pair of life rafts and a buoy, objects and vehicles that reference adventure, survival and liberation (pages 40–41).

**SWOON** is a female graffiti artist who covers city walls with beautiful paintings and stencil work (pages 42–43). Unlike the work of many other male graffiti artists, much of SWOON's subject matter focuses on women, treating the subjects in a respectful and reverential manner. For this exhibition, SWOON is collaborating with journalist **Tennessee Jane Watson** on a painting installation and sound sculpture that investigates the femicides in Juarez, Mexico, and creates portraits of the disappeared.

**Stephanie Syjuco** posted instructions on her website on how to knit counterfeit luxury accessories in crochet, offering the public a do-it-yourself alternative to investing in corporate brands and sweatshops. A good number of people followed her instructions to create one of a kind, luxury rip-off masterpieces, and Syjuco has assembled a selection of these accessories for display in the exhibition. For this handbook, Syjuco has assembled a collage of the haute couture hackers who have partaken in her *Counterfeit Crochet Project* and a display of their home-made wares (pages 44–45).

The **Toxic Titties** is a collaborative group of feminist artists comprised of Heather Cassils, Clover Leary and Julia Steinmetz. The TT work with performance, video, installation and film to embody queer perversions of cultural ideals. On view here is ephemera from the TT's *VB Intervention*, which took place at the Gagosian Gallery in Spring of 2001 (pages 46–47). Two members of the TT were hired as models by blue-chip artist Vanessa Beecroft to pose in her gallery-based performance and its ensuing photographic documentation. In a revealing exposé published in the Spring 2006 issue of the *Signs* journal, the TT lay bare Beecroft's exploitative labor practices.

**Jessica Tully's** choreographies examine human intervention in the dominant order. In the video *Our Allies Are Everywhere* (2006), Tully worked with the Santa Cruz High School marching band to appropriate their stylized formations and turn them into gestures of peace and resistance. The video recognizes yet subverts a traditional marching band's historical associations to the military, taking a decidedly pacifist stance in a climate of military aggression and war (pages 48–49).







The exterior of this yurt has text and slogans from *The Vagina Monologues* knitted into the fabric. I was asked to knit a giant vagina on the occasion of the tenth anniversary of V-Day and this is what I made. V-Day is an organization dedicated to ending violence against women all over the world. A yurt is a round portable structure lived in by nomads in Central Asia and by hippies in Colorado. They can withstand blustery weather. The ingenious structural design of the yurt allows the full interior to be utilized, without a pesky center pole to get in the way. Yurts are warm and cozy and comfortable, resilient and portable, and constructed without any sharp angles. They are the architectural equivalent of a vagina.

This yurt is ten feet in diameter and 7 and a half feet tall at the center of the roof. The structure was designed by Stephanie Smith, who is an architect in Los Angeles specializing in ecologically responsible design and yurts.

The skin of the yurt was knit using bamboo yarn on a knitting machine. The slogans and text came from Eve Ensler, creator of *The Vagina Monologues*, who is at the helm of V-Day.

The yurt was part of an event at Hammerstein Ballroom, in New York, on February 14, 2008. Visitors to the yurt were greeted by two goddesses offering delicious chocolate bonbons.



9:22 AM

what up smokiejoe?



Ok. I see you. so let's start this sucker.

right on

when you talk about depressive, how much distance is there between the clinical and popular understanding?

I'll answer yours if you answer mine...



First questions. There seems to be a lot of big emotions in your work. No one would call what you do emotionally minimal. can you talk about that



And I do not actually mean clinical depression but the depressive position which is a way of being in the world.

Yes, I do feel like a fountain of emotions. I'm not the kind of person that needs to get in touch... I generally find the world a sad place. but, when people directly express sadness, as in "feed the children" it's too painful and my instincts tell me to turn away. so, I think an indirect sadness is a good way to help people to feel. get in touch with their own sadness.

can you explain in lay terms the idea of a depressive position?

9:30 AM

When I was a child, I remember hearing "God's Voice" when I was crying. And "He" told me each of my tears as valuable as a drop of gold falling on my face. Each tear of compassion was used to comfort a sorrowful soul.

well it comes out of the work of one of my favorite psychoanalyst Melanie Klein and she talk about the depressive position as opposed to schizoid-paranoid position. the depressive position for Klein is the ethical position. there is a lot to be depressed about and concern for other is one of those things. but no one lives exclusively in the depressive position. I was only making the point in relation to Neapolitan.

tears aren't always sad though. there are tears of joy. of ecstasy.

this is to say there is also a lot of joy and ecstasy as well as sadness and horror in the work

Of course later I find out that auditory hallucinations are easier to conjure as male voices, because there are less complicated levels of timbre associated with the male or deep voice. Maybe that's why we think God is a dude. Because it's easier to hear that voice in your head. Hey man, it's science, don't blame me...

did you mean to say "sadness?" or "sadness?"

And we all need our delusions or everything would fall apart. I meant sadness.

when I see your work. when I screen it to others. there is a lot of happiness and joy that people take in.

yes the tears are where the rubber hits the road, where the anarchist meets the survivalist, where ecstasy meets sadness. the human condition of feeling. but there is comedy in that...

I just showed neapolitan to my graduate class on affect. it am always interested in the way that peve sort of hypnotises people.

explain

its like they are unable to look away. your face lets them project their own feelings of loss onto the screen. they are weirdly exhilarated by this piece about crying

peeve?



Chat with smokiejoe666

yeah, I was afraid it would be boring. not that i'm afraid of boring, but it's not so much, because you are watching this person break. it's like watching the surf or something...

9:50 AM

it is a flood of feeling. small sobs become major emotional explosions to the viewer.

the point for me is that it is real sobbing, but artificially induced

yeah i know that. i guess it takes us to those weird places in our lives where we need a "good cry."

we are just wired in a particular way. socially and genetically to perceive a swelling of music with the swelling of emotion

exactly, that's what i meant when i was talking about people feeling there sadness...

that is what cinema does and the video is also about being swept up in cinema

cinema narrative imitates the people narrative. people imitate the cinema narrative. it's one big cycle of learning how to behave by what we impersonate.

how do you do you prepare to for that.

i'm sorry, bouldriard was right

about what. simulacra

in that La Lupe song that you have tatooed on your breast she looks about simulacra. puro teatro.

well, in this case i set everything up ahead of time, with lighting and staging help from the brilliant Eleanor Goldsmith.

i mean talks about simulacra

yes, others don't know about that tattoo, like my Mother! back to my set up. it's a funny story...

tell

but she will find out

so we set up in my living room, then she left me alone. I made popcorn and got some wine.

well, not she will. anyway

red wine tears

so there i am watching this awesome movie "Fresa y Chocolate," a classic...

gays in cuba failing to be revelutinary

about 30 minutes before the end i turn on the video camera, because i wanted to ease back into the movie...

10:00 AM

i figured i'd just see how many times i could cry at the end, cuz i'm such a sap...

well, i had to stop myself out of boredom. i know that's not very "endurance" of me.

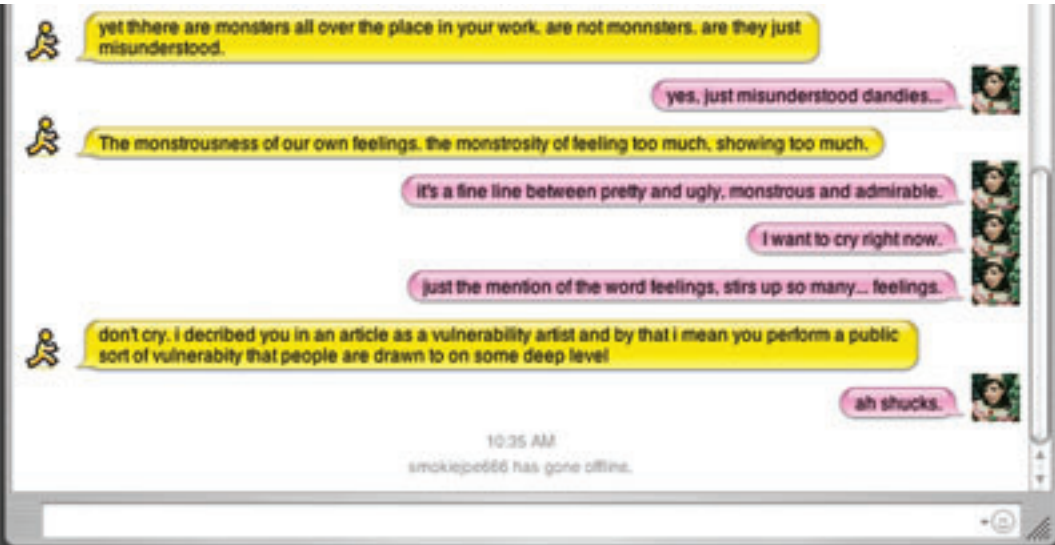
the scene looks like a sad dark domestic space. you've rigged the lights to bounce off your face in just the right way.

but, i thought this must be boring. i have an endless well of sadness and it's going to be one of those



 but people aren't bored. I have found them to be engrossed in your tears.





### Chat between José Esteban Muñoz and Nao Bustamante

José Esteban Muñoz (born 1967) is an American theorist in the fields of performance studies, visual culture, queer theory, cultural studies and critical theory. His book *Disidentifications: Queers of Color and the Performance of Politics* (1999) is a foundational text in queer of color critique, and a major contribution to minority scholarship in the field of performance studies. He has also co-edited *Pop Out: Queer Warhol* (1996) with Jennifer Doyle and Jonathan Flatley and *Everynight Life: Culture and Dance in Latin/o America* (1997) with Celeste Fraser Delgado. Muñoz is currently the chair of the Department of Performance Studies at New York University's Tisch School of the Arts.



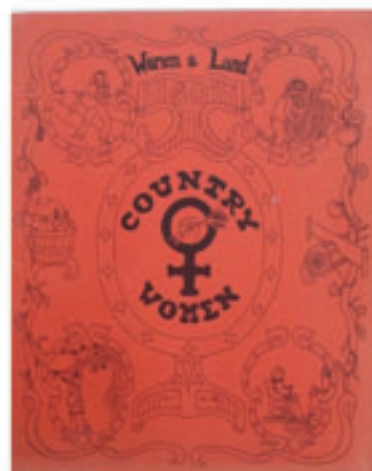
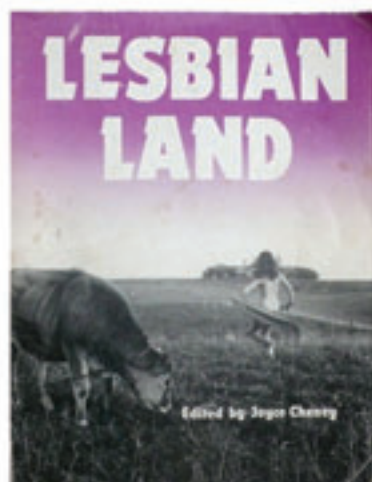
The Amazon Trail is a stretch of the I-5 that spans the northern tip of California through the southwest quarter of Oregon. If you know the right people, socially wrong women, you can travel this corridor and dip in and out of lesbian feminist intentional land communities. These lesbian land communities exist all over the country. Some of these communities have been around for 30 or more years, others are newer independent off-shoots made up of individual women and chosen families. Some are virtual ghost towns unoccupied or intermittently barely occupied and some are temporary annual communities that are built from the ground up year after year.

Madrone trees, moss covered groves, acres of ferns, gray hair, sleeping under the stars, cabins without locks, hands that trail the bodies of women, backs that split a seasons worth of firewood, outdoor shitters, sun baked skin, collective cooking, sly grins, flirtatious winks and knowing nods. This is what I found, fragments, pieces and feelings. I am only a visitor from an in-between generation; the consummate protégé of my second wave teachers and mentors and the matriarch of a specific queer feminist cultural moment. I'm not sure what I was looking for but I found stillness, pause, reflection, hard work, humor, a refusal to assimilate, dusty archives, self reliance, lesbian ingenuity, feminist ethics, delicious food, splinters, a blanket of acceptance and generous inquiry. I found out, once again, that some things simply can not be photographed.

"Land-based living is hard work, and Mother Nature – for all Her generosity – is a rigorous teacher. She can insist, no matter what I have planned for a given day, that the long road be ditched during a pouring rain, that the long waterline be repaired after an animal's bite-through. She is a tough lover. Her wasps sting, her bears sometimes claim the apples, her rabbits munch on vegetables, her snowfall downs trees. I bow to what I cannot control."

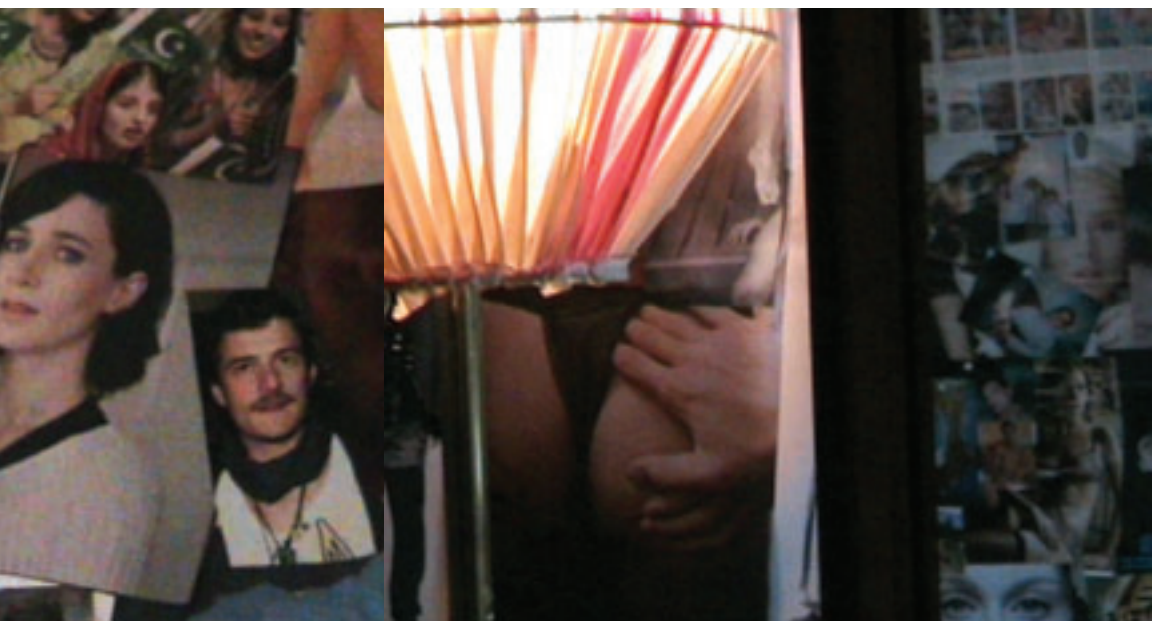
quote from writing by Bethroot Gwynn













Photographs from the series *Gloria Hole*, 2007

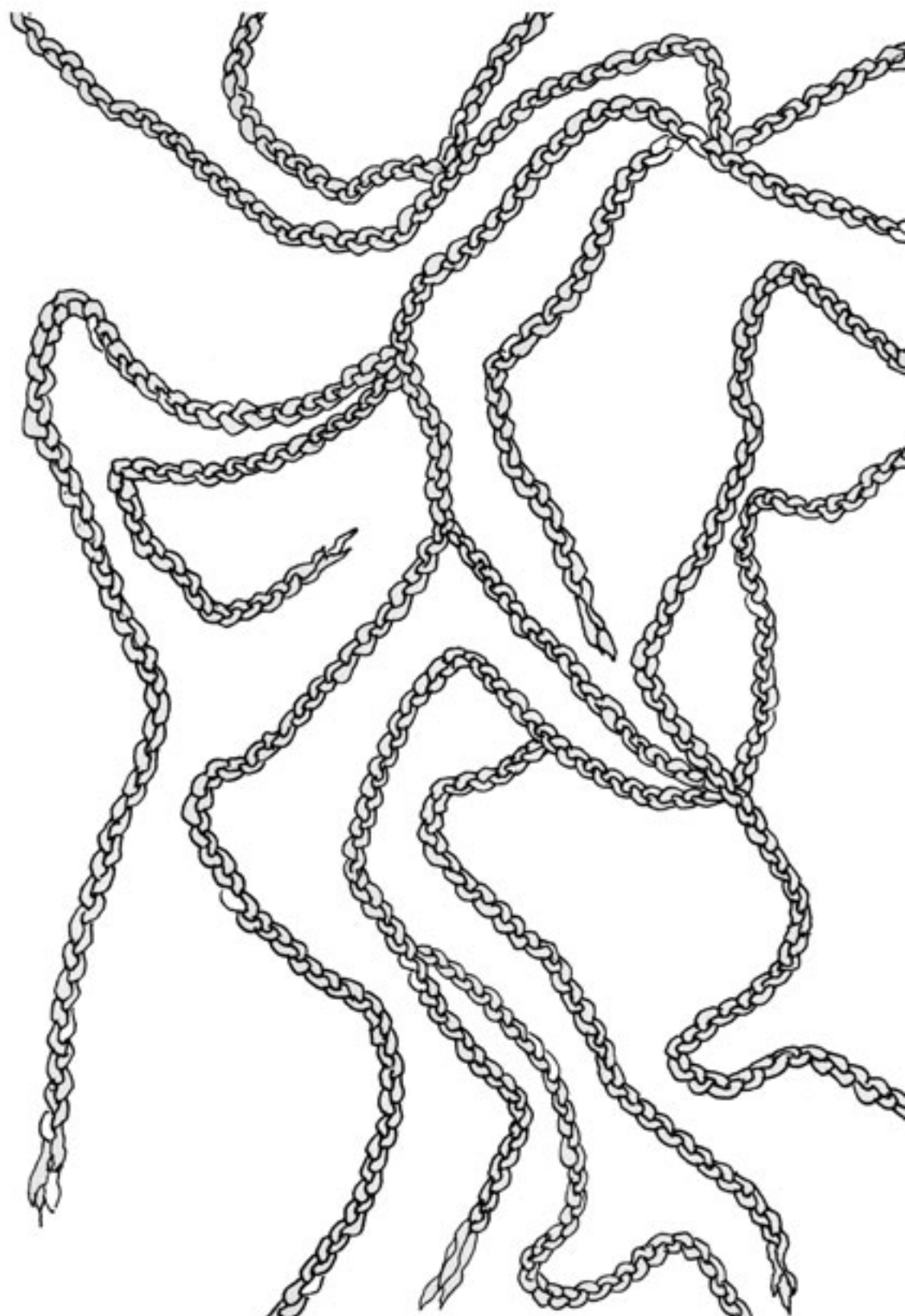




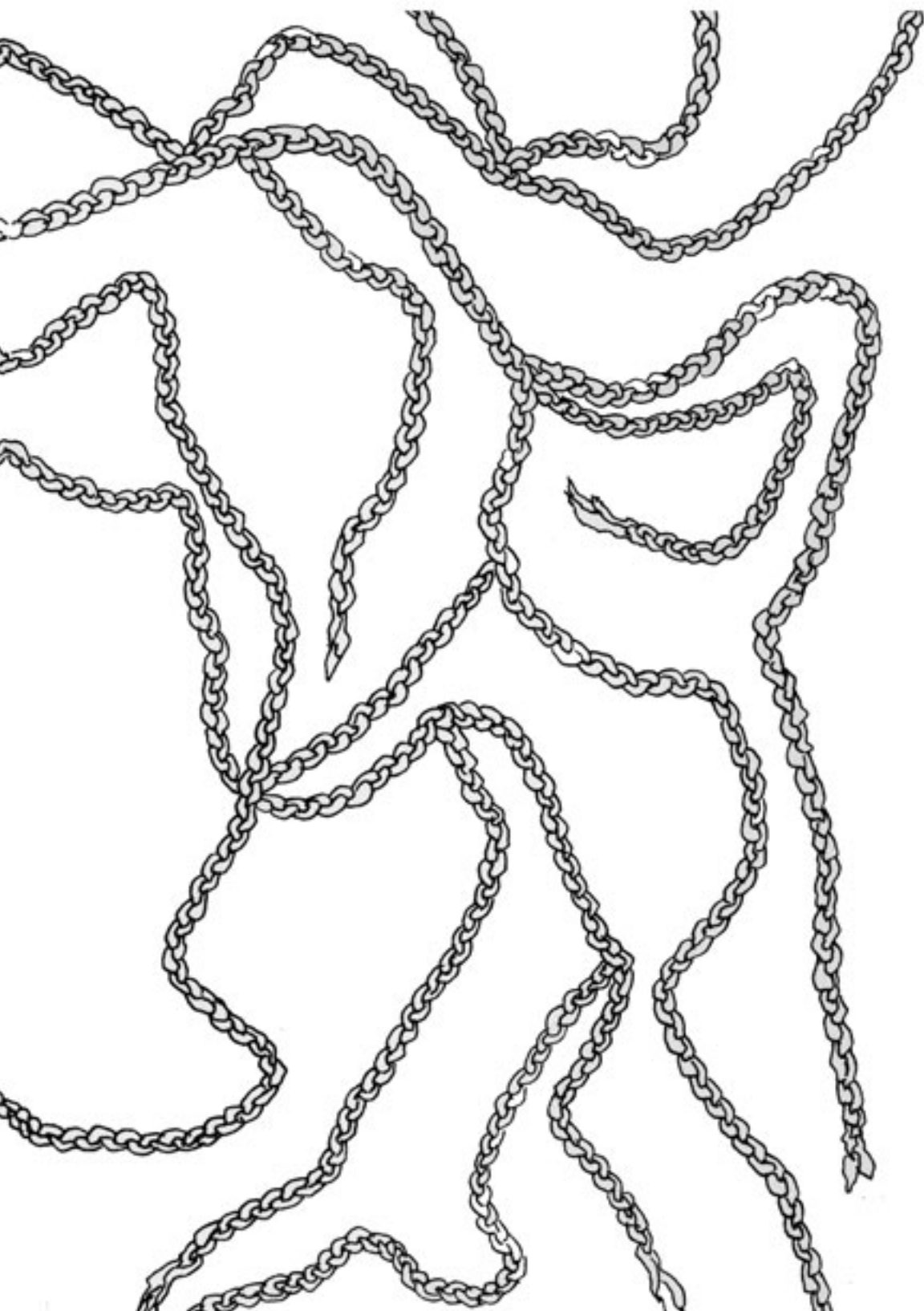


LEFT TO RIGHT: *The Trojans of Fallujah*, 2006; *The Last of the E.B.T. (Electronic Benefit Transfer)*, 2006; *The Cutter*, 2006; Henri Bendel's *In The Afternoon*, 2006; *Harlem Flophouse In The Afternoon*, 2006  
Images courtesy of the artist and Steve Turner Contemporary, Los Angeles









رضوان رضوانه  
رفیق رفیقه رقیه  
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زهام زوام روح  
زؤوف زوئین رؤیه  
زیس زئیسه روح  
زیاض زیکا ریم

ز

زاب زادر زادمهر  
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زوتشت زری  
زریله زرین زرینه  
زاج زکریا زکی  
زکیه زلیخا زمان  
زند زویا زها  
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زیبا زید زین  
زیفب زینا زینت  
زینة زیور

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حوروش حوری  
حوریه حیدر

خ

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دادمهر دلوا دلایب  
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جمال جمانه  
چمشید جمیل  
جسبله جواد جوان  
جوده جویان جنان  
جش جهان  
جهانگیر جیران

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حتم حاتفه حارث  
حاسم حاتفه حاد  
حاسم حامیه حانی  
حسیب حسین حومت  
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حنیف حسام  
حسن حسن حسه  
حسنی حسین

اشکان اعتدال  
اعتماد اعظم آفاق  
آفرین افضل  
افروز افراسنیاب  
افسانه افسر  
افسون افشین  
اقبال اقدس اکبر  
اکتای اکرام اکرم  
آلاله الیرز الماس  
الیا الیاس امام  
امانی امتیاز امجد  
امل ائمه امی  
امید امیر امیربانو  
امیره امینه امین  
آنا آناهیتا انس  
آنیسۀ انعام آنور  
انوش انوشیروان  
افوشه آوا اولزه  
اورنگ آویده  
آویشن آهو آهنگ  
آیدا ایرج ایزد  
آیدین ایسان ایمن

ایناس ایهابانیس  
آیه

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برزین برزو

بزرگمهر بردیا  
برنا بدریه بختیار  
بسام بسمة بشیر  
بصیر بصیره  
بطرس بکر بلال  
بلکا بلور بلوس  
بنان بنقشه بهاء  
بهار بهارا بهادر  
بهانین بهدخت  
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پ  
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پاینده پدram پژمان  
پرقو پردیس

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پگاه پری پریسا  
پریزاد پریناز پونه  
پوپک پرویز پیام  
پیرو پیمان پیماک  
پیوند پوران  
پوراندخت پورنگ  
پوری پولاد پریان

ت

تابان تاجفر تارا  
تالیا تبسم تحمید  
تحمید تراب ترانه  
ترگل ترمه ترنج  
تسنیم تکتک

تلیمان توکا توران  
تهماسب تیمور  
تیرداد توقان  
تورج توفیق  
تهمینه تیرازه تینا

ث

ثابت ثریا ثریه  
ثناء ثمر ثمره ثمن  
ثمینا ثمینة ثمینا

ج

جابر جانیبه  
جانغوز جاودان  
جاوید جبار جعفر  
جیر جبریل جبار





## JOANIE 4 JACKIE: A Retrospective

Big Miss Moviola, later renamed Joanie 4 Jackie, is an independent distribution system and feminist art project created by Miranda July in Portland, Oregon in 1995. Utilizing grass-roots publicity, July invited women filmmakers and video artists to submit their completed works to Big Miss Moviola. Every ten films July received, she compiled into a "Chainletter" tape which came with a corresponding booklet of letters written by the artists. She then mailed these tapes and booklets back to the ten women filmmakers.



Through this access to rarely seen work, the women who participated in Big Miss Moviola/ Joanie 4 Jackie created a community of activism and art-making that was scarce in the larger film and video worlds. The 19 chainletter tapes are:

*The Velvet Chainletter*, 1995  
*The Underwater Chainletter*, 1996  
*The U-matic Chainletter*, 1997  
*The Silver Chainletter*, 1998  
*The Cherry Cherry Chainletter*, 1998  
*The MIA Chainletter*, 1998  
*The Break My Chainletter*, 1999  
*Sugarcane Chainletter*, 2000  
*The Ball and Chainletter*, 2000  
*The Chain of Love Letter*, 2000  
*The Perfect 10 Chainletter*, 2000  
*The Banana Cremeletter*, 2000  
*2001: A Chainletter*, 2000  
*Me and My Chainletter*, 2002  
*Who Stole My Chainletter*, 2002  
*Newborn Chainletter*, 2003  
*Frozen Chainletter*, 2004  
*Girafferator Chainletter*, 2006  
*Transformers Chainletter*, 2007

As the demand for Joanie 4 Jackie grew, three Co-star tapes were conceived and produced for the larger public. Co-star tapes are selective, curated compilations to draw attention to a specific group of women-made movies. These tapes are:

*Joanie 4 Jackie 4 Ever*,  
curated by Miranda July, 1998  
*I Saw Bones*,  
curated by Rita Gonzalez, 1999  
*Some Kind of Loving*,  
curated by Astria Suparak, 2000





The project continues. In 2003, July gave *Joanie 4 Jackie* to Bard College, in the hopes that a new generation of young women would be able to make use of the project. The last four Chainletter tapes (now DVDs) have been produced by Bard students under the direction of Professor Jacqueline Goss, who also maintains the project archives.

– Miranda July and Shauna McGarry, 2008

BIG MISS MOVIOLA IS A CHALLENGE AND A PROMISE:  
GIRL, IF YOU MAKE THE MOVIE, I PROMISE YOU SOMEBODY WILL SEE IT.  
THERE OUGHTA BE HUNDREDS OF LADY MADE MOVIES FLYING ALL OVER  
THIS COUNTRY. LIKE SOME KINDA CRAZY CHAINLETTER THAT CAN'T BE  
BROKE. AND EVERY MOVIE MADE INSPIRES ANOTHER LADY TO GO:  
I CAN DO THAT.

LADY, U SEND ME: YOUR MOVIE AND I'LL SEND YOU THE LATEST BIG  
MISS MOVIOLA COMPILATION TAPE. THAT'S TEN-LADY-MADE MOVIES,  
INCLUDING YOURS.

(From a Big Miss Moviola/ *Joanie 4 Jackie* pamphlet, 1995)



The Films and Filmmakers included  
on the *Joanie 4 Jackie*  
*Retrospective DVD* Produced for  
“The Way That We Rhyme”  
YBCA, 2008:

*The Date*, Elina Shatkin  
*Dear Mom*, Tammy Rae Carland  
*Lesbianage IV*,  
Sarah Marcus, Kristin Kuppenbender  
*All I Can Be*, Erica Hill  
*Bird Cage Wedding Cake*,  
C. Ryder Cooley/Rachel Mayeri  
*Removed*, Naomi Uman  
*Daybreak*, Tye Smith  
*Cinderella +++*, Eileen Maxson  
*Lullabye*, Jennifer Reeder

*How the Miracle of Masturbation Saved Me*  
From Becoming a Teenage Space Alien,  
Dulcie Clarkson  
Atlanta, Miranda July  
*Teen Horror Trailer*,  
Jan Trantum, Brittany Goodin  
*Dirty Fingernails*, Sarah Kennedy  
*Electronic Ballet*, C. Ryder Cooley, Zoey Kroll  
*The Slow Escape*, Sativa Peterson  
*Toxic Shock*, Vanessa Renwick  
*No Place Like Home*, Karen Yasinsky  
*Mary Jane's Not a Virgin Anymore Trailer*,  
Sarah Jacobson  
*Yo Yo Gang Trailer*, G.B. Jones  
*Grrly Show*, Kara Herold  
*Untied*, Deborah Stratman  
*This is Sarah Nye*, Sarah Hanssen  
*Jelly*, Sarah Shapiro  
*I Bear*, Helen Mirra





# The Performing Archive: Restricted Access

Installation by Leslie Labowitz & Suzanne Lacy

Catalog layout and photo by Kelly Akashi Videos by Kate Johnson Installation assistance by Stephanie Smith





Labowitz and Lacy explore how past and present collide, are considered, and re-emerge through individual perspectives of young women artists born during the period covered by exhibited archives (1970–1984). Included are Brienne Arrington, Elizabeth Tremante, Cara Baldwin, Irina Contreras, Nzuji De Magalhaes, Anoka Faruqee, Zeal Harris, Micol Hebron, Anna Sew Hoy, Cory Peipon, Haruko Tanaka, and Ginger Wolfe.

On 5/31/06, ginger <ginger@litr.org> wrote:

announcing!  
OPEN CALL!

#### LTTR V :: Positively Nasty

Five years young and LTTR is making a trans-oceanic call.  
in the V of our issues we see both the gap and the abyss.  
and we beg! come on this rough side.

facing (face down) a litany of abuses in this modern world, we write  
to inquire—how are we to keep our nose in the dirt while recognizing  
world-torn patterns grown down knee deep in sink or stink, this boat  
floats, take me there I am bumped ashore, I have cruised the abyss,  
I am crew to your pile, and I am hot (happy) here. I am more than  
one yet unimaginable to many. I am sure. We are ready.  
We are positive. I am nasty

when we say NASTY, we mean explicit. Expose your displaced unit.  
Memorialize your gaycation. Recognize stone blood patterns. Fire  
your speechwriter. Water the burning hoops as you jump through.  
Call it out—no more processing—this is Raw. Name it. Rename  
yourself and face your shit. Take coyotes as ancestors and tell me  
your demands before you bite me anyway.

POSITIVITY! We want to affirmatively state the stakes. We want to  
assert the aforementioned gap and thrive in its imagined lands.  
Let us consider action other than protest. Our subjects sex and  
subject location. Positivity is an And. A series of exposures, Sol show  
everybody what you can do.

- How have your terrible desires affected your ethics?
- How are we useful and do we want to be?
- Do Histories serve to consolidate or disperse our present anxieties?
- Is this a time for manifestos, swimsuits, vaginas or packages?
- When did you first love an other and what was the manner in which that informed your politics?

POSTMARK DEADLINE is AUGUST 1st to:

LTTR  
402 Graham Ave. # 163  
Brooklyn, NY 11211

#### SUBMISSION PREFERENCES:

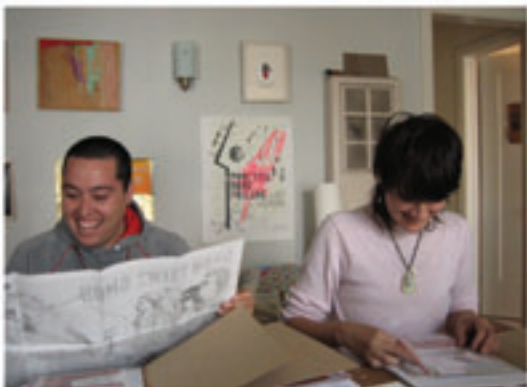
Images: we prefer that you send a hard copy.  
Text: it would be cool to keep it under ten pages, and please print it  
out for us. If your text is longer than ten pages, please send us an  
excerpt for initial review. Proposals: Please be detailed yet concise.  
Send work samples, first drafts. Whatever it takes to make  
explicit your proposed piece.

IN GENERAL, PLEASE LIMIT YOUR SUBMISSIONS TO ONE OR  
TWO PIECES.  
Please print out your work and mail it to us.

questions info@litr.org  
and www.litr.org for information on where to find LTTR in your  
neighborhood

begging and LOVE and Sincerely,

Unlike  
Ginger  
KS  
Emily









Aleksandra Mir, *First Woman on the Moon*, August 28, 1999. Event produced by Casco Projects on location in Wijk aan Zee, NL; Video documentary, 12 min; Publicity stills, size/media variable, 1999.

### The First Woman on the Moon Aleksandra Mir

Over the course of a day, heavy machinery and manpower transformed a Dutch beach into a lunar landscape of hills and craters. At sunset the labor stopped, and a live drumbeat announced the ceremony of a woman, gracing this imaginary moon with an American flag. The same evening, while the party still went on, the landscape was flattened out again, leaving no physical trace of the event behind—save the memories and a story to tell future generations.

#### PROJECT CHRONOLOGY

**1961, April 12:** The Soviet Union launches the first manned space vehicle, Vostok 1, which completes a single orbit of the Earth. “The earth is blue”—the words of cosmonaut Yuri Gagarin, the first human to travel in space, become globally famous.

**1961, May 5:** The US launches a Mercury spacecraft carrying astronaut Alan Shepard. Defeated by the Russians in the space race by only three weeks, President Kennedy gives a spirited speech before Congress where he dedicates the resources of this nation “... to achieving the goal before the decade is out, of putting a man on the moon and returning him safely to Earth!” This will take billions of dollars and the invention of a new space rocket.

**1969, July 20:** The Apollo 11 crew makes the first human landing on the moon in the Sea of Tranquility. Spacecraft commander Armstrong and astronaut Buzz Aldrin spend two hours on the lunar surface setting up observation equipment and collecting rock samples. The American flag is deployed and a plaque is unveiled with the inscription: “Here Men From Planet Earth First Set Foot Upon the Moon. July 1969 A.D. We Came in Peace for All Mankind.”

After this, Apollos 12, 14, 15, 16 and 17 each landed two astronauts on the surface. For the rest of mankind, the landings have become but a mediated reality. This fact and the political backdrop of the Cold War have since fueled a whole genre of conspiracy theories that question the authenticity of the moon landings. NASA holds over 100,000 still photographs taken with Hasselblad cameras from the Apollo missions, but only a small fraction, depicting the heroism of the mission, were originally released to the public. The same photographs were analyzed by conspiracy theorists who found in them numerous and by now classic clues in their angles and shadows, pointing to the physical impossibility of the missions. These technical theories have since been counter-proven by photographic expertise. Yet the debate surrounding the original landing’s authenticity continues to flourish in movies like *Capricorn One* and on the Internet.

**1999, March:** Aleksandra Mir is invited by the non-profit organization Casco Projects to realize a public project in Holland. She is interested in working outdoors within the Dutch beaches, which are known to be manmade and contested territories. She conceives of the moon-landing project to celebrate the 30th anniversary of the original event, effectively trying to beat JFK’s words and put a woman on the moon “... before the end of the millennium.”

**1999, April:** The production of the *First Woman on the Moon* begins. Casco’s office in Utrecht is turned into an information center from which press releases

are sent out. The public is invited to follow the project developments. The project budget, \$2,000, is spent the first day on a half-page ad in *Artforum*: "To announce the news of this historic event to the world." With a zero-budget economy, everything from here on in needs to be invented from scratch.

**1999, May:** After initial scouting and definition of the site at the entry of the North Sea Canal, red tape is cleared with the local municipalities of Belsen and Beverwijk. Informal relations with locals are created during numerous fieldtrips, and become directly instrumental to the realization of the work. The project's alternative economies eventually range from spontaneous friendships to corporate sponsorship agreements, both of which will define the project's aesthetic and outcome. Goodwill machinery and manpower is arranged from local machine parks and from the steel factory that looms above the site. The men who normally deal with waste management agree to turn some sand and play on the beach for a day.

**1999, June:** The feedback from the publicity campaign starts to come in. An Australian gender studies department is cheering (Go girls!), a US feminist organization takes offense at the conflation of their cause with the use of the American flag (Imperialism!). Devoted to breaking NASA's monopoly of space travel, the Dutch anarchist organization Association Autonomous Astronauts first shows great interest in the project, but after realizing it will not take anyone anywhere insists on its cancellation. The interest in Dutch media mounts. Beginning with interviews given in the local press, coverage escalates, resulting in the arrival of three TV stations on site and the production of several breakfast TV shows. Footage is eventually sold and shown in places as far as Djakarta.

**1999, August:** Everything but a documentary budget is in place. Victor Hasselblad AB, the Swedish camera producer originally employed by NASA, is approached for support. They are delighted to be involved, as they claim to have advertised the moon for 30 years and are proud to continue the tradition. The question of this landing being a fake is not even raised. The issue at stake is how to get the best possible image out of it. The company equips two photographers with first class equipment and adds a 35mm panoramic camera as product placement, to be worn by Aleksandra Mir all day, just like Neil Armstrong did. The fruitful relation with Hasselblad and the contracted use of their logo in the photographs become an emblem of authenticity, a signature that effectively closes the link between NASA's and the artist's ambitions.

**1999, August 28:** *First Woman on the Moon* is realized in ten hours. During a short morning meeting with the crew, Aleksandra Mir draws a sketch of a crater in the sand. The 200 x 300 square-meter full-size landscape is thereafter completely improvised by the workers themselves. During the process of digging, tons of garbage and broken glass are revealed in the sand. It is collected and placed out on tables, making for an impromptu *Museum of Lunar Surface Findings* to which the public contributes all day. By the afternoon, the water has unexpectedly risen to fill the craters, creating numerous little lakes for kids to play in. Everyone is taking pictures of everyone. And at sunset, the flag finally graces the highest hill, a champagne bottle is cracked open and the public is welcomed to join the astronauts on the moon. One person declares himself "The First Black Man on the Moon," another, "The First German."





**1999, September:** Postproduction begins. Footage shot by the TV stations on site is requested and reclaimed back into the project, edited into a ten minute video documentary that takes on a life on its own as it travels to various art world venues. It serves a German conference on women's art and an Icelandic show on displaced geographies. Everyone is using the moon landing for their own purposes. Hasselblad contributes the soundtrack, created for their in-house presentation of shots from the original event; it includes newly composed music overlaid with original NASA communications and Kennedy's famous speech.

**1999, November:** The video is exhibited at the Swiss Institute's exhibition *Empires without States* curated by Annette Schindler. A special event, *Conspiracy Night*, brings British conspiracy theorist Conrado Salas to New York. He declares the original mission a fake—shot in a Hollywood film studio—and the two events are then compared on aesthetic grounds. He also advises the artist to show her tape to Neil Armstrong and Arthur C. Clarke.

**2001, July:** Two letters with enclosed videos are addressed to Sir. Arthur C. Clarke in Colombo and Neil Armstrong in Ohio. The two men who in the 20th century expanded our vision into outer space far beyond anyone's imagination have chosen to live at the most peripheral places on Earth.



Untitled stills from *Beg For Your Life*, digital video, 2006, Laurel Nakadate  
Image courtesy of the artist and Danziger Projects, New York





*Standing in the cleanrite parking lot  
next to my boyfriend,  
smoking a cigarette,  
watching the cloud above  
white against clear blue transform in the wind -  
I begin to harass my boyfriend  
after having caught him checking out another woman  
waiting for her clothes to dry -  
a skinny eastern european type  
in a fluffy white mid-drift turtleneck sweater.*



*He's always checking girls out  
on the subway,  
but vehemently denies  
his awareness of them.  
His denial bugs me,  
but I'll only harass him a little longer,  
because my clothes  
are almost dry.*

Thank you, come again, 2007 - Image Detail  
ex-boyfriend's clothing, socks and change, acrylic, and paper on wood panel with vinyl flooring  
60" x 40" x 12"

&

untitled poem by shinique smith 2004

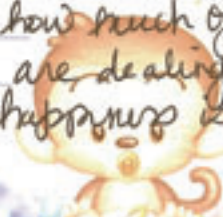
photo courtesy of the artist and Moti hasson gallery - photo credit: Jason Mandella

ON DAZZLING SHINY DAYS SET US  
LONG FOR THE LOVED ONES THE AUTUMN  
FLOWERS HAVE FALLEN



④

that maybe the idea that you have not been attracted to me is right. That maybe you just trust me and see me as a very unthreatening person. Someone you can lie to to and won't know, someone you can push around and will be there. But as much as I would like to be blind to all of it and as much as I would like to pretend you do love me as much and as frankly and wholeheartedly as I ~~don't~~ <sup>do</sup> this one really tops it. If I accept this, then I am just asking for you to cheat on me with some guy or whoever and then I would have to put up with it. I am also concerned for you and how much of your own issues you are dealing with and how your happiness is suffering from



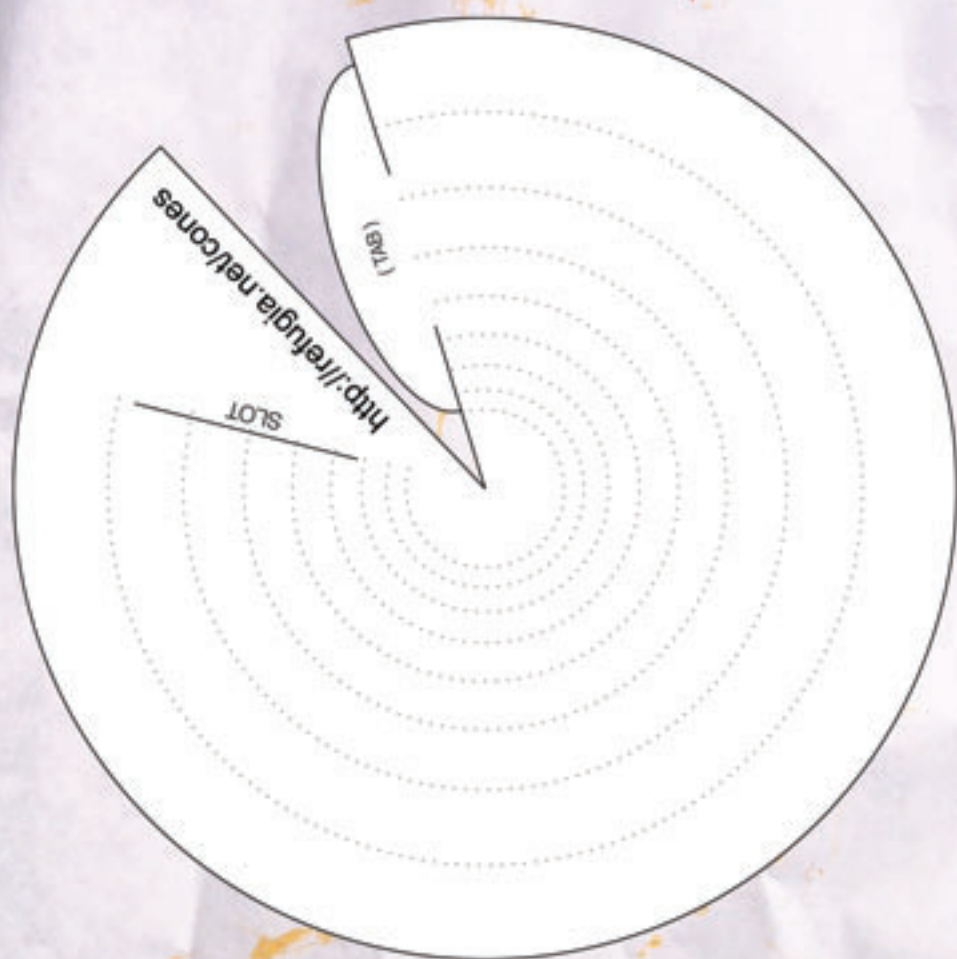
©TWIN ART







*...with due respect for the original wall in Chicago...  
subRosa presents:*



## Cones of Respect

Photocopy onto light card stock.

Cut solid lines only.

Assemble by inserting tab into slot.

Make a bunch and pin them up.

*For posting shout-outs, messages of homage,  
respect, praise, and hailing to those who have  
inspired and sustained your ideas of feminism.*



LEFT TO RIGHT: Street installation in Palestine, 2007; street installation in Juarez, Mexico, 2008











In 2002 two Toxic Titties collaborators were hired to perform in a work by Vanessa Beecroft at the Gagosian Gallery in Beverly Hills. In the parasitical performance *VB Intervention*, we hijacked Beecroft's work and subverted her vision by engaging other performers in a critical dialogue, and by unionizing them, which forced up the cost of their labor.

In addition we have written a paper called "Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft", which recounts a full description and analysis of this performance and has been published in the New Feminist Theories of Visual Culture special issue of the journal *Signs*, edited by Jennifer Doyle and Amelia Jones.

— Toxic Titties



*VB Intervention*. Performance still, ephemera, collage, drawing.



La prima rivista d'arte in Europa Anno XXXIV n° 228 giugno - luglio 2001 L. 12.000

# Flash Art



In copertina Vanessa Beecroft  
New York Cut Up - Elke Krystufek - Harald Szeemann  
Barry McGee - John Pilson - Loris Cecchini - Julian Schnabel  
Le Biennali del Cairo e di Berlino





JESSICA TULLY

**Our Allies Are Everywhere**

featuring The Santa Cruz High School Cardinal Regiment

Video, 6:30 min., 2006.

Our Allies Are Everywhere is a choreography of the Santa Cruz High Marching Band Cardinal Regiment who perform a rock-opera of drill formations examining the most enduring movement icons: the clenched fist, the union handshake, the omega, the dove, and the peace sign. Music: "Word Up" by Cameo and "Respect" by Aretha Franklin.



JESSICA TULLY

**The Machines Next Time (Bobcat Ballet)**

Video, 9 min, 2000.

The Machines Next Time (Bobcat Ballet) is a site specific synchronized ballet with four Bobcat Skid-steer Loaders, choreographed by resident children at the North Beach Housing Development prior to its demolition.

Detail, Benita Grayson, age 13, choreographer.





## **WOMEN'S CHOICE CLINIC**

**AFFORDABLE HEALTH SERVICES OFFERED BY THE WEST COAST  
FEMINIST HEALTH PROJECT, INC.**

### **HERSTORY**

Women's Choice Clinic has been providing quality reproductive health care at affordable cost to women since 1972. The clinic's philosophy grew from the women's health movement of the 60's and 70's. We believe women should have control of their bodies and have access to all available medical options. We emphasize health education, self-help, and prevention. Our staff of capable women is committed to responding to your medical needs with respect and support.

### **REFERRALS AND INFORMATION**

Women's choice clinic provides extensive referrals for services specific to women. We can direct you to resources in the area including counseling, women's shelters, fertility services, and parenting support. Most of our referrals are to low-cost services.

### **\*\*\*RANGE OF SERVICES\*\*\***

#### **GYN CLINIC**

A warm atmosphere provides the setting for regular gynecology services.

Annual pap smears, pelvic exams and breast exams \* Complete physical exams \* Birth control services, (the pill, the ring, the patch, diaphragm, IUD, condoms, fertility awareness) \* Pregnancy screening and counseling. \* Diagnosis, treatment, and counseling for urinary tract infections, vaginal infections, sexually transmitted diseases and irregular menstruation. \* Tuberculosis testing \* Premenstrual syndrome help \*

#### **SEXUALLY TRANSMITTED DISEASES**

Conscientious and confidential diagnosis and treatment for sexually transmitted diseases is an important part of the Clinic's work. We do partner care to ensure the safety of all involved.

#### **COLPOSCOPY CLINIC**

Follow-up treatment for abnormal pap smears at Women's Choice includes colposcopy, biopsies, cryotherapy and chemical treatment of genital warts. Counseling and discussions will help you understand your pap smear results and treatment.

#### **HIV SCREENING AND COUNSELING**

Women's Choice Clinic was one of the first clinics in the area to develop information about women and HIV. Your appointment includes anonymous testing, extensive risk assessment, options counseling and up to date information about HIV and AIDS. We discuss safer sex prevention from a woman's perspective.

#### **STD DROP-IN CLINIC FRIDAYS**

We now offer a new STD drop-in clinic featuring male and female health workers. Partners are encouraged to test together. HIV testing is available. We also provide testing and treatment for Gonorrhea, Chlamydia and Syphilis. Income less than \$1700/month? Free services with condoms. This clinic is held every Friday between 6:00-8:00pm. Appointments are also available.

#### **SURGICAL ABORTION**

Women's Choice Clinic has provided safe and supportive care for women for first trimester abortions since 1972. A woman advocate provides counseling preparation as well as support in the procedure room. In addition, the woman's friend or partner is welcome to be with her

during the procedure. We use a highly skilled medical staff and perform a limited number of abortions per clinic. We use a minimal dilation suction technique with a local anesthetic and offer individualized follow-up care.

### **MEDICAL ABORTION**

Medical abortion has recently become an alternative to surgical abortion for American women. At Women's Choice Clinic we provide Mifepristone for the termination of early pregnancies. Our experience with these medications, as well as studies from the USA and abroad, conclusively show these treatments to be safe and effective for the termination of early pregnancies. We are very excited to be able to offer these options to the women in our community and to remain on the cutting edge of women's healthcare.

### **DROP-IN SERVICES**

Pregnancy tests and the morning after pill are available on a drop-in basis. Our drop in hours are Monday-Friday from 2:00-4:00pm.  
All other services are on an appointment only basis.

### **FEES AND SCHEDULES**

Women's Choice maintains moderate fees and a sliding fee scale to assist people in meeting their reproductive health needs. We accept some types of Medi-Cal and private insurance with prior authorization.

You can make an appointment and seek consultation over the phone during our regular office hours, Monday-Friday 9:00-5:00pm.

### **VOLUNTEERING**

Women's Choice Clinic has a year long volunteer training program. Please call our Volunteer Coordinator for more information.

### **Women's Choice Clinic is a Non-Profit Organization**

**All donations are welcome and tax deductible. Tax ID# 94-3059238**

Donations can be made online at: [www.womenschoiceclinic.net/donate.shtml](http://www.womenschoiceclinic.net/donate.shtml)

570 14th Street Suite #3

Oakland, California 94612

Phone: (510) 836-5657

Fax: (510) 836-5678

[womenschoiceclinic@gmail.com](mailto:womenschoiceclinic@gmail.com)

[www.womenschoiceclinic.net](http://www.womenschoiceclinic.net)

## **DONATE NOW TO THE WOMEN'S CHOICE CLINIC**

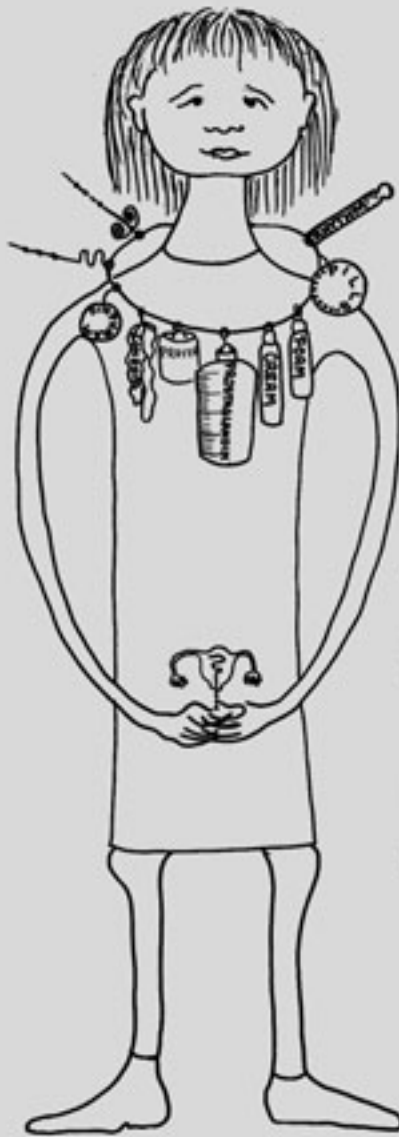
Donation Amount: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

**All Donations are tax deductible**



At last  
I'm ready  
for rape  
or love.

A GOD TALK MOTHER MESSAGE

©1974 PAT MAGINNIS  
ALL RIGHTS RESERVED

**WOMEN'S CHOICE CLINIC**  
**570 14th Street Suite #3**  
**Oakland, California 94612**

The Bay Area community has helped keep our doors open for over 36 years. Operating with an annual budget of \$300,000, we have done everything possible to reduce our expenses and still maintain quality health care. Your financial support can help shift the balance from chronic under funding to economic stability. Without access to clinics, the right to choose is meaningless. Please help us continue our vital work.

