



ALIEN SHE

October 24, 2014 – January 25, 2015

Curated by Astria Suparak + Ceci Moss

ARTISTS: Ginger Brooks Takahashi (Pittsburgh), Tammy Rae Carland (Oakland), Miranda July (Los Angeles), Faythe Levine (Milwaukee), Allyson Mitchell (Toronto), L.J. Roberts (Brooklyn), Stephanie Syjuco (San Francisco)

Archival Materials from: dumba collective; EMP Museum, Seattle; Interference Archive; Jabberjaw; the Riot Grrrl Collection at the Fales Library & Special Collections, NYU; and many personal collections

Collaborative Projects and Platforms include: Counterfeit Crochet Project, Feminist Art Gallery (FAG), Handmade Nation, Joanie 4 Jackie, Learning to Love You More, LTR, projet MOBILIVRE-BOOKMOBILE project, Sign Painters and more

Regional Music Curators: Tammy Rae Carland of Mr. Lady Records and *I (heart) Amy Carter* zine (American South); Pete Dale of Slampt Records and Pussycat Trash (England); Donna Dresch of Chainsaw Records and Team Dresch (Pacific Northwest); Maaïke Muntinga of Riot Grrrl Benelux and Ladyfest Amsterdam + Jessica Gysel of *Girls Like Us* magazine (Belgium + the Netherlands); Lynne T + Bernie Bankrupt of Lesbians on Ecstasy (Canada); Allison Wolfe of *Bratmobile*, *Girl Germs* zine and Ladyfest Olympia (D.C. + Olympia); Elisa Gargiulo of *Dominatrix* (Brazil); Ceci Moss + Astria Suparak, exhibition curators and former Riot Grrrls (California)

TOUR:

Sept. 21, 2013 – Feb. 16, 2014

Miller Gallery at Carnegie Mellon University, Pittsburgh, PA

March 7 – April 27, 2014

Vox Populi, Philadelphia, PA

Oct. 24, 2014 – Jan. 25, 2015

Yerba Buena Center for the Arts, San Francisco, CA

Feb. 15 – May 17, 2015

Orange County Museum of Art, Newport Beach, CA

Sept. 3, 2015 – Jan. 9, 2016

Pacific Northwest College of Art: Feldman Gallery & Museum of Contemporary Craft, Portland, OR

Additional venues to be announced.

Alien She is organized by Miller Gallery at Carnegie Mellon University.

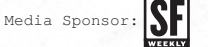


ABOUT YERBA BUENA CENTER FOR THE ARTS:

Founded in 1993 out of an expressed need for an accessible, high profile arts center devoted to contemporary art of all genres, YBCA presents contemporary art from the Bay Area and around the world that reflects the profound issues and ideas of our time, expands the boundaries of artistic practice, and celebrates the diversity of human experience and expression. YBCA is an integrated site for creative endeavor; a unique fusion of art, innovation, and ideas in a social environment. It serves as a curated platform for the dynamic convergence of artists, inventors, thinkers, producers, and the community, working together to sustain multiple levels of participation, propel short-and long-term social change, and ensure contemporary arts and living artists are vital to our society. YBCA's artistic offerings include a year-round exhibition program, two annual performance series, a celebrated year-round art film program, a community rentals program making YBCA performance spaces available to Bay Area performing arts organizations at affordable rates, and award-winning community engagement programming. Distinguished by its widespread support of local, national, and international artists in the performing, visual, and media arts, YBCA is also recognized for its innovative approach to audience-centered programs and for its partnerships with other arts and community organizations. Through its programming, YBCA invites exploration and risk-taking, quiet reflection, and active engagement.

YBCA Exhibitions 14-15 are made possible, in part, by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, the Creative Ventures Council, and members of Yerba Buena Center for the Arts.

Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.



Yerba Buena Center for the Arts
701 Mission Street
San Francisco, CA 94103
Tel: 415-978-ARTS
ybc.org



PROGRAMS

Opening Night Party

Fri, Oct 24, 2014, 8-10 PM
Downstairs Galleries
\$12 in Advance / \$15 at the Door / YBCA Members and YBCA:You FREE

Celebrate the opening of *Alien She* and *Landscape: the virtual, the actual, the possible?* with an evening of live music, DJs, and performances by the guitar heavy punk band Daisy World and others. The video *The River Lethe* by *Landscape* artist Simon Pyle illuminates the Grand Lobby, while DJs Tina "Boom Boom" Lucchesi (Owner, Down At Lulu's/Member of Cyclops, The Trashwomen, The Bobbyteens) and Erin Eyesore (Ribbon Around a Bomb, Radio Valencia) spin female-fronted punk from the 1970s on. Guests are invited to meet and converse using *Alien She* artist Miranda July's interactive messaging service mobile app *Somebody*.

Riot Grrrl Zines and Self-Publishing at Goteblüd

Sat, Oct 25, 2014, 2 PM
Goteblüd, 766 Valencia Street
YBCA:You FREE

YBCA:You joins zine shop owner Matt Wobensmith for an outing in the Mission at Goteblüd, a vintage zine store and gallery devoted to radical paper, for a discussion illuminating the self-publishing and DIY culture of Riot Grrrl. In addition to Goteblüd, YOUers will also enjoy a local stop for refreshments along with some other DIY highlights. YBCA:You Exclusives are FREE for YBCA:You members. Not a member of YBCA:You? Call 415.978.2787 or visit ybc.org/you to sign up!

ConVerge: Grrrl Power

Thu, Nov 20, 2014, 4-8 PM
Grand Lobby, Galleries
FREE and open to the public

November's ConVerge presents performances, workshops and interactive installations in conjunction with *Alien She*. Oakland collective Girl Army leads a free self defense workshop while the Bay Area Girls Rock Camp, a nonprofit organization that empowers girls through music, brings BAGRC member rock group Party Bus to perform a special set. YBCA Young Artists At Work (YAAW) alum Vlynn Vance hosts "Flagging for (Trans) feminism," an art-making station that explores the complexity of transfeminism through the creation of flags that represent expressions of feminism, gender and allyship, particularly in queer and trans communities. *The YBCA ConVerge series is a free monthly public gathering featuring creative and generative art practices.* ybc.org/converge

YAAW Workshop on Feminist Theory

Tue, Dec 2, 2014

Alien She co-curator Ceci Moss leads a workshop on feminist theory for YBCA's Young Artists at Work. The YBCA Young Artists at Work (YAAW) program is a paid, year-long, multidisciplinary arts-as-activism residency for Bay Area high school aged youth at the Yerba Buena Center for the Arts. The YAAW program is designed for young people who are interested in exploring the most pressing issues of our time while expanding their artistic craft, connecting with local communities and the contemporary art world. youngartistsatwork.tumblr.com

Somebody mobile app

Somebody™ is an iPhone app and public art project developed by *Alien She* artist Miranda July in which strangers deliver messages between friends, and can be downloaded from the iTunes app store or at somebodyapp.com. YBCA is the official San Francisco *Somebody* hotspot; other official hotspots include the Los Angeles County Museum of Art, The New Museum (New York), Portland Institute of Contemporary Art, The Walker Art Center (Minneapolis), and Museo Jumex (Mexico City).

CALLS FOR CONTRIBUTIONS

We are looking for Riot Grrrl posters from music shows, conventions and meetings; information on Riot Grrrl Chapters; and responses to a Riot Grrrl Census. *Details: bit.ly/AlienShe*

Images, this page: *Mom Knows Now* (guerilla banner drop on the steeple of the Ira Allen Chapel, University of Vermont, Burlington, VT), L.J. Roberts, hand-knit yarn, 2003; From the series *Land Projects*, Faythe Levine, photograph, 2012-ongoing **Front:** *I'm With Problematic / Women's Studies Professors Have Class Privilege*, framed shirts, 2012 **Poster:** *Untitled (Lesbian Beds #4 and #8)*, Tammy Rae Carland, photographs, 2002

Design: Margaret Cox

ALIEN SHE

October 24, 2014 - January 25, 2015

Curated by Astria Suparak + Ceci Moss

Alien She is the first exhibition to examine the lasting impact of Riot Grrrl on artists and cultural producers working today.

A pioneering punk feminist movement that emerged in the early 1990s, Riot Grrrl has had a pivotal influence, inspiring many around the world to pursue socially and politically progressive careers as artists, activists, authors and educators. Emphasizing female and youth empowerment, collaborative organization, creative resistance and DIY ethics, Riot Grrrl helped a new generation to become active feminists and create their own culture and communities that reflect their values and experiences, in contrast to mainstream conventions and expectations.

Riot Grrrl formed in reaction to pervasive and violent sexism, racism and homophobia in the punk music scene and in the culture at large. Its participants adapted strategies from earlier queer and punk feminisms and '70s radical politics, while also popularizing discussions of identity politics occurring within academia, but in a language that spoke to a younger generation. This self-organized network made up of teenagers and twenty-somethings reached one another through various platforms, such as letters, zines, local meetings, regional conferences, homemade videos, and later, chat rooms, listservs and message boards. The movement eventually spread worldwide, with chapters opening in at least 30 states and 22 countries.* Its ethos and aesthetics have survived well past its initial period in the '90s, with many new chapters forming in recent years. Riot Grrrl's influence on contemporary global culture is increasingly evident - from the Russian collective Pussy Riot's protest against corrupt government-church relations to the popular teen website *Rookie* and the launch of Girls Rock Camps and Ladyfest music and art festivals around the world.

Alien She focuses on seven people whose visual art practices were informed by their contact with Riot Grrrl. Many of them work in multiple disciplines, such as sculpture, installation, video, documentary film, photography, drawing, printmaking, new media, social practice, curation, music, writing and performance - a reflection of the movement's artistic diversity and mutability. Each artist is represented by several projects from the last 20 years, including new and rarely seen works, providing an insight into the development of their creative practices and individual trajectories.

In various ways, these artists have incorporated, expanded upon, or reacted to Riot Grrrl's ideology, tactics and aesthetics. For instance, many continue to cultivate and nurture alternative communities. Ginger Brooks Takahashi creates spaces for conversation and exchange with jubilant publications, dance parties, mobile reading rooms and soup delivery service. Through photography and video, Faythe Levine documents groups committed to DIY independence and handmade aesthetics, such as crafters, off-the-gridgers, and, in her new book and documentary, traditional hand-lettered sign painters. L.J. Roberts fabricates declarations of protest and solidarity with evocative banners and textile works.

Riot Grrrl thrived through the establishment of DIY networks and information sharing, an aspect manifest in Stephanie Syjuco's project for freely distributing copyrighted critical texts and in Miranda July's video chainletter for "lady moviemakers." Recalling forgotten

her/histories was also central to Riot Grrrl, and in that vein, Allyson Mitchell pays homage to key writings, feminist presses, bookstores and libraries with lesbian feminist library wallpaper, while Tammy Rae Carland reveals intimate relationships in her autobiographical photo series. All of the artists included here have worked collaboratively and many have built platforms for other artists and under-recognized groups to connect, encourage, share resources and self-publish.

The exhibition's historical section is designed to be plural and open-ended; this is a living history, not a sealed past. By representing numerous voices and experiences, rather than outlining one single definitive story, we hope it will reflect the multiplicity that was such an integral part of the original movement. Toward this end, a sampling of the Riot Grrrl movement's vast creative output is included here. Hundreds of self-published zines and hand-designed posters were solicited from institutional and personal archives through open calls, word-of-mouth and invitations - similar to the way Riot Grrrl expanded. Music playlists represent different Riot Grrrl scenes across the U.S., Canada, South America and Europe, guest curated by musicians, DJs and label owners, and accompanied by records, cassettes, set lists, band T-shirts and other ephemera. Video interviews and an ongoing, online Riot Grrrl Census provide an expanded oral history.



The exhibition's title, *Alien She*, is a reference to a Bikini Kill song of the same name. The lyrics are about the negotiation of normalized gender roles, the uneasy line between feminist critique and collectivity, and the process of coming to a feminist consciousness, with the repeated refrain, "She is me, I am her." More broadly, *Alien She* conjures the possibilities of identity, self-determination and subversion. In the face of alienation and bigotry, Riot Grrrl fostered community, action and creation. **This exhibition provides a view into the passion and diversity of the original Riot Grrrl movement, and highlights how these ideas have broadened, evolved and mutated in the work of contemporary artists.**

Alien She was curated by Astria Suparak and Ceci Moss, former Riot Grrrls from Los Angeles and the Bay Area, and organized by the Miller Gallery at Carnegie Mellon University. The curators would like to thank Sara Marcus, Vega Darling, Mimi Thi Nguyen, and Lisa Dams.

* From data compiled in the *Riot Grrrl Chapters Map*, an online collaborative project created for the exhibition that assembles research from various people and the public: bit.ly/RGmap

Curated by Astria Suparak + Ceci Moss
October 24, 2014 - January 25, 2015

ALIEN SHE



* From data compiled in the *Riot Grrrl Chapters Map*, an online collaborative project created for the exhibition that assembles research from various people and the public: bit.ly/RGmap