

MOUCHETTE

(ARTIST'S PSUEDONYM
IS SAME AS THE TITLE,
"MOUCHETTE")

created in 1996

MEDIA: html/
hypermedia

ARTWORK URL: <http://www.mouchette.org/>

MEDIA & EDITORIAL REVIEWS

[http://beautifuldecay.com/2009/04/06/who-is-](http://beautifuldecay.com/2009/04/06/who-is-mouchette/#more-2938)

[mouchette/#more-2938](http://beautifuldecay.com/2009/04/06/who-is-mouchette/#more-2938)

<http://en.wikipedia.org/wiki/Mouchette.org>

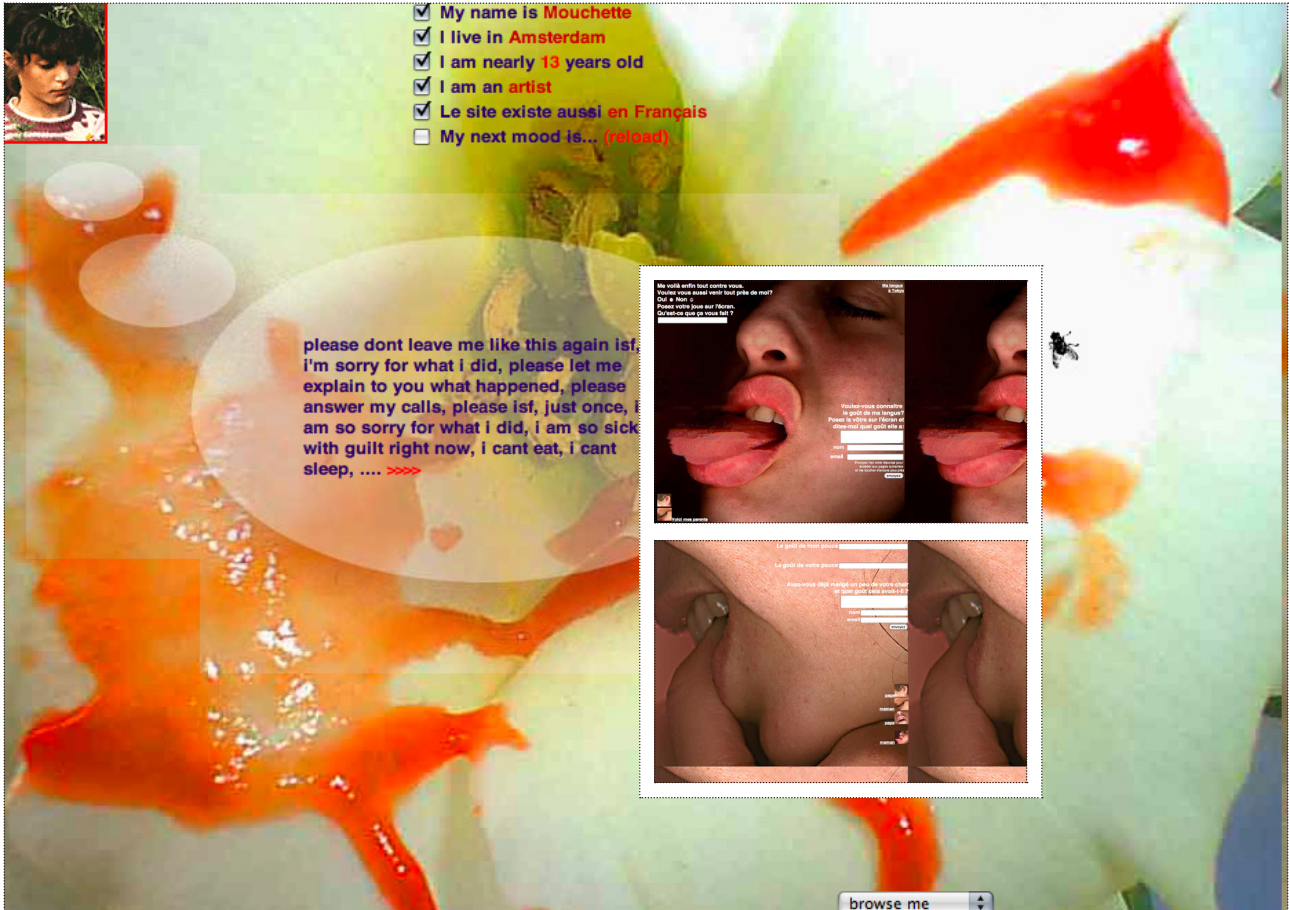
REACTION SITES

<http://www.ilovemouchette.Ocatch.com/>

<http://ihatemouchette.org/>

WHERE I "EXHIBITED" THE WORK (AS OF NOW):

- 3 copies were slipped into the centerfolds of Playboy, October issue, 2009 at a liquor store in Warwick, Rhode Island.
- 3 copies were slipped into issues of Barely Legal (I thought it fitting since a pervasive theme in the artwork is pedophilia, loss of innocence and the fetishizing of girlhood), October issue, 2009 at the same liquor store in Warwick, Rhode Island.



INSTRUCTIONS

- 1) cut the exhibition tearsheet at the dotted line.
- 2) think of a place in your community where this piece might create an interesting dialog within the context of the place it is "exhibited" in.
- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems1/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

Think about the content of the artwork itself. Themes in this work include hyper-sexualized youth perversion, suicide, potential pedophilia, privacy, identity and the manipulation of identity through non-linear narratives. What audience would find work with these themes interesting, challenging or provocative? Think about the demographic, what they might learn from this work, how they may interpret it. Will they like it? Will it offend them? Think about your intention, what you want to say?

GET INVOLVED!
PARTICIPATE IN
SHOWING THIS
ARTWORK



BROWSE.ME MOUCHETTE
WWW.MOUCHETTE.ORG

created 1996 using HTML, hypermedia



SEE THIS ARTWORK ONLINE!
www.mouchette.org



FUTURE BODY

TINA LA PORTA

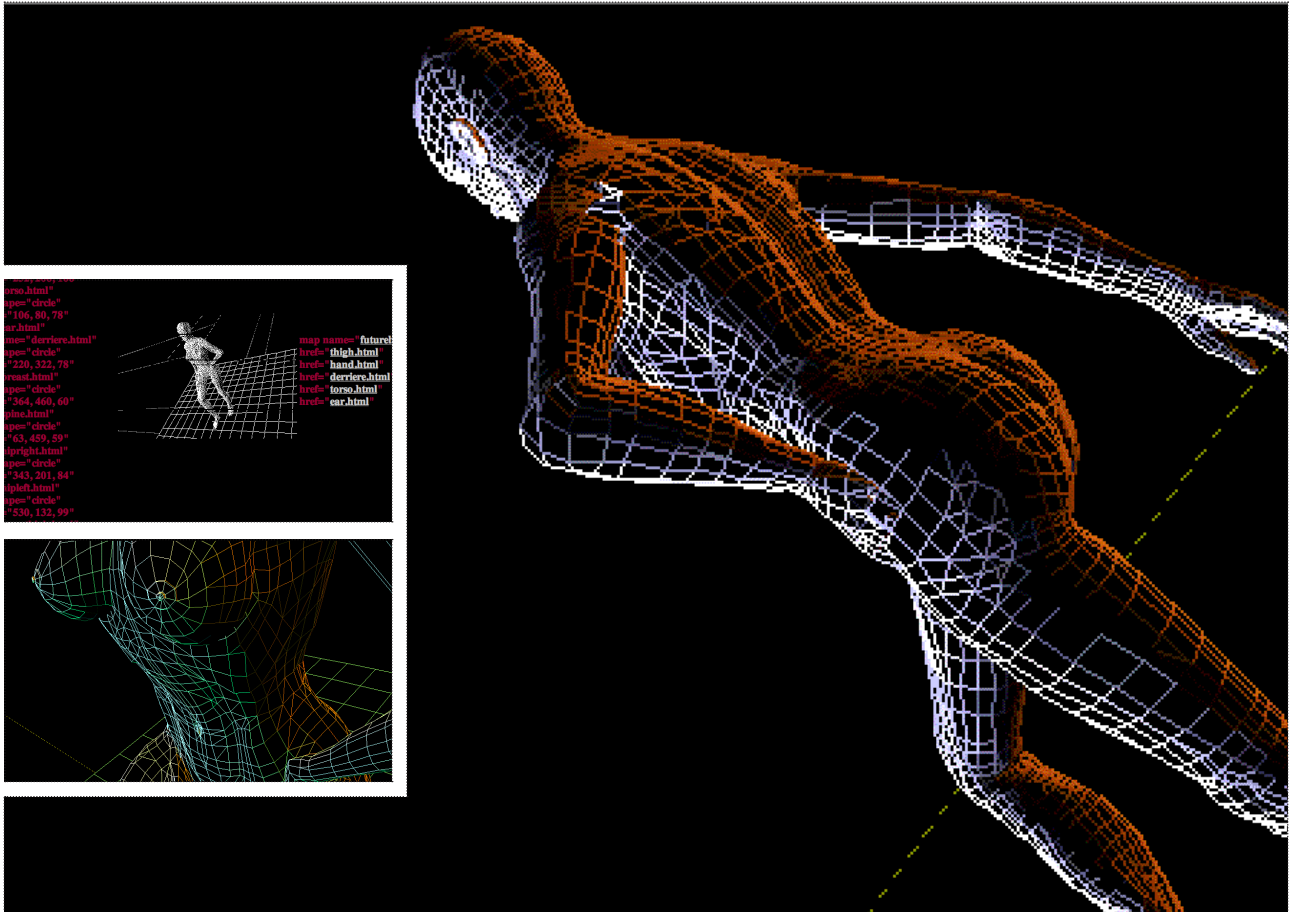
created in 1999

MEDIA: 3d modeling,
3d animation, HTML

ARTWORK URL: [http://users.rcn.com/
laporta.interport/futurebodyhtml](http://users.rcn.com/laporta.interport/futurebodyhtml)

WHERE I "EXHIBITED" THE WORK (SO FAR):

- 2 copies were slipped into October 2009 issues of Playboy, at a liquor store in Warwick.
- 3 leaflets were left on tables at the Satin Doll in Downtown providence. I asked the waitresses if I could leave them with being thrown away. I thought this was an interesting place to exhibit being another place where the female form is de-personalized, separating the figure from the person.
- 1 copy was slipped into the October, 2009 issue of FHM magazine.



INSTRUCTIONS

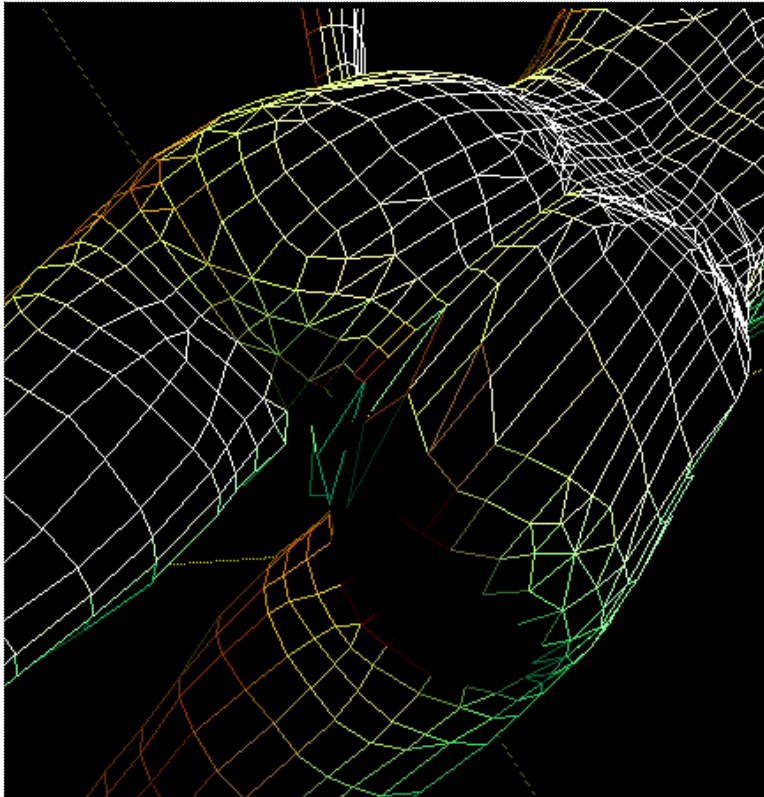
- 1) cut the exhibition tearsheet at the dotted line.
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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems2/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

Think about the content of the artwork itself and the existing content or context of where you are placing it and how you can draw parallels or subversions to each others meanings.

Think about the demographic of the people who will be viewing the work and what they may learn from it, how they may interpret it. Will they like it? Will it offend them? Think about your intention.

**GET INVOLVED!
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SHOWING THIS
ARTWORK**



FUTURE BODY TINA LA PORTA
[HTTP://USERS.RCN.COM/](http://users.rcn.com/)

created 1999 using HTML, 3d modeling
and 3d animation techniques

Future_body explores the relationship between technology, the body, and female subjectivity within a net-worked environment.

The alienation experienced when the subject comes into direct contact with the screen, the interface, and the code is the affect of the displaced embodiment which resonates within the symbolic realm of cyberspace. The code is, generated from image mapping software, refers to the body's DNA structure: what becomes visible to the eye is that which is generally hidden.

The wireframe model of the female body is mapped as a series of links, a fragmented coded image to be read by a CPU and displayed on it's monitor. Because the model itself is designed for mass distribution, once it has been uploaded into the virtual realm of the internet, it becomes accessible to anyone, anywhere at anytime. Thus, the female figure is everywhere and nowhere at all, invisible yet infinitely replicable.

SEE THIS ARTWORK ONLINE!

[HTTP://USERS.RCN.COM/
LAPORTA.INTERPORT/FUTUREBODY.HTML](http://users.rcn.com/laporta.interport/futurebody.html)

PUBLIC GENITALS PROJECT

SANDY STONE

created in 1996

MEDIA: mixed electronic
media and imagery
received from public
via internet.

ARTWORK URL: [/http://actlab.tv/gallery2/main.php?g2_itemid=5059](http://actlab.tv/gallery2/main.php?g2_itemid=5059)

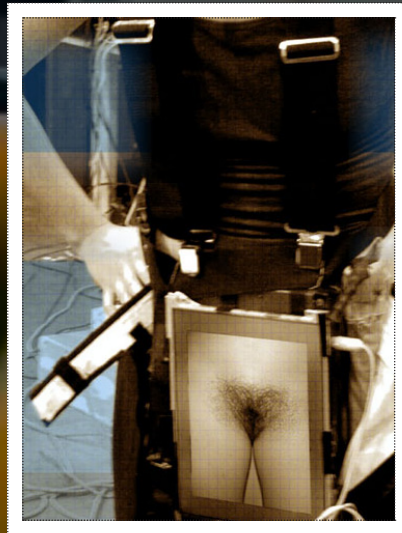
ARTIST URL <http://sandystone.com/index.shtml>

MEDIA & EDITORIAL REVIEWS

<http://www.turbulence.org/blog/archives/000523.html>

WHERE I "EXHIBITED" THE WORK (AS OF NOW):

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- 3 copies were slipped into issues of Barely Legal (I thought it fitting since a pervasive theme in the artwork is pedophilia, loss of innocence and the fetishizing of girlhood), October issue, 2009 at the same liquor store in Warwick, Rhode Island.



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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/acyberfems4/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

Think about the content of the artwork itself. Themes in this work include sexualized youth, perversion, potential pedophilia, privacy, identity and the manipulation of identity through non-linear narratives. What audience would find work with these themes interesting, challenging or provocative? Think about the demographic, what they might learn from this work, how they may interpret it. Will they like it? Will it offend them? Think about your intention, what you want to say.

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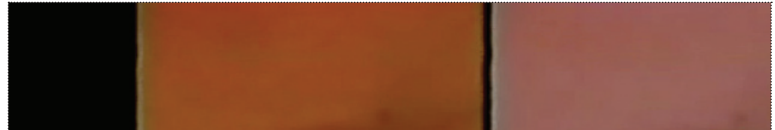
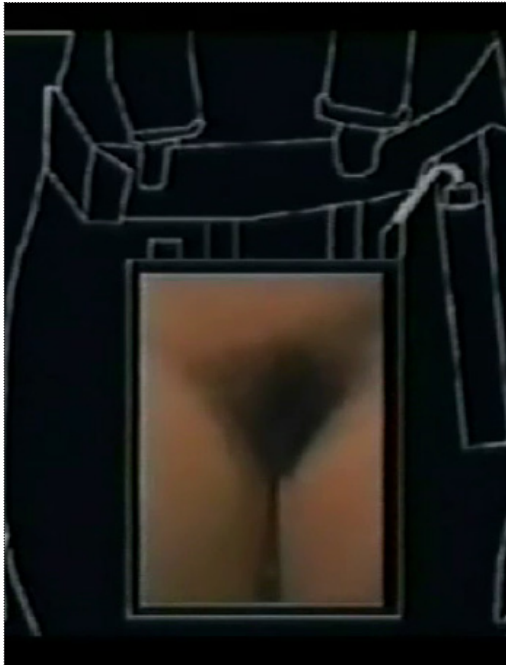


PUBLIC GENITALS PROJECT

SANDY STONE

[ACTLAB.TV/GALLERY2/MAIN.PHP?G2_ITEMID=5059](http://actlab.tv/gallery2/main.php?G2_ItemId=5059)

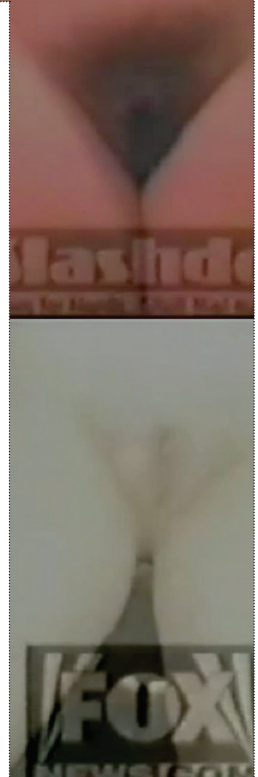
created 2005 - electronic hardware & public images



The Public Genitals Project, by Sandy Stone, playfully questions the boundaries between inside and outside, revealed and hidden, representation and reality.

Participants worldwide send images of their genital areas via webcams. The images are digitally manipulated according to an algorithm driven by the number of times the words "sex" and "violence" appear on the webpages of CNN, MSNBC, and CBS. The digital manipulation smooths and abstracts the images; the more the terms "sex" and "violence" appears in the media, the more that actual body images recede toward imagined recollections. The images are then broadcast and displayed on the flat screens. Concurrently, the loudspeakers present ethnographically recorded narratives of personal experiences with nudity, shyness, and desire, which are stored as sound files on the computers. The juxtaposition of images and physical body surface is meant to convey the illusion that the viewer is looking through a transparent electronic window at the surface of the wearer's body.

ARTIST, SANDY STONE



SEE THIS ARTWORK ONLINE!

[ACTLAB.TV/GALLERY2/MAIN.PHP?G2_ITEMID=5059](http://actlab.tv/gallery2/main.php?G2_ItemId=5059)

CLITORESSA

CHRISTINA GOESTL

created in 1996
MEDIA: HTML, 3d model-
ing, 3d animation,
gallery intallation

ARTWORK URL:

<http://sex.clitorea.net/clitoris/default.htm>
http://sex.clitorea.net/clitoris/pub/autonomeia_clit.htm
<http://sex.clitorea.net/clitoris/talkstory.html>
<http://www.cccggg.net/done/clitronics/img.html>
<http://www.cccggg.net/done/clitronics/txt.html>

ARTIST’S URL:

<http://sex.clitorea.net/>

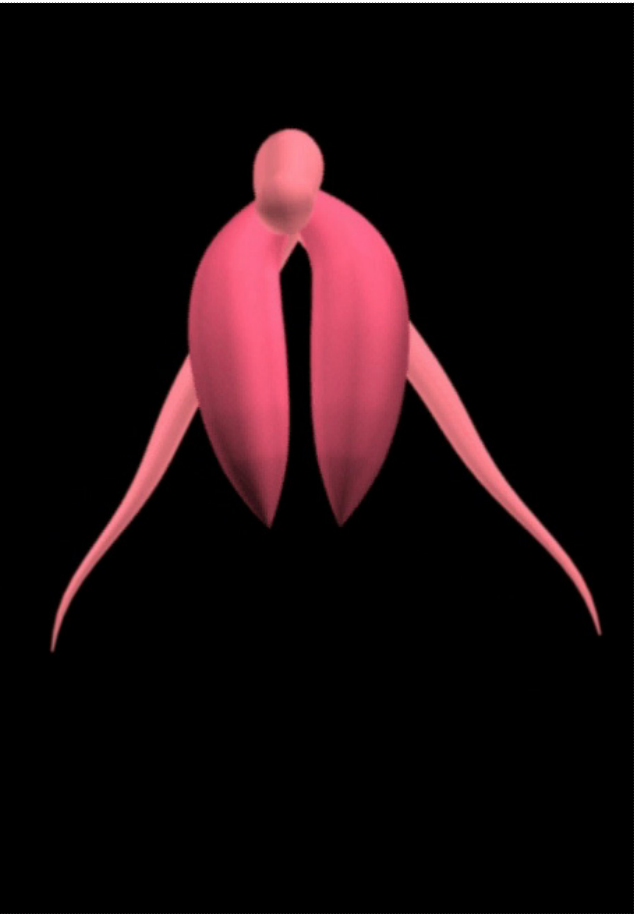
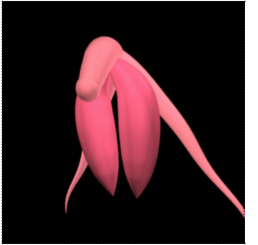
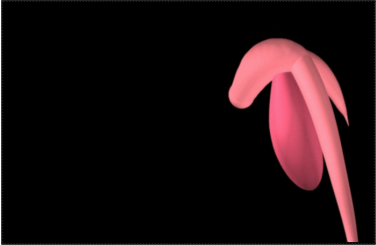
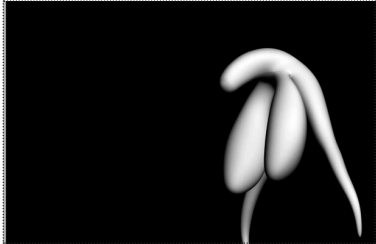
WHERE I “EXHIBITED” THE WORK:

- 3 copies were inserted into the centerfolds of Playboy, October issue, 2009 at an adult book store in providence
- 3 copies were slid in between pornographic films on the shelves of the same shop.

*IF Cyberfeminism is
a monster ...
THEN Clitoris
visibility = true*

CHRISTINA
GOESTL

Cambodian °	eyanl'nc'Ç sireyanl'nc'
Chinese	yindi (the second character
Chinese(S) °	
Chinese(T) °	陰蒂
Croatian	dražica
Danish	klitoris, Middle Age Danish/N (meaning "tickle point/top" of
Deutsch	Klitoris, Kitzler
Esperanto	klitor/o



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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems3/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

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CLITORESSA

CHRISTINA GOESTL
[HTTP://CLITORESSA.NET/
CLITORIS/DEFAULT.HTM](http://clitorea.net/clitoris/default.htm)

first public installation
in 1998 and continues to
exhibited online.
created using HTML and
3d modeling software



SEE THIS ARTWORK ONLINE!

[HTTP://CLITORESSA.NET/CLITORIS/
DEFAULT.HTM](http://clitorea.net/clitoris/default.htm)

**CUNNILINGUS
IN NORTH KOREA**

YOUNG HAE CHANG

created in 1996

MEDIA: html/
hypermedia

ARTWORK URL: www.yhchang.com/cunnilingus_in_north_korea.html

EDITORIAL REVIEW

<http://www.bigshinything.com/online-art-james-ellroy-style>

EDITORIAL INTERVIEW

<http://www.brown.edu/Research/dichtung-digital/2005/2/Yoo/index-engl.htm>

ARTIST'S URL:

<http://www.yhchang.com>

WHERE I "EXHIBITED" THE WORK:

- 3 copies were slipped into the centerfolds of Playboy, October issue, 2009 at a liquor store in Warwick.
- 6 were inserted in the shelves at an adult bookstore in Providence between porno DVDs

DIALECTICAL
SEX AND GENDER
=
HAPPY PEOPLE.

FEMALE
MULTIPLE ORGASM
THROUGH ORAL SEX-

BLUSH A
MERE TH
OF FRE

IN NORTH KOREA
SUCCEEDED IN
SEXUAL EQUALITY
IN NORTH KOREA

UTTERLY
FREE SEX

INSTRUCTIONS

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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems5/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

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ØRGASM, ØR RATHER, ITS RELATIVE ABSENCE IN THE

**CUNNILINGUS IN
NORTH KOREA**
YOUNG HAE CHANG
created in 2004
using flash animation

yoo: It's hard to ignore something like CUNNILINGUS IN NORTH KOREA, don't you think? It doesn't go unnoticed in Germany, where it's made a name for you. Perhaps you're the ones who are seeing something we failed to see.

yhchl: Uh, thanks again, but we were just as blind as anyone. "The Dear Leader [the head of state in North Korea Jong-Il Kim]" brought it to our attention. For us, cunnilingus is a humanistic work. We wanted to help put a human face on North Korea, so we accepted the Dear Leader's offer to collaborate.

SEE THIS ARTWORK ONLINE!

WWW.YHCHANG.COM/CUNNILINGUS_IN_NORTH_KOREA.HTML

FEMALE CUNNILINGUS IN NØRTH KØREA

**DAM FAQ: DAM
ANSWERS YOUR
FREQUENTLY
ASKED QUES-
TIONS ABOUT
LESBIANS**

DYKE ACTION MACHINE
created in 2008
MEDIA: html/ flash

ARTWORK URL: <http://www.dykeactionmachine.com/dam.html>

ARTIST'S URL:
<http://www.dykeactionmachine.com/>

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DAM! FAQ

- ➔ When did you know?
- ➔ Are you two sisters?
- ➔ Which one's the man?



DAM!FAQ -- Which one's the man?

FEMME
TOP



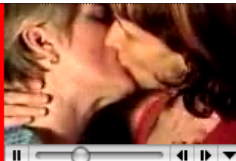
Which one's
the man?

USE DAM! FAQ

TRANNIE
GIRL



Are you
two sisters?



[QuickTime Movie, 208K]

Yeah, I always kiss my sister *that* way.

INSTRUCTIONS

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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems6/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

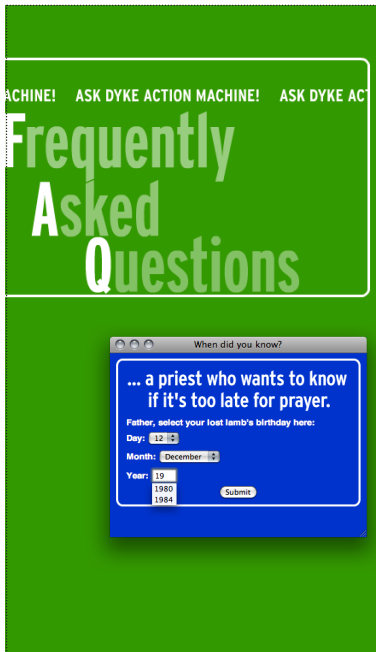
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GET INVOLVED!
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ARTWORK

**DAM FAQ: DAM ANSWERS YOUR FRE-
QUENTLY ASKED QUESTIONS ABOUT
LESBIANS DYKE ACTION MACHINE**
WWW.DYKEACTIONMACHINE.COM/DAM.HTML
created 1998 using HTML and flash



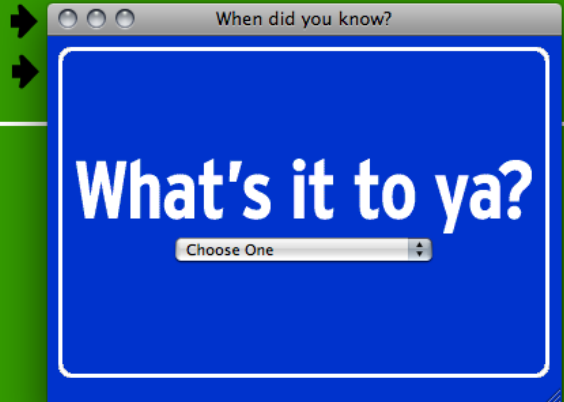
**SEE THIS ARTWORK
ONLINE!**

[HTTP://WWW.DYKEACTIONMACHINE.
COM/DAM.HTML](http://WWW.DYKEACTIONMACHINE.COM/DAM.HTML)

DAM's second website was a response to a number of Christian fundamentalist websites that exploited Matthew Shepard's brutal murder to "educate" on the evils of homosexuality. The site took a tongue-in-cheek approach to the boring task of always having to explain one's sexuality. **ARTIST, DYKE ACTION MACHINE**

Lesbianism is stigmatized by huge amounts of myths, generalizations and misconceptions by the heterosexual "norm" that fail to really understand it. Additionally it is often fetishized in a way that is condescending and disrespectful to those who truly are lesbian. This website aims to dispell some of the myths and answer some of the questions that the public has about being a lesbian.

➔ When did you know?



**KEEPING UP
APPEARANCES,
A HYPERTEXTI-
MONIAL**

MENDI LEWIS OBADIKE

created in 2001

MEDIA: html

ARTWORK URL: <http://blacknetart.com/keepingupappearances.htm>

ARTIST'S URL:
<http://blacknetart.com>

EDITORIAL REVIEWS
<http://rhizome.org/object.php?o=2864&m=3521>
<http://www.rhizome.org/art/exhibition/cyborg/work-obadike.html>

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i used to work for this fellow.

he was a pretty nice guy. i knew him from the church. this won't make sense if you're thinking of my church *home*. there were no white people where i worshipped. we worked together at the board of the worldwide church. (the only place where we integrate.)

he was from a powerful family.

so anyway,

was a mentor to me.

he showed me the ropes at work. he

he was a pretty nice guy. he

he took liberties with a strap or hem.

the other hand, he was a

an adult.

maybe it's just like that when you're

praised my work

all the time

and so, between wrong touches and wrong words i simultaneously added up every undesirable action in memory. optimism has a way of dimming reality right in the eye. the longer things went on like this the more i came to keep up appearances. if you were to walk into this office, you would often see us laughing together. *but i'm going to get out of here before i find out what is happening because he wants to hurt me, i don't want to stay. i became small. something i should have done before i felt forced to confront him*

and praised me.

his step-daughter, who was unwed and a new mother, my age. her skin was much lighter than she was. when she came to visit the office, he would talk to her the entire time. after each insult, she would smile a resigned smile.

INSTRUCTIONS

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- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems7/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

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ARTWORK**



KEEPING UP APPEARANCES, A HYPERTEXTIMONIAL MENDI LEWIS OBADIKE

BLACKNETART.COM/KEEPINGUPAPPEARANCES.HTML
created 1996 using HTML, hypermedia

friendship.

i don't have to tell you

i don't have to tell you that things got worse. you already
anything, most likely, anything at all about

i don't have to tell you

about those jokes or the other times he took liberties with a strap
or hem. (how it was, the way muscles in the backs of other white men would tighten, as he did these
things only in their presence. how their lips pursed, the wheeze of air escaping through their nostrils.
the desire to accept friendship.

all the time. i was

wrong touches and wrong words, i

In this minimalist hypertext piece I'm interrogating propriety and my own investments in ladyhood and other bourgeois behavior. I am exploring ways of documenting my life through what i like to call 'open speech', which is a direct, effusive, complete way of telling that i find contradictory to my normal speech. i am trying to get at a way of telling which says: "this is what i want to say" and: "i do not want to say this" at the same time. with "keeping up appearances, a hypertextimonia" i am investigating the power of using forms which often signify lack of power by using them in concert with one another.

ARTIST, MENDI LEWIS OBADIKE

i don't have to tell you

about

friendship. the desire to see acts of aggression as se
op. if you don't acknowledge the bad feeling, it means the thing
s had to be worked out in silence, in the head. words, you see, be
lon't know how things can look better as they are getting worse.

aised my work

all the time.

**SEE THIS ARTWORK
ONLINE!**

BLACKNETART.COM/KEEPINGUPAPPEARANCES.HTML

so anyway, (it's best not to dwell
on white people's miscalculations in public, even in
parentheticals) he showed me the ropes at work.

THESE WAVES OF GIRLS

CAITLIN FISHER

created in 1996

MEDIA: html/
hypermedia

ARTWORK URL: <http://www.yorku.ca/caitlin/waves/>
EDITORIAL REVIEWS

<http://www.brown.edu/Research/dichtung-digital/2004/3/Koskimaa/index.htm>

<http://eliterature.org/Awards2001/fiction-Fisher-Caitlin.php>

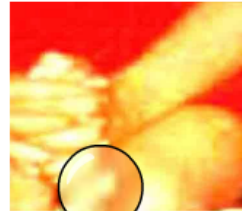
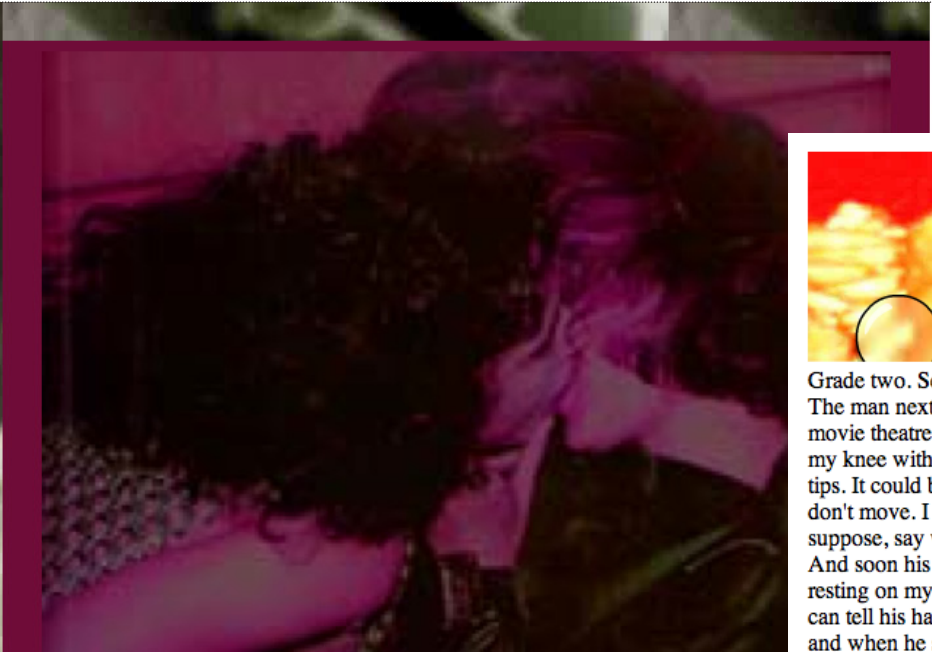
http://www.suite101.com/article.cfm/postmodern_literature_criticism/111653

<http://lowres.uno.edu/classes/cyberlit/papers/kudej/Final%20Paper/These%20Waves%20of%20Girls.htm>

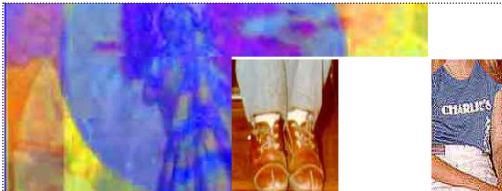
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[Butterfly](#)
[Mr. Anderson](#)
[Tell](#)
[Watching](#)
[Femme](#)
[Bonnie Bell](#)
[Tan my](#)
[navigate](#)



Grade two. Seven, I guess
The man next to me at the
movie theatre is brushing
my knee with his finger
tips. It could be accidental
don't move. I even, I
suppose, say what the hell
And soon his whole hand
resting on my knee. And
can tell his hand is shaking
and when he starts moving
toward the top of my shoe
he's hesitant, slow, and I'm
[still concentrating on the
movie too](#) - like freeze
frame editing, quick cut to
car chase// * quick cut to
the painfully slow travels
The Hand// * [car racing](#)



Debbie is dressed in a sea-green chiffon party dress. I am wearing
jeans with rivets on the pockets, brown oxfords and a Charlie's Angels
t-shirt. I guess Debbie deserves better (as she tends to the center of it)



These Waves of Girls

INSTRUCTIONS

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SHOWING THIS
ARTWORK**



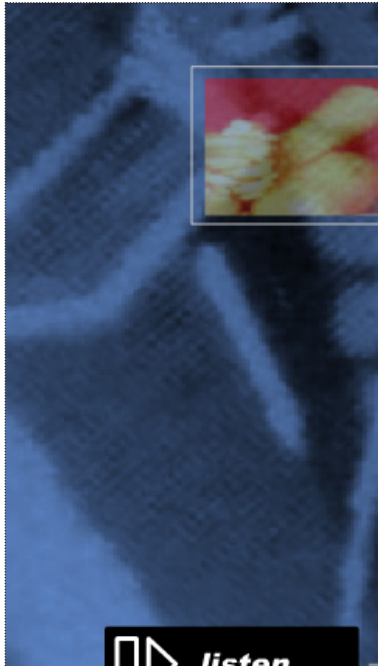
THESE WAVES OF GIRLS

CAITLIN FISHER

[HTTP://WWW.YORKU.CA/](http://www.yorku.ca/caitlin/waves/)

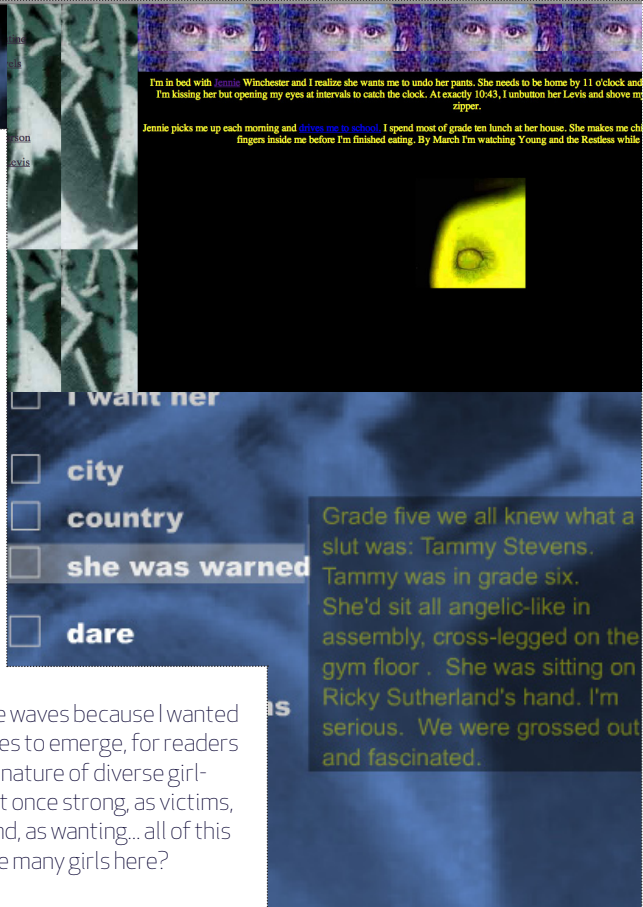
CAITLIN/WAVES/

created 2001 using HTML, hypermedia



Thematically, this piece began with my fascination with girl culture. When we say 'Girl' what do we see? What's she supposed to be like? I wanted to play against what happens in developmental novels, and hypertext - the actual mechanics of the code -- allowed me to challenge simplistic causality. Although Waves is a fairly narrative text, the small stories are to be encountered in no particular order. I wanted the small stories and memories to crash like waves because I wanted possibly contradictory tales to emerge, for readers to encounter the complex nature of diverse girl-hoods themselves - girls at once strong, as victims, as scheming, as vain, as kind, as wanting... all of this within one girl. Or are there many girls here?

ARTIST, CAITLIN FISHER



**SEE THIS ARTWORK
ONLINE!**

<http://www.yorku.ca/caitlin/waves/>

SEX AND GENDER IN THE BIOTECH CENTURY

SUBROSA

created in 2000

MEDIA: HTML and public
performance

ARTWORK URL:

<http://www.cyberfeminism.net/sexgened/>

ARTIST'S URL:

<http://www.cyberfeminism.net/>

EDITORIAL REVIEW:

<http://biomediale.ncca-kaliningrad.ru/?blang=eng&author=subrosa>

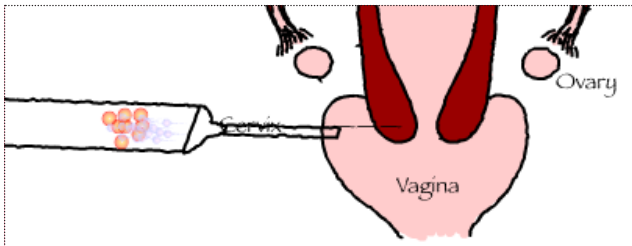
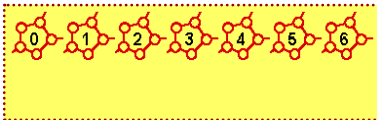
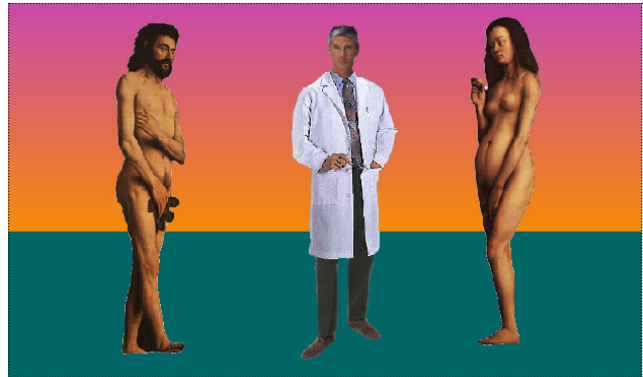
WHERE I "EXHIBITED" THE WORK:

- 3 copies were inserted into the centerfolds of Playboy, October issue, 2009 at an adult book store in providence
- 3 copies were slid in between pornographic films on the shelves of the same shop.



"the scientific fact becomes known that the origin of the spermatozoa which generates the ovum is of no more importance than the personality of the finger which pulls the trigger of a gun."

DR. HARD-MEDICAL STUDENT
VIEWED THE FIRST ARTIFICIAL
INSEMINATION DONE IN 1884



INSTRUCTIONS

- 1) cut the exhibition tearsheet at the dotted line.
- 2) think of a place in your community where this piece might create an interesting dialog with the context of the place it is "exhibited" in.
- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems8/> and share with fellow collaborators, as well as see where other people have exhibited the same work.

THINGS TO THINK ABOUT WHILE PLACING THE WORK

Think about the content of the artwork itself and the existing content or context of where you are placing it and how you can draw parallels or subversions to each others meanings.

Think about the demographic of the people who will be viewing the work and what they may learn from it, how they may interpret it. Will they like it? Will it offend them? Think about your intention.

GET INVOLVED!
PARTICIPATE IN
SHOWING THIS
ARTWORK



How to Draw a Vulva in Six Easy Steps

Step #1
To draw a vulva, start with making a rectangle shape with a curved mound for the top edge.

Step #2
Add an irregular shape to outline the pelvic area, including the zone at the top and the anus at the bottom.

Step #3
Add the labia, several layers of oval shapes with a slightly pointed upper curve.

Step #4
Now draw in the urethra, towards the top of the inner labia, and the anus, towards the bottom.

Step #5
Carefully add the clitoris towards the top and sides of the labia majors, note the irregular, wish-bone shape.

Step #6
Add public hair, as generous as you want. Each vulva is of unique design!

Step #7
is up to you

SEX & GENDER IN
THE BIOTECH
CENTURY SUBROSA
WWW.CYBERFEMINISM.NET/SEXGENED/
created in 2000
using HTML

New Reproductive Procedures: Sperm Manipulation

a. In Vitro Fertilization (IVF) is the basis for most Advanced Reproductive procedures. Sperm and eggs are collected and brought together in a petri dish for fertilization.

b. 8-cell pre-embryo are placed directly in the uterus with a hollow needle.

Drawing: 2, 4, and 8-celled pre-embryos

What is gene splicing? Recombinant Genetics (Gene Splicing) the recombination of genes (DNA) to produce individuals with desirable or new, often trans-species characteristics. Any DNA can now be recombined with any other DNA to produce wholly new species.

This interactive website teaches users, "how to make a baby with ART (Assisted Reproductive Technologies) and challenges the time honored tradition of the nuclear family as ART has made conception possible to conceive of a child without both a natural mother and father present at conception. . The thrilling, yet scary, promises of biotechnology - including the possibility for creation of new life - are being spectacularized for popular consumption for many reasons. The narrative of scientific progress, of "better living through chemistry," is one of America's founding narratives. Every day, in laboratories and clinics all over the world, doctors are busy "making babies" for infertile or homosexual couples and singles. Clearly, digital technologies and bio-genetic sciences are beginning to have a profound impact on how we understand and represent our bodies, our sexuality, our gender, and ethnic identifications, and on how we conceptualize and represent our "humanness."

SEE THIS ARTWORK ONLINE!
WWW.CYBERFEMINISM.NET/SEXGENED/