

## MOUCHETTE

(ARTIST'S PSEUDONYM  
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

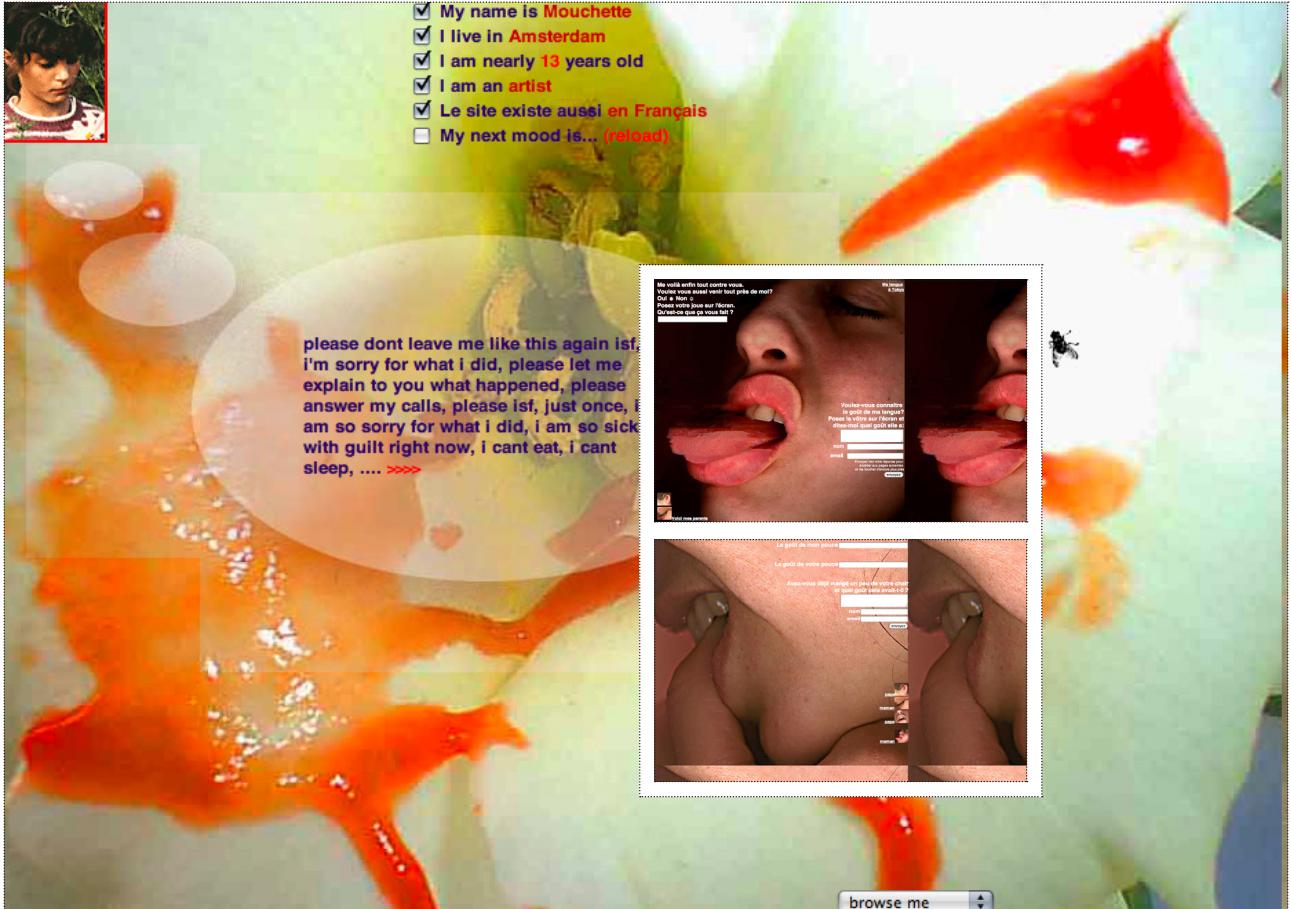
<http://www.ilovemouchette.0catch.com/>

<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

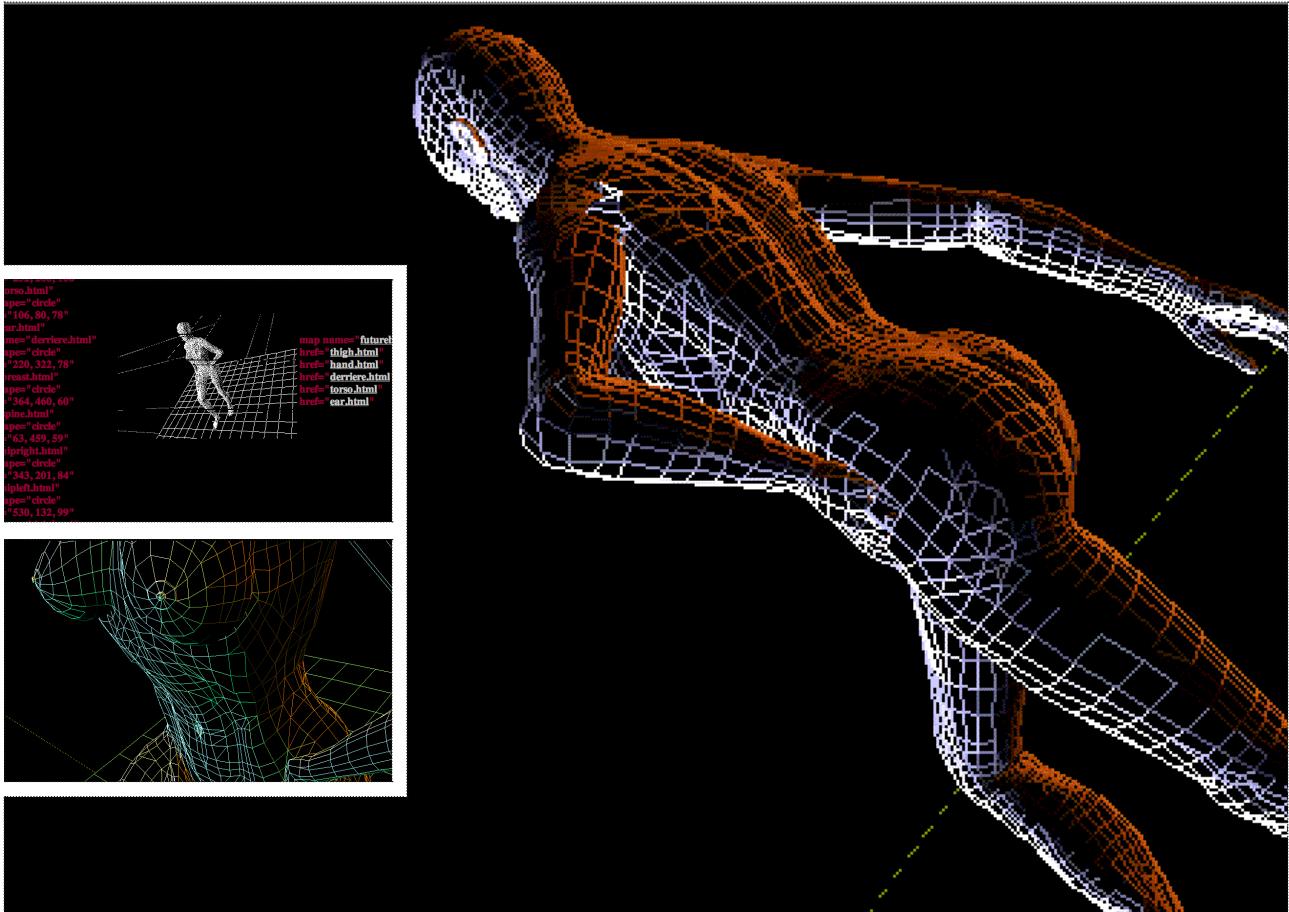
created in 1999

MEDIA: 3d modeling,  
3d animation, HTML

ARTWORK URL: <http://users.rcn.com/laporta.interport/futurebodyhtml>

### 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

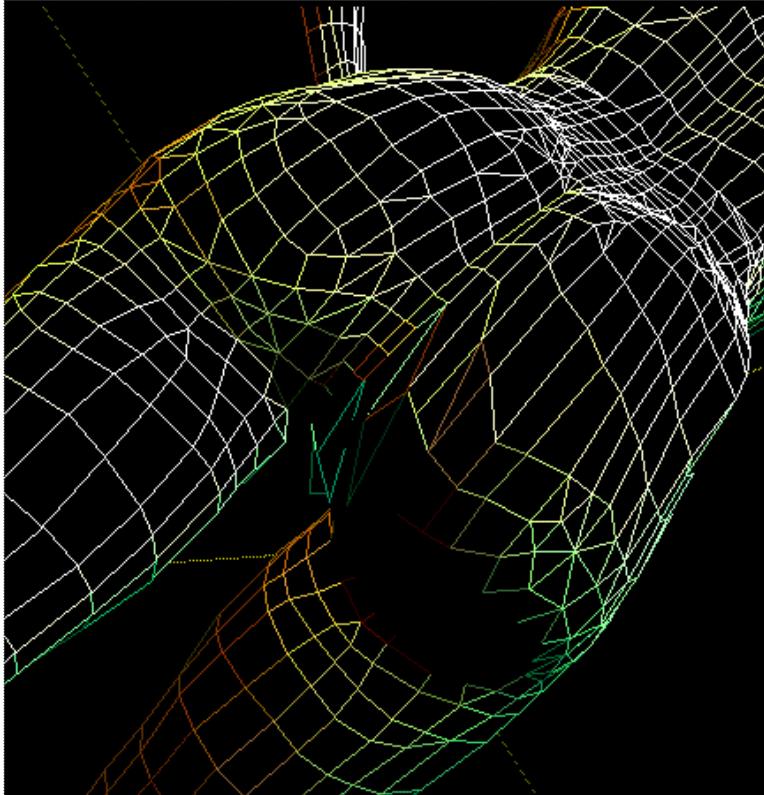
- 1) cut the exhibition tearsheet at the dotted line.
- 2) think of a place in your community where this piece might create an interesting dialog with the context of the place it is "exhibited" in.
- 3) Once you have displayed your piece you can log on to <http://robin-makes.org/cyberfems2/> and share 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.

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**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>

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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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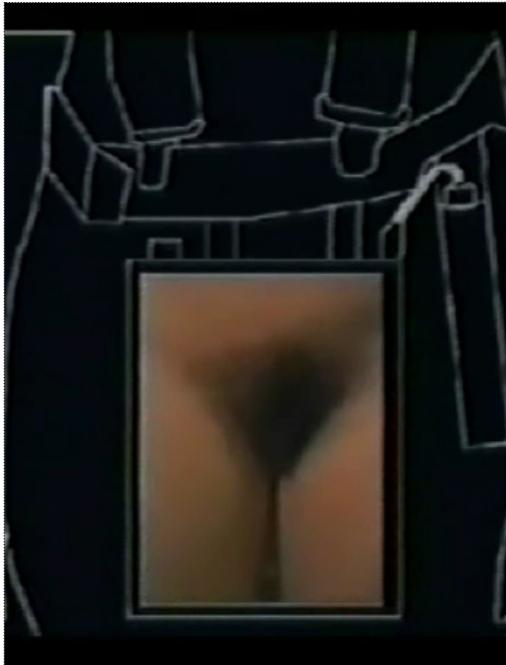


## PUBLIC GENITALS PROJECT

SANDY STONE

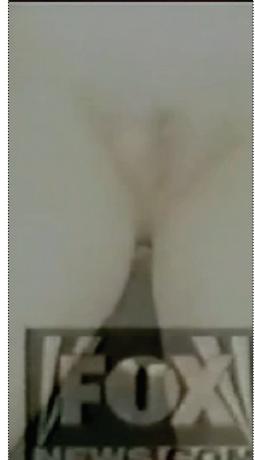
[ACTLAB.TV/GALLERY2/MAIN.PHP?G2\\_ITEMID=5059](http://actlab.tv/gallery2/main.php?g2_itemid=5059)

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 modeling, 3d animation, gallery installation

### ARTWORK URL:

<http://sex.clitorea.net/clitoris/default.htm>

[http://sex.clitorea.net/clitoris/pub/autonomeia\\_clit.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/>

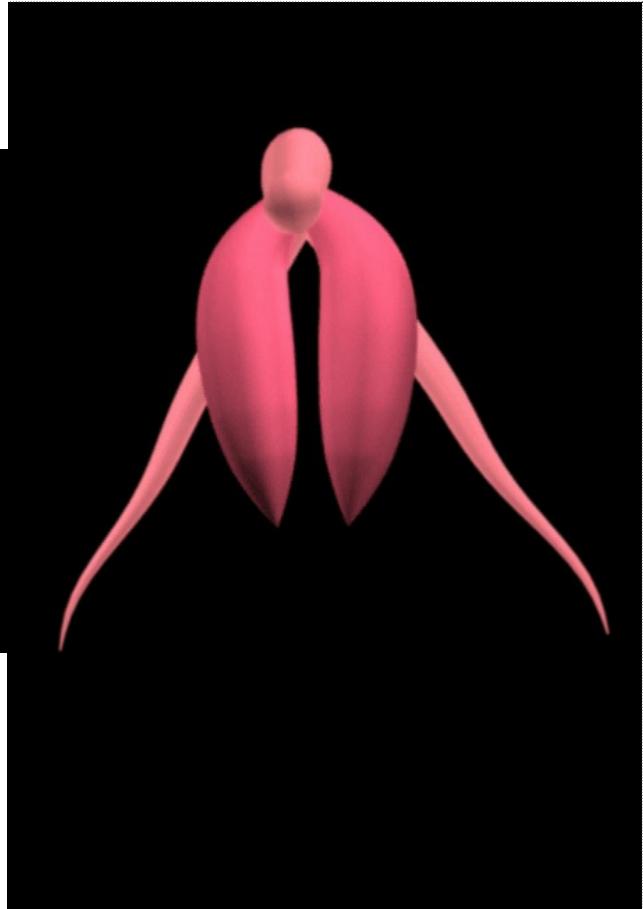
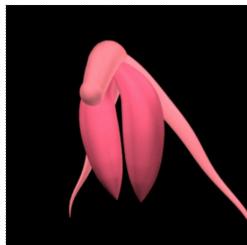
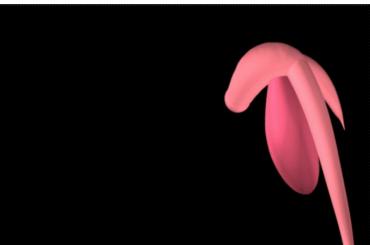
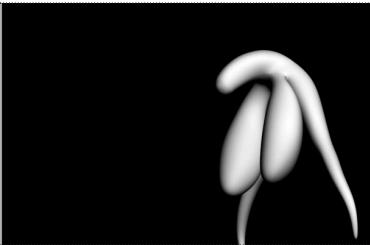
### WHERE I "EXHIBITED" THE WORK:

- 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	eyan'ŋç'Ç sireyan'ŋç'
Chinese	yindī ( 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://clitoressa.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://clitoressa.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](http://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.

## THINGS TO THINK ABOUT WHILE PLACING THE 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](http://WWW.YHCHANG.COM/CUNNILINGUS_IN_NORTH_KOREA.HTML)

# FEMALE CUNNILINGUS IN NORTH KOREA

**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.

## THINGS TO THINK ABOUT WHILE PLACING THE WORK

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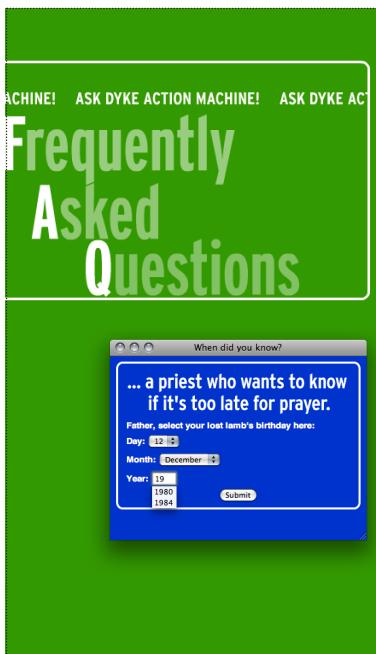
Think about the demographic of the people who will be viewing the work and what they may learn from it, how they may interpret it. Will they like it? Will it offend them? Think about your intention.

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**SHOWING THIS**  
**ARTWORK**



## DAM FAQ: DAM ANSWERS YOUR FREQUENTLY ASKED QUESTIONS ABOUT LESBIANS DYKE ACTION MACHINE

[WWW.DYKEACTIONMACHINE.COM/DAM.HTML](http://WWW.DYKEACTIONMACHINE.COM/DAM.HTML)  
created 1998 using HTML and flash



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?



**SEE THIS ARTWORK ONLINE!**

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

**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

so, between wrong touches and wrong words i so, between wrong touches and wrong words simultaneously added up every undesirable action in memory. optimism has a way of dimming reality in the eye. the longer things went on like came to keep up appearances. if you were to this office, you would often see us laughing talking, i'm going to get out of here before i find out what is happening because he wants to hurt me, my. i became small. something i saw 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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## KEEPING UP APPEARANCES, A HYPERTEXTIMONIAL MENDI LEWIS OBADIKE

[BLACKNETART.COM/KEEPINGUPAPPEARANCES.HTML](http://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 wa

wrong touches and wrong words, i

In this minimalist hyoertext 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](http://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://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 accidenta  
don't move. I even, I  
suppose, say what the hel  
And soon his whole hand  
resting on my knee. And  
can tell his hand is shakin  
and when he starts movin  
toward the top of my sho  
he's hesitant, slow, and I'  
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 An  
thing. Debbie is dressed in a sea-green chiffon party dress. I am wearing



These Waves of Girls

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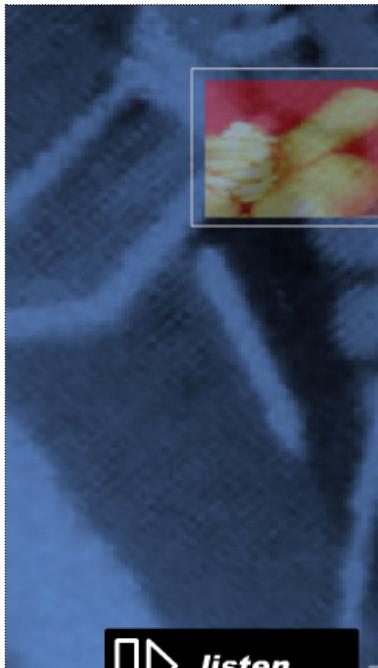
## THESE WAVES OF GIRLS

CAITLIN FISHER

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

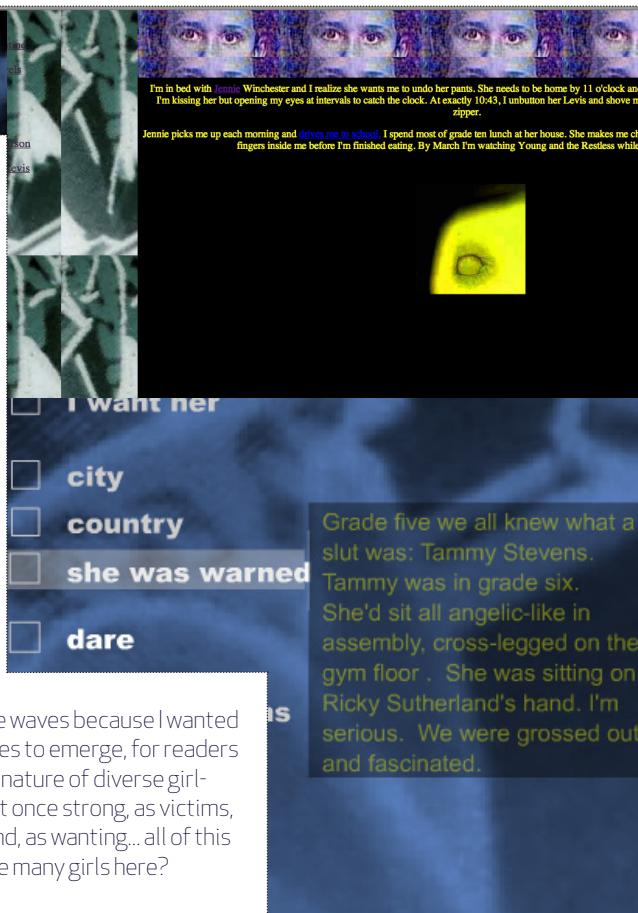
CAITLIN/WAVES/

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 girlhoods 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.

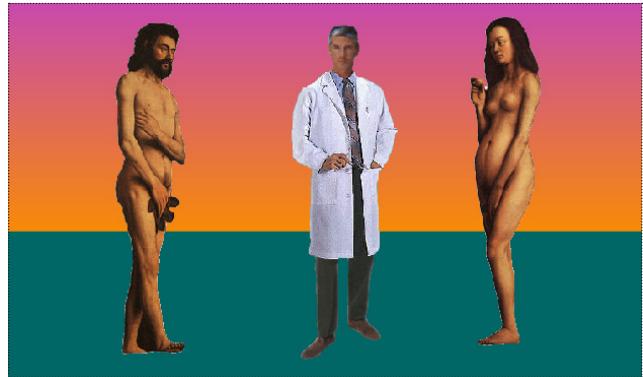
**Sex & Gender**  
in the  
**BIOTECH  
CENTURY**

*Technical Advantage Genetics*

0 1 2 3 4 5 6

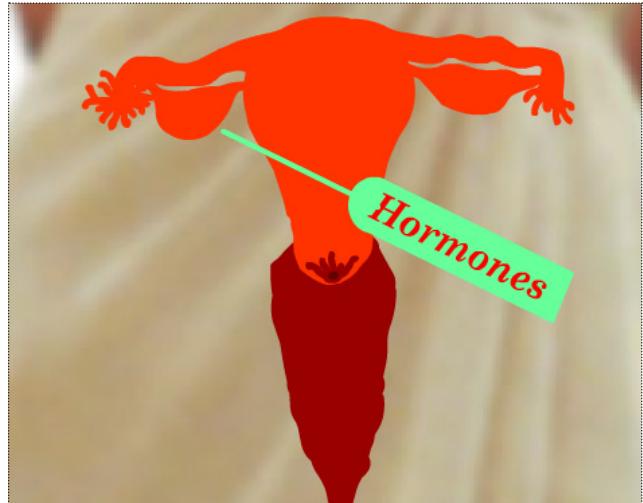
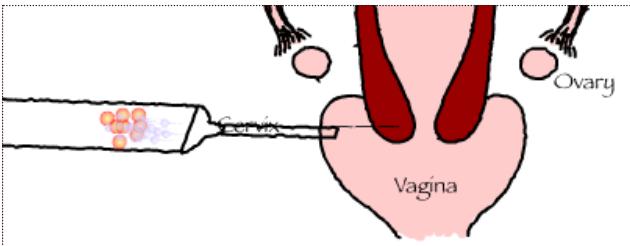
*"the scientific fact becomes known that the origin of the spermatozoa which generates the ovum is of no more importance than the personality of the finger which pulls the trigger of a gun."*

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



0 1 2 3 4 5 6

**48-Hour Incubation** Donated Male Gametes (Sperm)



## 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

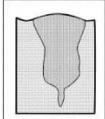
Step #1

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



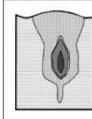
Step #2

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



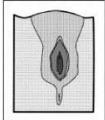
Step #3

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



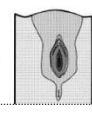
Step #4

Now draw in the clitoris, towards the top and sides of the inner labia, and the anus, towards the bottom.



Step #5

Carefully add the clitoris towards the top and sides of the labia majora, note the irregular, wish-bone shape.

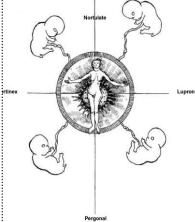


Step #6

Add pubic hair. Be as generous as you want. Each vulva is of unique design!



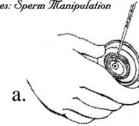
Step #7  
is up to you



**SEX & GENDER IN  
THE BIOTECH  
CENTURY SUBROSA**  
[WWW.CYBERFEMINISM.  
NET/SEXGENED/](http://WWW.CYBERFEMINISM.NET/SEXGENED/)  
created in 2000  
using HTML

### New Reproduct Procedures: Sperm Manipulation

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

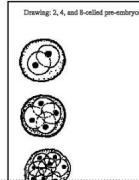


a.

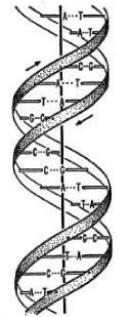


b.

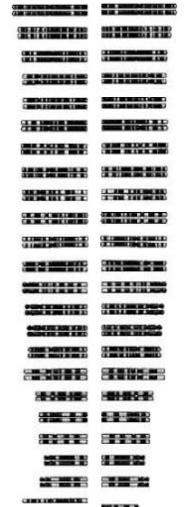
b. 8-celled pre-embryo are placed directly in the uterus with a hollow needle.



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



What is gene splicing? Recombinant Genetics (Gene Splicing) is 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/](http://WWW.CYBERFEMINISM.NET/SEXGENED/)