



KRISTIN ROGERS BROWN, BITCH MEDIA

CREATIVE TENSIONS

*including: strength + vulnerability, love + money,
and how to be a one-woman show**

**you never are*

The Last Iceberg

By Cecilia Costantini
The melting of the last icebergs is a poignant symbol of climate change. The images in this series show the icebergs as they appear in the ocean, as well as the impact they have on the environment and the people who rely on them for food and shelter.



THE BEAR DELUXE MAGAZINE #17

In the barren, cold, desolate & lonely landscape of people, whose...
The imagery from both these series suggests a place where we can have our cake and eat it, too.



THE BEAR DELUXE MAGAZINE #17



THE BEAR DELUXE MAGAZINE #17

the bear DELUXE magazine
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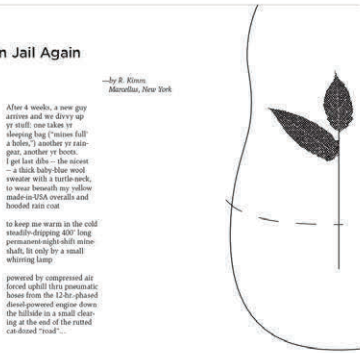
publications

Editor of this issue

Found Myself in Jail Again

By R. Kinn
Minneapolis, New York

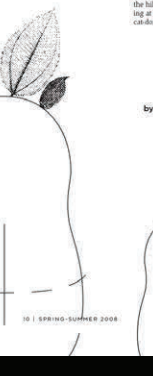
You were so full of joy...
Off on your way...
At six weeks, a new guy arrives and we drop you...



Worlds Without Us: Perspective

By Jess Dolan

With a world of wild, soggy newspaper...
The city that doesn't sleep...

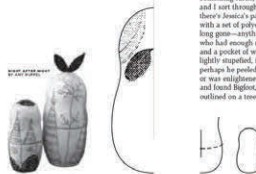


THE BEAR DELUXE MAGAZINE #17

Silence

Albany, New York

I wasn't I came back to my tent and found someone there...
to that I have, in the third wave, sitting stars and watching starlight fall...



THE BEAR DELUXE MAGAZINE #17

JOSH KEYES

Guardian



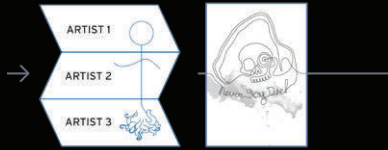
I had an ink-cast...
My work contains a hybridization of concepts and...
My work contains a hybridization of concepts and...
My work contains a hybridization of concepts and...

THE BEAR DELUXE MAGAZINE #17

Ahead of time...
The Guardian

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sustainability and social change



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Possibilities
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Thomas Dunham: interactive storyteller • Sex education with Kerma Klein
Between the covers of the lesbian young adult novel • Two girls named Ariel

the puberty issue

Bitch design evolution



● 1996 - 1997

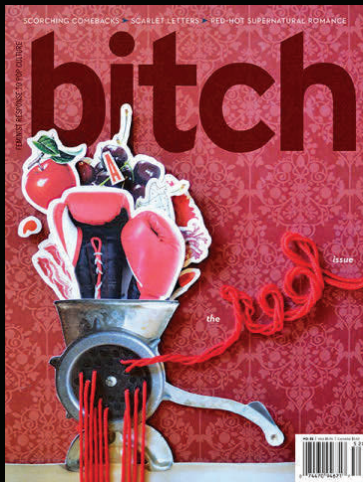
● 1997 - 2003

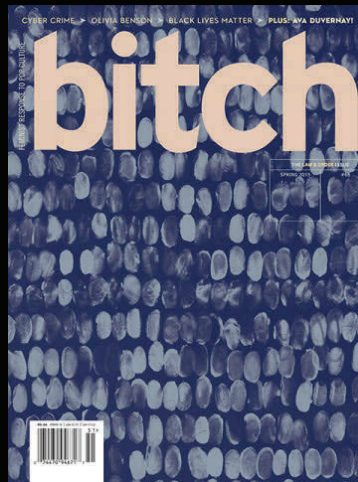
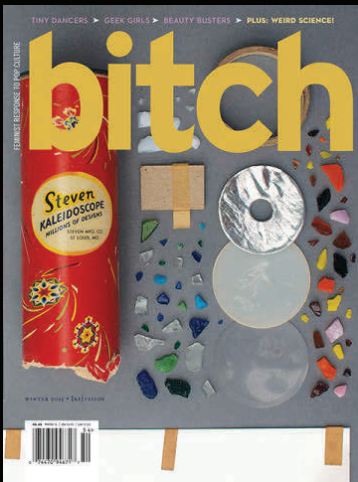
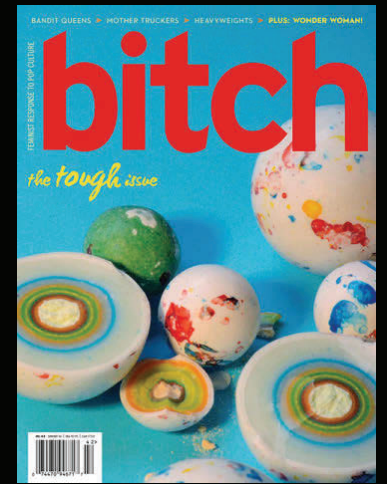
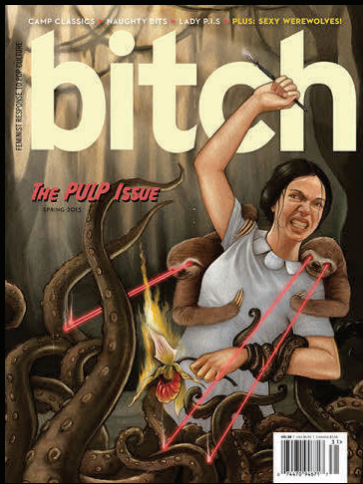


● 2003 - 2008

● 2008 - 2015







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We're picking up and moving the Bitch Headquarters to Portland, Oregon! The rising costs of doing business (um, and just living) in the Bay Area, the thriving independent media scene in Portland, and our long-term organizational goals were crucial factors in helping us make this decision.

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We say it'd be a holiday gift! If you would like to know what other people about it, check out these reviews and more:

In this issue
Number 35
Spring 2007
On Sale 3/8/07

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FOR UNDOCUMENTED WOMEN SEEKING REPRODUCTIVE HEALTHCARE, POLICING AND POLITICS CREATE A MAZE OF BARRIERS

The high stakes and numerous hurdles that undocumented immigrants face to get basic care often remain out of the spotlight. In addition to the barriers imposed by anti-abortion legislation, there are literal borders set in place that prevent many immigrants from accessing federally funded clinics.

By Xochitl Gonzalez

CULTURE

SNAP JUDGMENT: IN BETWEEN REVENGE PORN AND SEX WORK

by Sarah Jeong

Where did "revenge porn" as a term even come from?

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SCREEN

NEW FILM "AYANDA" IS A VIVID PICTURE OF YOUTH CULTURE IN SOUTH AFRICA

by Nijla Mu'min

Ayanda is the lead female character I've been waiting for.

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A NEW VIDEO SERIES ENCOURAGES YOU TO #SHOUTYOURABORTION

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“ People have plenty of reasons to not want to talk about their depression and its impact on their sexuality. Pop culture often portrays people dealing with mental illness as unreliable individuals, violent criminals, or—in the case of women—“crazy” bitches.”

[web revolution]



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WHEN TV DRAMAS GIVE COLONIALISM A GLAMOROUS FEEL
ASK BEAR: MY FRIEND IS GETTING MARRIED TO SOMEONE AWFUL. WHAT CAN I DO?



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[web and print reflect their own strengths]

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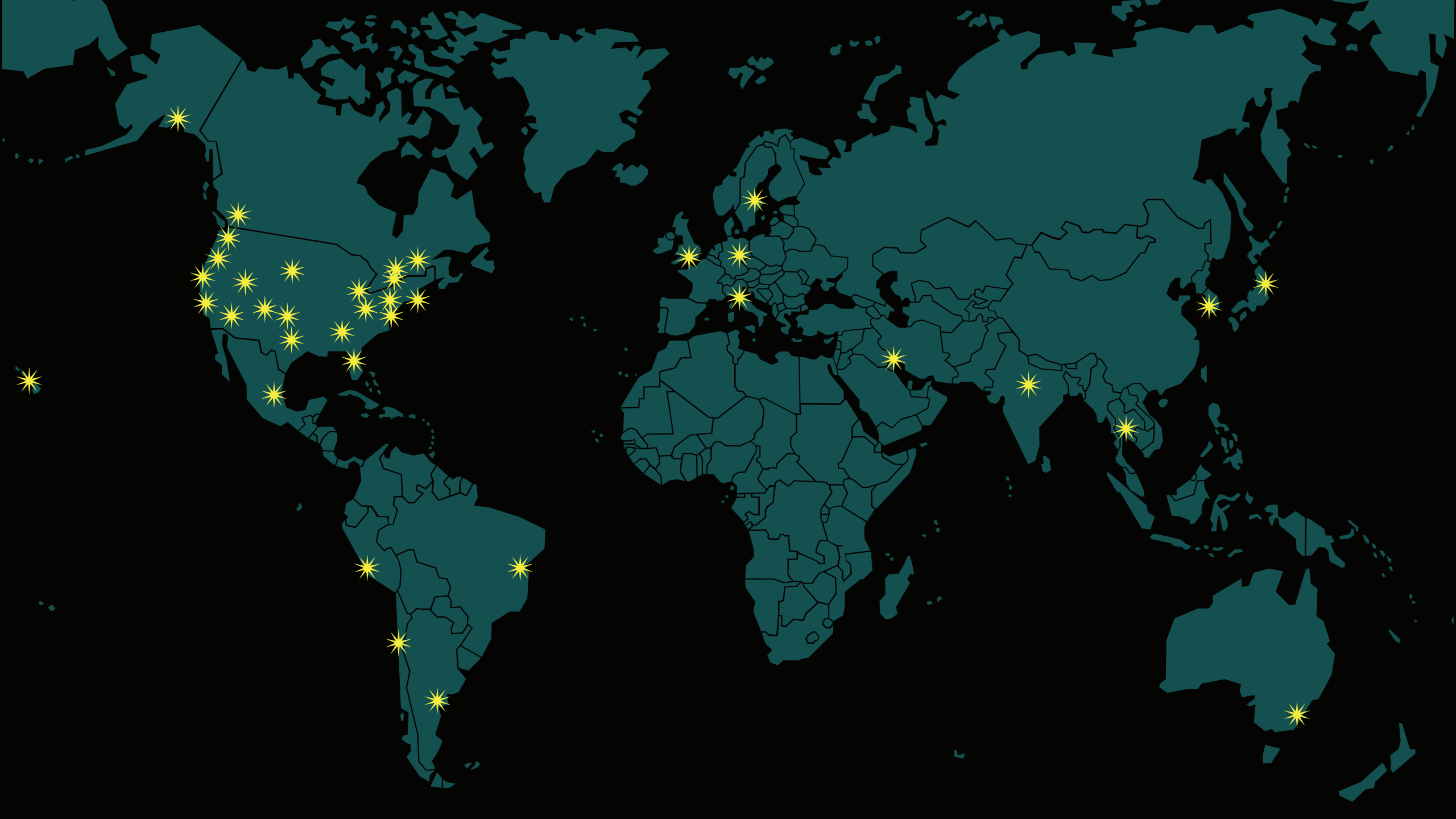
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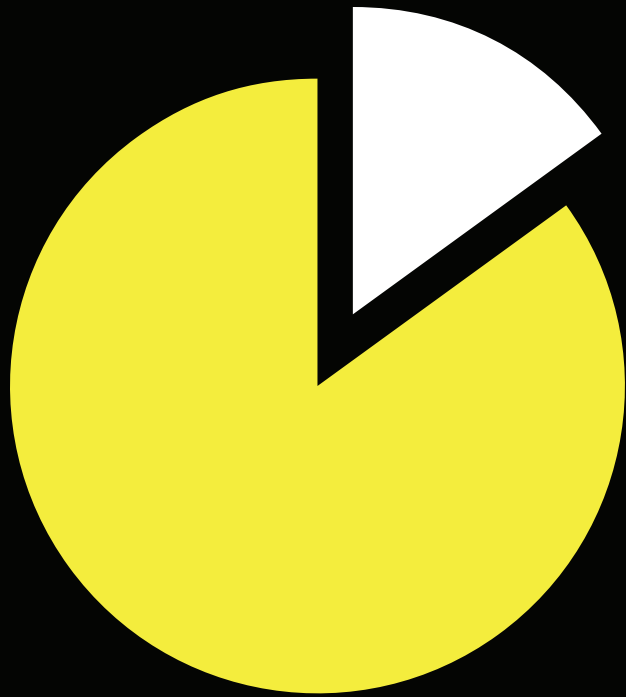
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7 MEDITATIONS

ON CREATIVE TENSIONS

to help you create great work
(and continue to enjoy what you do)



TRUST RADICALLY.

TRACK CHANGE

below: KARINNA BUNN right: ALEX DOVELIN

SUBTITLE GOES HERE AND HERE

As a professional editor, I've added "or her" to uncountable instances of "his" and queried my share of dodgy terminology. I work with writers from all sorts of race, class, and cultural backgrounds and gender identities. Most of them try to be as inclusive as possible, but even well-intentioned writers doing their best sometimes use exclusionary language that carries a message they don't intend: *You don't belong here.*

If you've ever had a pleasant reading experience interrupted by a careless phrase that excluded you, you know that it can feel like a slap in the face. For me it was a simple statement in a children's book: "Every boy needs his dog." It's been bugging my mother for a dog for months. What about girls? My mother explained that it was an old book and that the writer probably meant to include girls, too, but it still didn't make sense. Why would you say boy to mean kid? Didn't girls count?

Linguists will tell you (at great length, if you give them a chance) that languages evolve slowly. The Great Vowel Shift, a key change in pronunciation that shaped English and other Germanic languages, took 350 years, and English spelling still hasn't caught up. Even along an individual lifetime, change comes slowly most of the time—but when history moves quickly, language moves right along with it. Most of the time, the terms we need pop up organically—a brand name becomes shorthand for a new invention (*Kleenex*, *Friskies*) or a memorable line from a politician's speech turns into an idiom so common that its origins fade from memory. (OK, for example, it thought to have originated from the tongue-in-cheek misspelling of *korrekt*, used as a campaign slogan in 1840 by President Martin "Old Kinderhook" Van Buren.) This process is usually gradual, though sudden events can speed things up—the digital age quickly brought English loanwords like *email* and *Internet* into hundreds of languages whose speakers suddenly needed them.

When it's a social justice movement shaking things up, though, language change happens a little differently. Social justice movements take all sorts of forms and spring up in all sorts of unexpected places—not just factories, floors and grape fields and prison yards but soda fountains, the Playboy Club, the Stonewall Inn, and a Quik Trip in Missouri. Almost all social justice movements, whatever their focus, take up questions of language as part of the struggle for equality and freedom.

When I'm editing others' work, I see it as my job to help the author avoid slipping the reader with exclusionary language. All writers come to the page with the baggage of capitalism, colonialism, racism, and sexism—the forces that shape our lives, whether we like it or not. Those who do social justice work know that the identifying and working to overcome those biases is crucial and often difficult—avoiding the universal masculine is barely the tip of the iceberg.

Although there are many movements I could choose from, I want to use the US and English-speaking feminist movement of the last fifty years to illustrate how social justice movements can bring about real, lasting changes in how language is used—and then think about what happens next.

BY SARAH GREY

WINTER '15 | ISSUE NO. 65 | [bitch | 39](#)

all made up

HOW A LAB COAT CHANGED THE DISCOURSE OF BEAUTY

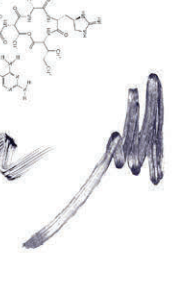
When I lived in England, I was surprised to find that the only place in town to buy high-end cosmetics—from Chanel to Clarins to Clinique—was at Boots, the local chain pharmacy where I picked up my prescriptions. "Of course it makes sense to buy your makeup from a pharmacy!" a Boots customer assistant told me the first time I walked in, searching for a violet lipstick. "Your well-being is your beauty."



by Noel Duan

40 | [bitch](#) | TECHNIQUE RESPONSE TO POP CULTURE

THE BIG PULLQUOTE GOES HERE THAT PEOPLE SAY AND TK TK TK LOREM IPSUM TEXT GOES HERE. PULLQUOTE GOES HERE, TK TK TK AND IT IS HERE.



Since beauty jargon can be difficult to decipher, those who have access may turn to a dermatologist. In a survey by the Benchmarking Company, more than 35 percent of women who've purchased a skin-care product because of a recommendation from their dermatologist agree that the advice is "valuable." The survey also found that 60 percent of women who've used a skin-care product because of a recommendation from their dermatologist agree that the advice is "valuable." The survey also found that 60 percent of women who've used a skin-care product because of a recommendation from their dermatologist agree that the advice is "valuable."

There are perceived industry watchdogs like Paula Begoun who built her reputation as a beauty critic off of her most celebrated and bestselling brand, and in 1993 she launched her own cosmetics line, Paula's Choice. (Like Robenstein, Begoun has no medical training and began her career as a makeup artist.) A self-proclaimed "Cosmetics Cop," she created *Beautypedia*, a free product review website that claims to use evidence-based research to evaluate beauty products. On *Beautypedia*, as well as in her book *Don't Go to the Cosmetic Counter* ("Without Me, reviews of beauty products are largely based on the ingredients list, and calling and brands who exploit our clinical language," Paula's Choice writes heavily on her reputation, since her products are very similar to any major brand, and the trust that she's done for homework and it is using the most beneficial ingredients. While she markets herself as an advocate for consumers, and is highly critical of brands for employing clinical jargon to sell products, it's difficult to ignore that *Beautypedia* gives efficacy ratings to her own line.

Medicalized jargon in the cosmetic industry does more than make unsubstantiated claims in order to sell product; it also frames beauty efficacy as a medical necessity. Imagine public health campaigns urged regular exercise and eating well-balanced meals alongside a beauty regimen of tanning and anti-aging serums. Outside-of-skin conditions like cystic acne, which can be physically painful, but not infectious, and require treatment from prescription medication, the medical needs of skincare are vague. But we keep buying because beauty culture can be intoxicating, packaged as a way to improve your life from the outside-in, even if it's based on pseudoscience.

40 | [bitch](#) | TECHNIQUE RESPONSE TO POP CULTURE

This wasn't the first time I heard of beauty equated to well-being and self-care. More and more brands are using clinical language to stand out in the market. Luxury skincare brand Dr. Jartou MD calls itself the "global leader in the world of prestige skincare led by innovation, research and science" with products ranging from anti-aging eye creams to vitamin supplements. Dr. Jartou's brand, Physicians Formula, which sells itself as "Rx for Glamour," was created by a Hollywoodologist, Frank Crossall, MD. And R3VIVE Skincare, which sells creams and serums that cost upwards of \$100 at Neiman Marcus, markets itself as different from other luxury brands because of its Nobel Prize-winning biotechnology. Of course, R3VIVE didn't win a Nobel Prize—but it claims to use technology developed from biochemists Stanley Cohen and Rita Levi-Montalcini, winners of 1986 Nobel Prizes in Physiology and Medicine. These scientific brandnames are part of an industry at large that use medicalized beauty jargon to make claims about their clinical pipeline, dermatologist recommendations, biotech-developed products in order to sell beauty self-care as a medical necessity.

And it's working—the cosmetic industry in the United States alone is expected to exceed \$14 billion in revenue by 2016. Natabu Singer dubbed this practice "skinflation" in the *New York Times*: "the escalating increase in beauty marketing that employs science buzzwords whose meaning may be lost on consumers." A lotion can no longer be just moisturizer; it must be a "hydrating formula made with a bio-peptide and B5 complex," an advertisement by Olay for a moisturizer called "Preprobiotic Barrier Fix Winkles Rejuvenation Complex."

Beautywords add legitimacy when you're trying to sell something really expensive," says Geoffrey Jones, author of *Beauty Incognito: A History of the Global Beauty Industry* and a professor of Harvard Business School. "What used to sell was pure glamour. Now they want science."

In the 1950s and 1970s, scandals about hair-dye risks began to emerge in both American and British media. There was substantial concern that hair dye formulas contained carcinogenic ingredients known to be linked to cancer. While entrepreneurs like Robenstein, Lander, and Factor marketed a scientific approach and image, the outbreak of hair-dye risks prompted consumers to want actual licensed doctors and scientists to endorse, recommend, and develop products.

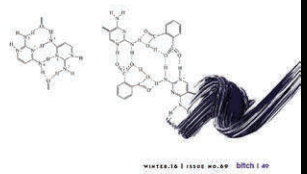
Consumers have always focused on the aesthetic and glamorization of their products, selling an imagined world of celebrity to the black-and-white movie attending masses. While celebrity endorsements continue to play a big role in beauty marketing, dermatologist and clinical research—or at least some scientific buzzwords—have become just as important.

HISTORY HED TK

The rise of the medicalization of the cosmetics industry isn't a recent trend. Twentieth-century beauty entrepreneur Helena Rubinstein—one of the richest women of her day—was famous for her motto, "There are no ugly women, only lazy ones." In 1920, the mogul, whose only scientific training consisted of two-months' work of European labs, began to craft the image of herself as a "beauty scientist." Advertisements featured her carefully handling beakers and test tubes in a white lab coat, and her products were originally sold only to pharmacies in Australia (where she emigrated from Poland) since they were the only outlets for cosmetics at the time. While her award-winning moisturizer, *Moderka*, was indeed conceived by a chemist (the baron of the Carpathian fur tree was the secret ingredient), her great success largely in the beauty industry has been the appropriation of medical and scientific jargon in marketing of cosmetics. *Moderka* (named after Polish actress Helena Modjeska)

FDA/SCIENCE HED TK

Today, shoppers continue to ask for similar assurance that their products are backed by all of the right buzzwords.



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LEGISLATION THAT NEEDS A MAKEOVER: REGULATIONS IN THE BUSINESS OF BEAUTY

It has been three-quarters of a century since the Food, Drug and Cosmetic Act of 1938 passed, and in that time the Food and Drug Administration (FDA) has not enacted a single piece of legislation requiring oversight of the beauty industry. The industry that brings in more than \$60 billion annually, wraps the mascara out of your eyes to read that again the FDA has not passed any new laws requiring review, testing, or recalls of cosmetic products in over 75 years.

In April 2013, a bipartisan bill was introduced by Senators Dianne Feinstein, Democrat from California, and Susan Collins, Republican from Maine, to increase FDA oversight: The Personal Care Products Safety Act would require cosmetics companies to register their ingredients and their products' manufacturing facilities, and finally allow product recalls for the first time, among other increased standards.

In a recent audit by the Campaign for Safe Cosmetics, known carcinogens like formaldehyde, lead, parabens, and mercury were found in shampoos, lip products, deodorant, and skin creams are still on the market today. Facts like this make me rethink my makeup addition at the very foundation. An industry that produces more than 12,000 chemical ingredients remains practically untouched by regulation to this day.

To put this in perspective, since the audit, the European Union banned 1,200 cosmetic chemicals, while the US banned only five. Without a technical definition of cosmetics or a recall system in place, justifying a chemical ban is far more difficult in the US. With no legal precedent, altering a cosmetic line's ingredients and subsequent products has been sacrificed for the sake of brand consistency and consumer expectations. Across the globe, in countries like Australia, Japan, and Brazil, recent legislation requires rigid definitions, classifications, requirements, and labeling standards for cosmetics. Laws like Australia's Industrial Chemicals Act and Brazil's ANVISA-induced resolutions are recent among examples of progressive cosmetic legislation that not only rigidly define cosmetics, but regulate their production, labeling, and recall processes. With the average American using upwards of a dozen cosmetics products each day, why then are US regulations so outdated as frost-free eyeliner?

While the bill sits without a floor, the organizations charged with reviewing ingredients are funded by the industry itself. It's a bit of an oddity towards increased safety for cosmetic users. Yet there are still steps to take to the right. Give this bill momentum against your representatives in Congress. Get your skin and lips and them to vote in favor of the Personal Care Products Safety Act.

40 | [bitch](#) |

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THE FRONTIER ISSUE

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SCORCHING COMEBACKS | SCARLET LETTERS | RED-HOT SUPERNATURAL ROMANCE

bitch

FEMINIST RESPONSE TO POP CULTURE



with JASMINE SILVER

2

REVEAL YOUR VULNERABILITY.

3

ALLOW SILENCE.

Alice Through the Ages

Since the publication of Alice's adventures in Wonderland (1865), *Through the Looking-Glass, and What Alice Found There* (1871). Alice has been painted by Salvador Dalí, photographed by Sally Mann, and filmed by Jan Svankmajer. Below, a sampling of the most memorable among countless Alice-inspired adaptations, revisionings, and parodies.



1903: ALICE MAKES HER CEL-LUCOID DEBUT

Well before Burton's 3-D narrative genre and only 10 years after the one, Alice starred in an eight-minute showcase of silent-era special-effects. At least 23 film and television adaptations follow.

1967: ALICE DROPS ACID

Grace Slick wrote the most infamous piece of Woodstock-related lore in criticism when she panned Jefferson Airplane's "White Rabbit." Lyrics about the hallucinations, strange smells, and horrors in a psychedelic rock anthem drug references those in the show. John Lennon also cited Alice as partial inspiration for the Beatles' song "Lucy in the Sky with Diamonds," and The Who's "Assassing the Models with the Undercurrents."



1985: POP GOES ALICE

The delightfully nightmarish music video for Toy Party's "Don't Come Around Here No More" sat at a tee with shifting floors and fish-eye lens views, such when Alice turns into a cube again by Patty's Head Hunter-subject to Wonderland. Almost 30 years later, in 2004, Gwen Stefani revisited this meaning in her "What You Waiting For?" video when she plays an Alice who saves her writer's block by flicking in a fashion fanzine wearing John Galliano locks.



1971: ALICE BECOMES A CAUTIONARY TALE

Borrowing its title from "White Rabbit," the anonymous anti-drug narrative *Go Ask Alice* was billed as the actual diary of a teenage girl who dies from a drug overdose, suggesting that Alice's curiosity has consequences. (The book was eventually revealed to be the work of Beatrice Sparks, an author who specialized in purportedly true teen "diaries.") A year later in the educational anthology film *Curious Alice*, Alice encounters cabinets crammed with books and pills, a white rabbit on speed, and a pot-smoking caterpillar. With its trip-trip animation, though, the movie is a pot-smoking caterpillar. With its could easily inspire, rather than prevent, drug experimentation.

1999: ALICE IN VIRTUAL REALITY

Blockbuster film *The Matrix* ushered in an era of twisted visions of Wonderland. In the film, the male protagonist Neo plays the role of Alice, encouraged in the middle of the night to "follow the white rabbit" and find Morpheus, who offers him two pills. "You take the blue pill and the story ends... you take the red pill and you stay in Wonderland and I show you how deep the rabbit hole goes." Elsewhere, in the 2000 video game *American McGee's Alice*, gamers inhabit the role of a suicidal, institutionalized Alice, who imagines returning to a tormented version of Wonderland that she must save from the Red Queen.



2009: ALICE DECLARED HEROIC

TV Tropes.com identifies "Down the Rabbit Hole" as a particularly female version of the stucco hero's quest, arguing that Alice represents a number of coming-of-age variations in which a young woman enters a portal to another world. (The *Wizard of Oz*, *Spirited Away*, *Coraline*, and *Pon's Labyrinth*, among others.)

2003: ALICE GROWS UP SOME MORE

In Lisa Dierbeck's novel *One Pill Makes You Smaller: A Novel* (which

into various surreal adventures. With people dressed in furry costumes who break out into song, Roger Ebert called it "a genuine curiosity" and a "total musical comedy that actually has some wit and style to it."

The *Go Ask Alice* takes its name from "White Rabbit," which goes with pulp fiction and the introduction to a country music troupe. The *East Girls* of an album exploring the taboos of Alice (along with *From The Wizard Of Oz* and *From Peter Pan*).

2003: ALICE CALLETS IN SHE SEES IT

In an illustration from her series "From Wonderland to the Series" "From Wonderland to the Series," artist Julie Nord explores the "pink of pink" sprouting rabbit ears and other "You are nothing but a pile of shit."

2004: ALICE GETS LOST

Mirrors and white rabbits alternate with Alice as a *Lost* protagonist. Last, with Alice as a *Lost* protagonist, she may occupy the same space as the ghost of Ben's mother, who is an underwater tunnel to the "Lost" *Dharma* station.



reproduced numerous times as winking references to drug use and rumors about Lewis Carroll's own indulgences have been circled as evidence of the book's subtext. (There is, for the record, no evidence of Carroll's drug use, though he did suffer from migraines and other, like many Victorians, may have been prescribed opium for the pain.) Alice's status as a drug fiend is worth considering, as there are virtually no well-known narratives about female drug experimentation, other than the anonymous *Go Ask Alice* (1971), which takes its title from "White Rabbit." The use of hallucinogenic drugs, in particular, as a journey of mind expansion, self-discovery, or spiritual perception being, perhaps, that only a mad would be secure enough in his identity to survive the destabilizing effect of hallucinogens. But Carroll's Alice is an experimenter in the purest sense: She drinks things and she never hesitates to see what will happen, as true and perspective distort and her perceptions about herself and her surroundings change dramatically. To suggest that Alice is as strongly associated with drug culture as Hunter S. Thompson or William Burroughs may seem anachronistic, but it nevertheless speaks to the dearth of narratives where a girl or woman enters uncharted territory with no specific plan other than to explore, discover, wander, and maybe ponder some big questions about her identity and her place in the world.

Exploration so interests Carroll's Alice that, though she does admit when stuck in the White Rabbit's house that her own home is "pleasant" than Wonderland, she's not on a quest to return there. Interestingly, it's this aspect of Alice that is most changed in Burton's adaptation: In it, Alice drinks a vial of the Jabberwocky's blood after the White Queen explains the goal-oriented—Alice must complete the tasks (retrieve the Vorpal Sword, find the White Queen, slay the Jabberwocky, and, um, drink its blood) that will allow her to return home and face her responsibilities.

Ashtynette Elkova holds a PhD in English from Tufts University and wrote her dissertation on representations of female drug use in Victorian literature.



Yeonju Sung

Around the time Lady Gaga's infamous meat dress delighted her fans and confused (disgusted) everyone else watching the 2010 MTV Video Music Awards, Korean artist Yeonju Sung had created a series of killer garments made entirely of food. Sung's fashion sense is mostly of the vegetarian variety, manifested in delectable dresses and jackets worn from everything from bananas and bubble gum to chard and spinach. Aside from the shock factor and obvious dexterity involved, her work elicits questions about how clothing and appearance can sum up the complex human identities behind them. A cute mid-high, strapless, tomato-based number at first glance looks like a great party dress...until you realize it's edible, unwearable, and rotting. The knowledge that each piece has probably already decomposed by the time you see the photograph helps drive home the point that Sung's art creates a separate reality, one that doesn't align with our own. Further, if this awesome dress actually turns into eggplant mush in a matter of days, then what other social norms and expectations are we taking for granted? If only Sung shared images of what that shrimp blouse looked like a month after the photo shoot, then we'd really get a sense of just how constructed and ephemeral both our appearances and our social realities can be. —M WELLS

FEAST YOUR EYES

Nine artists inspired by food

Food, appetite, and culture have always influenced women artists, from the sensual still lifes of Frida Kahlo to Jody Chicago's seminal *Dossier Party*. In this collection, we highlight nine contemporary artists who interact with food—whether as social commentary, such as Glenda Drew's multimedia reflections on the women behind food production; personal reflection, such as Lee Price's striking photorealistic paintings; or as a medium in and of itself, like Sita Karantoni Iliou's milk's curd powder wall installations. Inspired by both the plate and the palette, these artists' approach to what and how we consume offers an array of food for thought.

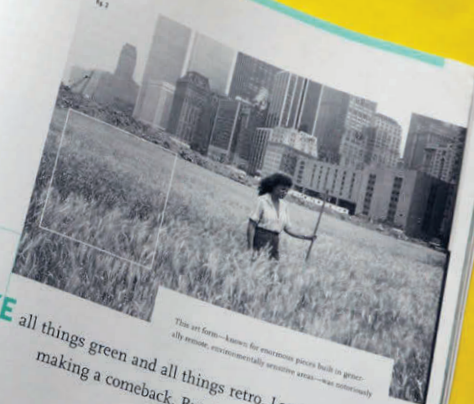
54 | **blch** FEMINIST RESPONSE TO POP CULTURE



EARTH MOVERS

QUAKING UP LAND ART'S LEGACY OF FEMINISM

by Whitney Theobald and L. Elizabeth Upper



LIKE all things green and all things retro, Land Art is making a comeback. But it wasn't always so green.

1 (This page, left)
Ara Mendizola
Divisor (Diadora Series), 1980
 Landscape black and white photograph
 75.4 x 29.3 cm / 29.7 x 11.5 in
 Copyright © The Estate of Ara Mendizola Collection, courtesy Gallery Lelong and Allain Jacques Gallery.

2
Agnes Denes
Wheatfield—Code of Values, 1982
 Two acres of wheat planted and harvested in Battery Park, Lower Manhattan, Commissioned by the Public Art Fund, New York City
 Photograph © Agnes Denes
 Courtesy the artist.

made from the start. It celebrated scale and left comprised materials that often were taken from or permanently altered its surroundings, and espoused mankind's relationship to the land. That "mankind" was "womanhood," as the hand-drawn, bulldozer-powered grille has been an artistic trope "club since its heyday in the late 1960s and '70s. For Robert Smithson's *New-Iconic Spiral* (1970), 6,000 tons of land were shifted off the shore of Utah's Great Salt Lake in a mere six days. *Double Negative* (1970) was made by carrying out more than 200,000 tons of rock mess to the Nevada desert to create two trenches. It's probably worth noting that planning permissions worked differently at the time: these works were created and that what were then considered wastelands are now understood to have fragile ecosystems. From the start, Land Art was marked by a feminization of the land through the male gaze. The sites on which the works were built or created were previously untouched, and more than a few (male) artists



THE GENDER LINE

Smithson, perhaps the most famous of land artists, once said he "loved bulldozers in particular." Judy Chicago said she "preferred bulldozers that have historically characterized Land Art as well as any subject known as Earthworks. On the whole, women artists, particularly those created by men in three ways: The 'retro' male and they often demonstrated an ecological sensitivity that some male-land artists proved lame for the apparent novelty of their impact or regenerative projects. Richard Long has photographed the process by walking back and forth along a straight line twice daily. He marks his *Two Lichen Green Oaks* (1982-87), intended to be the final expression of a global project of environmental renewal. *Mass Earth* (1975), on the other hand, you'd be hard-pressed to find a single female land artist whose work crossed the line into perceived destruction.

3
Robert Smithson
Spiral Jetty, 1970

4
Sarah Moore
Green Space, 1984
 Collection of Arts Place, New Haven (MCT 2009)
 Courtesy Paula Cooper Gallery.

5
Shirley Holt (left) from *Architectural Court Dimensions*
 © Judy Chicago, 1971

6
Paula Antonelli et al.
California State Federation Station
 © Judy Chicago, 1971
 Top: left a courtesy of through the artist's office.

7
Berry Hill
San Joaquin, 1975
San Joaquin Great Basin Desert



more empathetic connections between person and the natural universe—not far from the earth. Context that with Walter de Maria's *Fluorescent Lightning Field* (1977), 400 steel poles planted in a rectangle measuring one mile by one kilometer. Drawing the energy of the city into the ground, they And the divide over runs through the desert. *Underground Wall and Towers* (1977) impels viewers to rely on electricity that flows through the earth while creating blindly through narrow, dark shafts below even tons of soil. Mary Miss's *Perimeter/Paradise/Discovery* (1978) was more explicit, exorcising hidden excavations into



THE BIRTH OF THE BLUES by Kim Stanley Robinson
THE BIRTH OF THE BLUES is a novel that explores the early days of jazz in New Orleans. It's a rich, detailed look at the cultural and social forces that shaped the music.

UNSLUT: A DIARY AND A MEMOIR by Emily Linden
 A candid and often humorous look at the author's life as a young woman navigating the complexities of sex, identity, and social media.

TEENAGE REBELS: SUCCESSFUL SCHOOL ACTIVISTS FROM THE ROCK 9 TO THE ROCK OF TOMORROW by Ann Leckie
 A collection of essays that celebrate the impact of young people on the music scene and beyond.

CELEBRITY BABY BUMP by Rosie Anne Craver
 An investigation into the practice of watching and judging pregnant celebrities.

IT MAY BE TOO GLIB TO SUGGEST THAT BACON'S PROPOSAL IS FOR US TO LEAN ACROSS.

UNSLUT: A DIARY AND A MEMOIR by Emily Linden (2014)
 Diaries are a lot like dreams: Unless they're incredibly compelling, it's hard to get other people to care about them. Many authors have used the typically insular and even mystic format to subvert its conventions and make larger points about the form's constraints. Unslut's subtitle, "a diary and a memoir," made me anticipate this kind of examination, and I was intrigued by the separation of the two words: the apparent recognition of their differences.

TEENAGE REBELS: SUCCESSFUL SCHOOL ACTIVISTS FROM THE ROCK 9 TO THE ROCK OF TOMORROW by Ann Leckie (2014)
 Teenage rebels are well aware of how loaded the phrase "teen rebel" is. In his introductory book, he spells out very clearly what a teenage rebel was from the 1940s, but for us, it's more about young people trying to make their mark in the present. Thus, rather than looking at the standard teen-rebel tropes of angry music or fashions, Teenage Rebels highlights the history of teenagers fighting against educational injustices. Leckie's message: By highlighting the ways in which teenagers have pushed for equality and change in their communities and classrooms on the verge of being their own people, we can see the world at large.

CELEBRITY BABY BUMP by Rosie Anne Craver (2014)
 Craver sees our obsession with pregnant celebrities as a distraction from birth-control politics, a "mind-numbing and sometimes amusing distraction from the very real issues facing women during their reproductive lives." But she also points out that our consumption of these stories ultimately supports and perpetuates such politics, "enabling us to feel comfortable being watched and judged, surveilled and regulated." Celebrity or citizen pregnant or not, women are being controlled and surveilled, willingly and automatically.

PEANUT BUTTER GRAMMONE by Mimi
 A collection of essays that explore the author's life as a young woman navigating the complexities of sex, identity, and social media.

IMPERIAL RADCH TRILOGY by Ann Leckie
 A series of novels that explore the author's life as a young woman navigating the complexities of sex, identity, and social media.

THE BIRTH OF THE BLUES by Kim Stanley Robinson
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SOUPERS TO GO by [Author]
 A collection of recipes and essays that explore the author's life as a young woman navigating the complexities of sex, identity, and social media.

THE BIRTH OF THE BLUES by Kim Stanley Robinson
 A novel that explores the early days of jazz in New Orleans. It's a rich, detailed look at the cultural and social forces that shaped the music.

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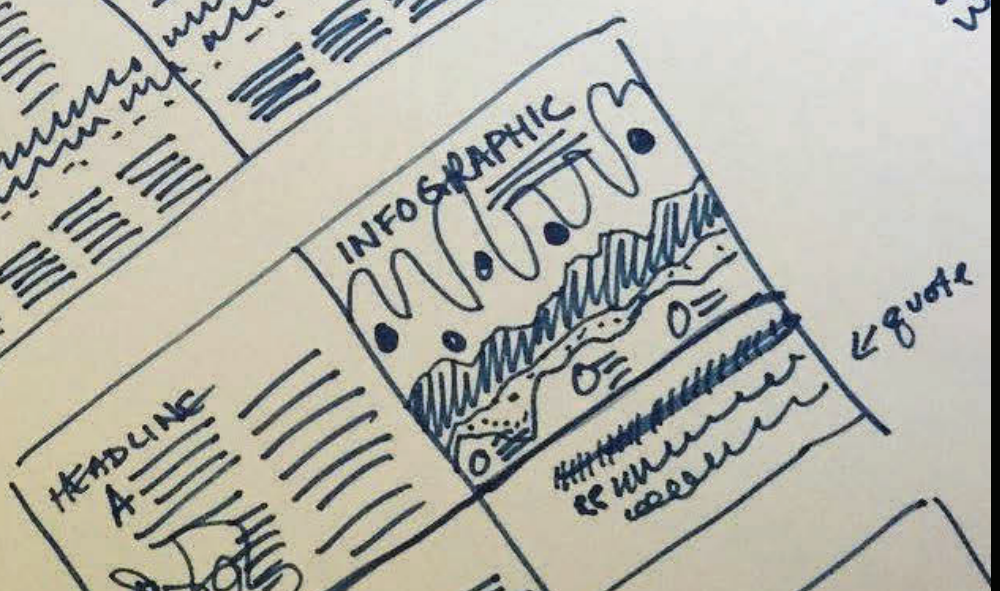
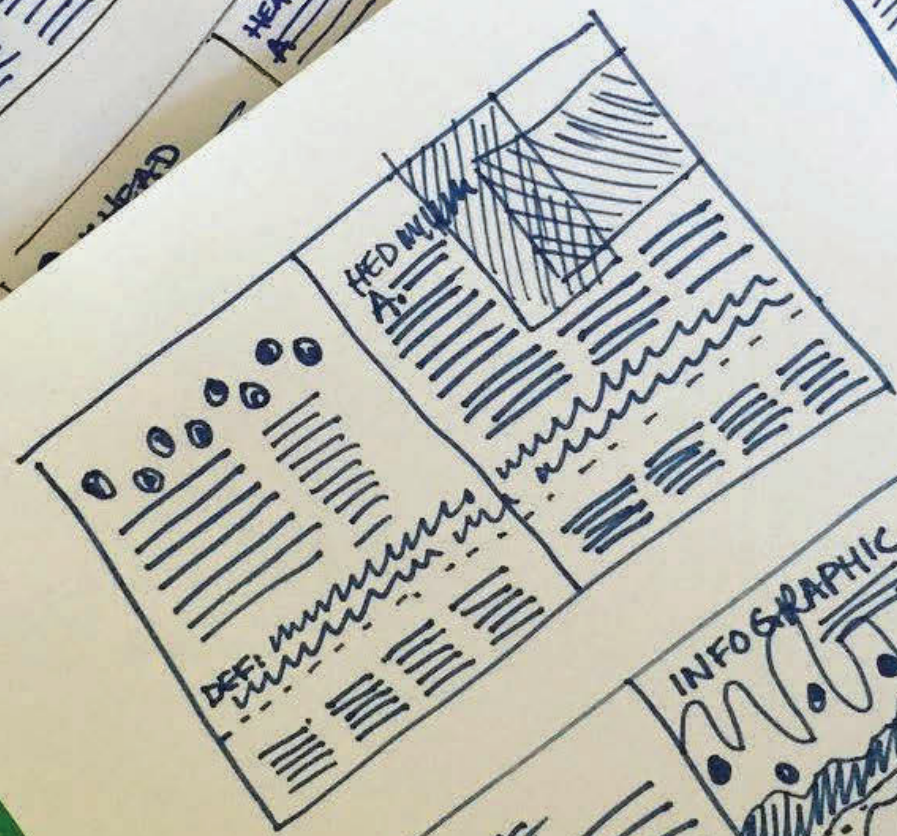
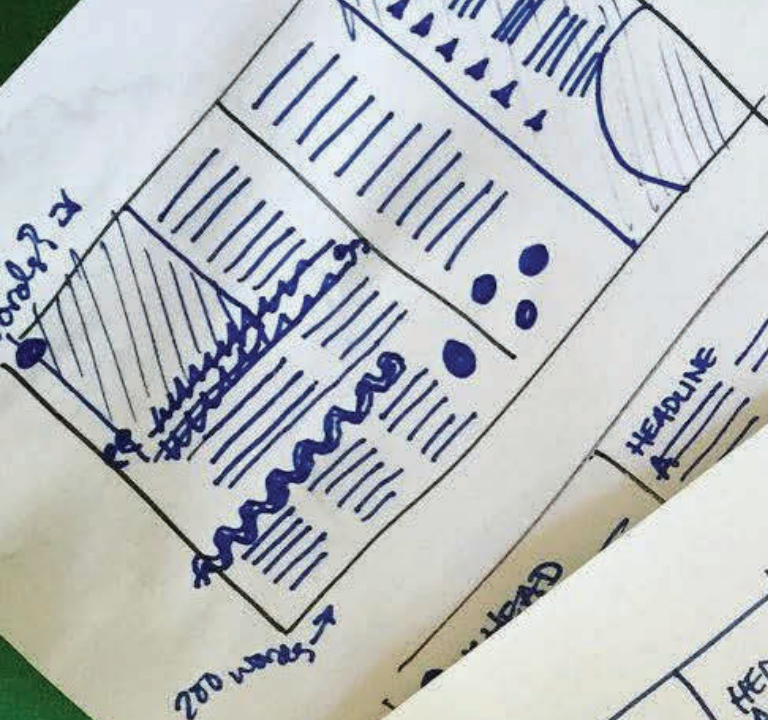
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4

BEGIN ANYWHERE.

—John Cage, American composer (1912-1992)

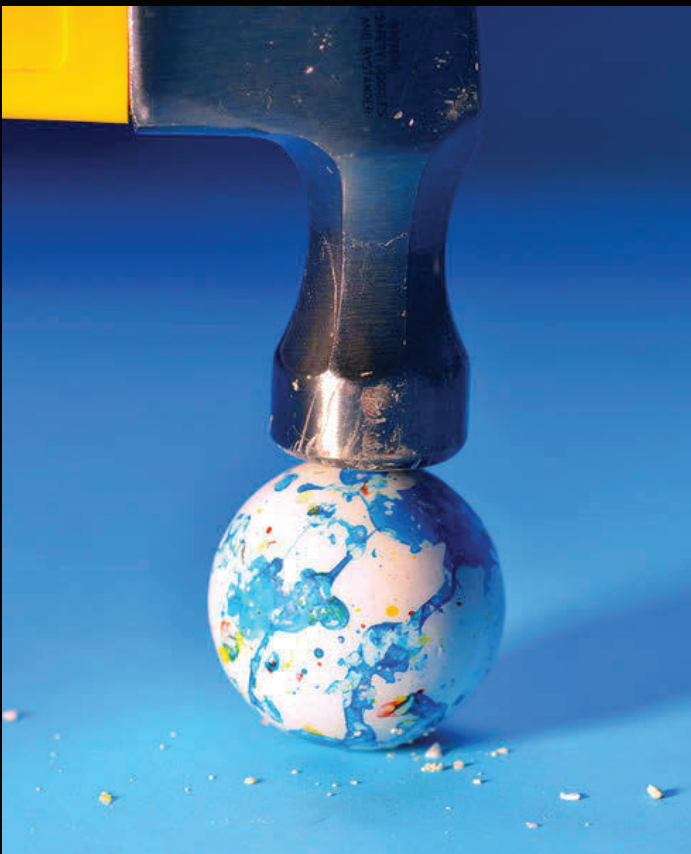
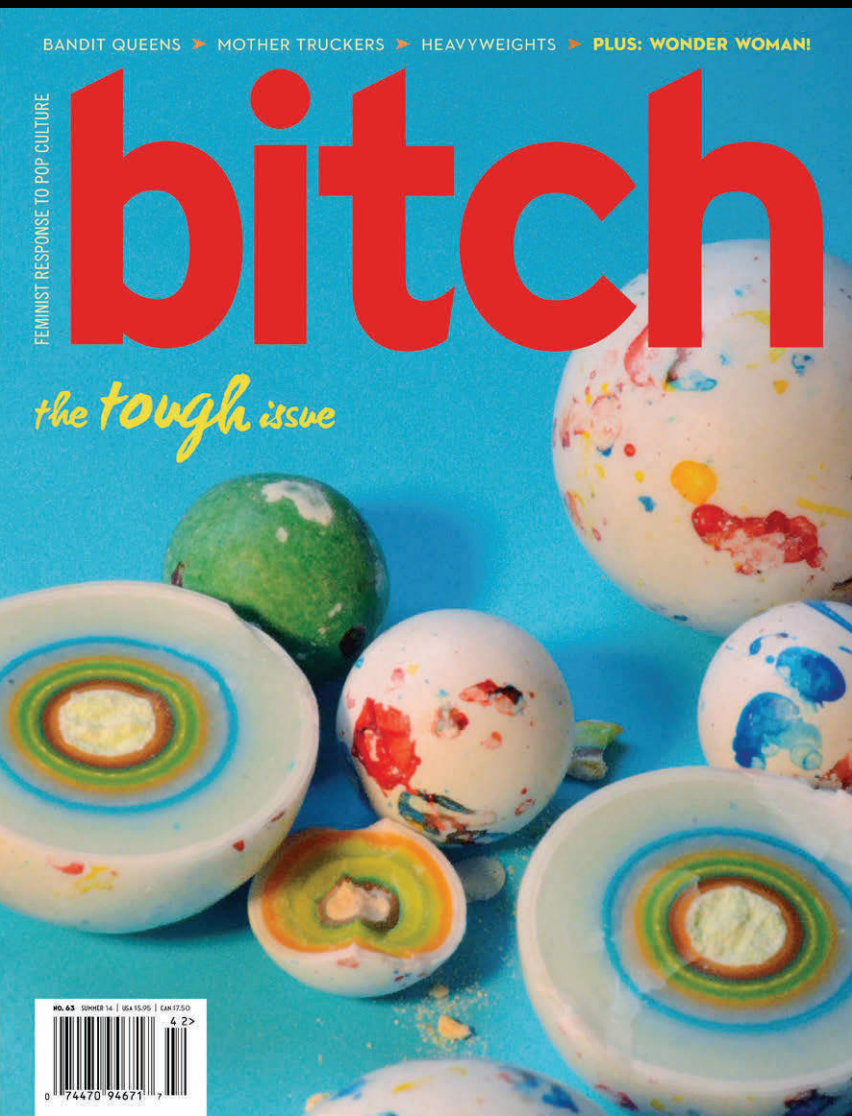


BANDIT QUEENS ▶ MOTHER TRUCKERS ▶ HEAVYWEIGHTS ▶ PLUS: WONDER WOMAN!

FEMINIST RESPONSE TO POP CULTURE

bitch

the tough issue



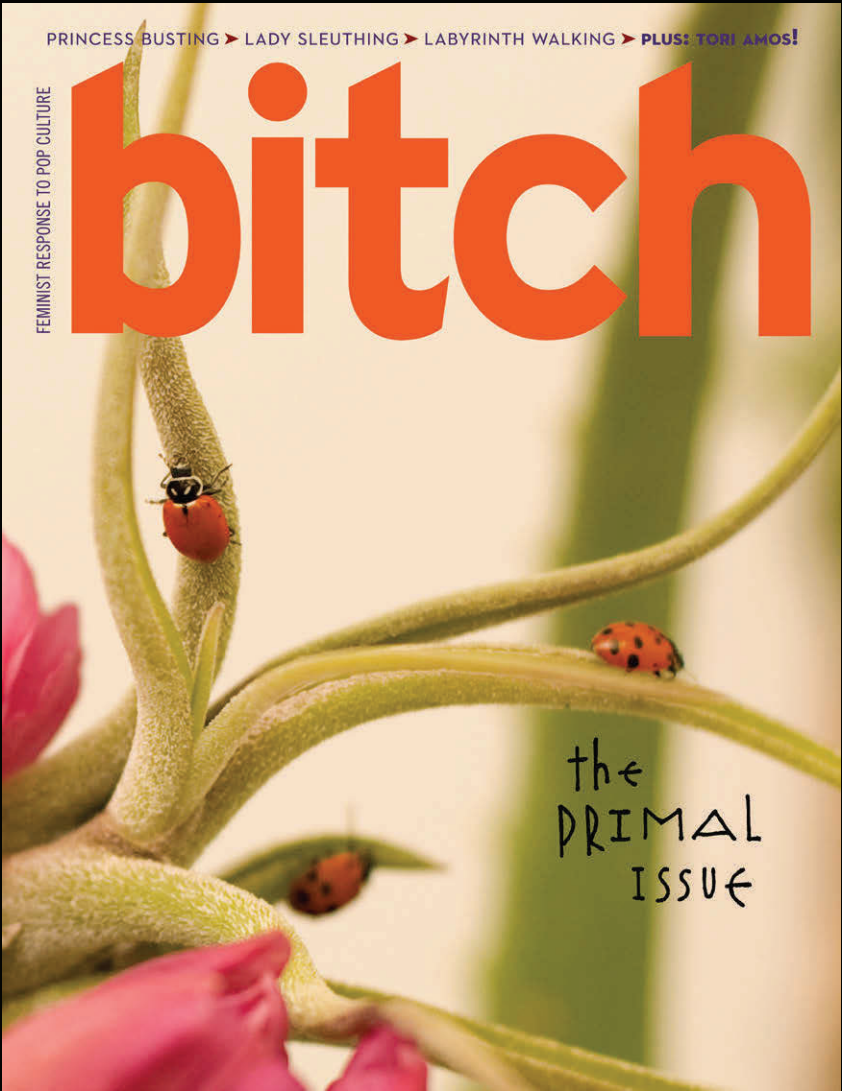
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CHANNEL CHAOS.

“I am rooted, but I **flow**.”

—*Virginia Woolf, The Waves*





6

CREATE DISCOMFORT.

The female-fueled revival
of the labyrinth

In last summer's trippiest hit, *Inception*, the dream architect played by Ellen Page is named Ariadne—a pretty name, sure, but one with heavy mythical weight. The original Ariadne was the Minoan princess who, as legend tells it, handed a ball of thread to an Athenian prince named Theseus, who followed it to the center of a labyrinth in order to kill the Minotaur who lived there. He then followed Ariadne's thread to make his way back through the circuitous passage, and emerged a Greek hero.

FULL CIRCLE

by Áine McCarthy

And just as Ariadne was reborn in the form of Page's *Inception* character, labyrinths themselves have been popping up all over the place, revealing that this ancient form is taking on modern significance. Permanent labyrinths are now a part of many schools, churches, parks, hospitals, homes and backyards, community gardens, prisons, and retreat centers, and portable ones travel to many a workshop, waiting room, conference, and festival. Most are designed for walking, though more and more, their pathways are made wide enough for wheelchairs.

Though their definitions are often conflated, the labyrinth is not a maze, designed to be confusing and deceptive. In all types of labyrinths, there is only one path to the center, with no dead ends, forks, or intersections en route. To be fair, Theseus probably was dealing with a maze, given that the Minotaur was trapped inside, and others before him failed to escape its dark corridors. But the mysterious yet unambiguous path of Ariadne's thread, unraveling toward the center and winding its way back, laid out a distinctly labyrinthine journey.

Labyrinth designs have been around for as long as five millennia, showing up in the Native American Southwest in Hopi petroglyphs and silver art as well as in woven baskets from the Otama (Pima) tribe, in the United Kingdom and Germany as turf designs and gardens, on thresholds and in sanctos from ancient South India, carved into rocks in Sardinia and made with stones on the shores of Scandinavia, pressed into coins and traced onto pottery in Crete, tiled into mosaics in early Roman churches, and paved into the floors of medieval French cathedrals. Arising independently in these disparate cultural and historical contexts, and likely inspired by spiral forms found in nature, the labyrinth is, as Gailand MacQueen writes in his 2005 book *The Spirituality of Mazes and Labyrinths*, a symbol that "comes as close as we can to an archetype."

Long symbolizing transformation and renewal, the labyrinth has persisted because it continues to offer us fresh meaning, its path often underscoring to reflect life, death, and rebirth. Jeff Seward, editor of the labyrinth journal *Caerdroia*, has observed that "labyrinth revivals occur when cultures are redefining themselves." And perhaps the recent reemergence of the labyrinth bears broader implications for cultural redefinition when we consider that the revival of interest in the labyrinth is happening mostly among and because of women.

On January 13, 1901,
in Butte, Montana,
a 19-year-old farmgirl
who hated her family
and schoolmates, and
who had read a lot of
books, picked up a
notebook and began
writing her memoirs.



"I of womankind and of nineteen years, will
now begin to set down as full and frank a
Portrayal as I am able of myself, Mary MacLane,
for whom the world contains not a parallel.

- I am convinced of this, for I am odd.
- I am distinctly original innately and in development.
- I have in me a quite unusual intensity of life.
- I can feel.
- I have a marvelous capacity for misery and for happiness.
- I am broad-minded.
- I am a genius.
- I am a philosopher of my own good peripatetic school.
- I care neither for right nor for wrong—my conscience is nil.
- My brain is a conglomeration of aggressive versatility.
- I have reached a truly wonderful state of miserable morbidness.
- I know myself, oh, very well.
- I have attained

She went on in this vein—describing herself and her
surroundings, her likes and dislikes and her desires,
no matter how petty or odd they seemed—for several
hundred pages, producing a book that her prestigious
Chicago-based publisher had to dissuade her from
calling *I Await the Devil's Coming*. *The Story of Mary
MacLane*, as it was eventually titled, sold 100,000 copies
in its first month of publication.

Reviewers were divided in their opinion of the
strange book's literary merits: Henry Blake Fuller
of the *Washington Post* called her "a genius"
and the *Washington Post* called her "a feminine Rous-
seau, only more frank." The *New York Herald*, however,
put forth the far more popular viewpoint that MacLane
"should be put under medical treatment, and pens
and paper kept out of her way until she is resorted to
reason." Another reviewer opined that readers would
laugh, and then feel "disgust that they find pleasure in
anything so depraved, so low, so utterly worthless." The
New York Times suggested that she ought to be spanked.
"Was MacLane a talentless cause célèbre, a pointless
slave to her own ego whose ramblings were either dan-
gerous or vapid? I've read all of MacLane's books, and
with is 19-year-old MacLane herself. She certainly
attained a rare egotism." She *did* know herself, "oh,
very well." And she was, in her own way, a "genius." Her
plotless books are filled with descriptions of seemingly
inconsequential events that stir strong emotions; they
are reminiscent of the *Pillow Book* of 10th-century
Japanese courtesan Sei Shonagon. Both women consis-
tently deliver arch, funny, precisely articulated opinions
about both seemingly inconsequential and highly
consequential things: "From red note-paper; from a
rhinestone-studded comb in my hair, from weddings
and funerals, from the kind Devil, deliver me," MacLane wrote.
The critical

But the more closely I examined the story surrounding
The Story of Mary MacLane, the more I saw echoes of it
around the publication of more contemporary memoirs
by women like Elizabeth Wurtzel (*Prozac Nation*), Eliza-
beth Gilbert (Ed, Moby, Low and Committed), and Chris-
ta Kraus (*Love Dicks*), all of whom have been both admired
for their honesty and torn apart for what critics call their
"narcissism." Reading reviews of MacLane's book be-
came almost as painful for me as reading reviews of my
own recent memoir: in fact, many even heaved to a simi-
lar pattern. In the first paragraph of a 1902 *New York
Times* review of MacLane's book, the author's good looks
are mentioned in the first paragraph, then her work is
condemned as too self-involved to be of interest, and
then near the end, the reviewer grudgingly acknowl-
edges that she may yet write something worthwhile if she
can manage to stop writing about herself. More than a
hundred years later, an eerily similar review of my book
was headlined "All Dressed Up with Nothing to Say."
It was published not in the *New York Times*—though
their reviewer also made sure to point out that I was "a
looker"—but on Salon's feminist blog Britsdsheet.

Some of this response is attributable to holistic
concerns around the genre of memoir itself, worrisome
about authenticity, the blurry distinction between fact
and fiction when "fact" is one person's recollection of
events, the fine line all memoirists tread between false
self-effacement and off-putting self-aggrandizement.
Another persistent critique of memoir in general stems
from the misperception that a memoirist must have
lived an inherently notable life, achieved lofty goals,
or witnessed shocking historical tragedies in order to
"deserve" to write about him- or herself. I spent
a year spent walking

7

remember:

YOU ARE NEVER ALONE.



SELF-SEALING CLOSURE

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INSIDE DIMENSION



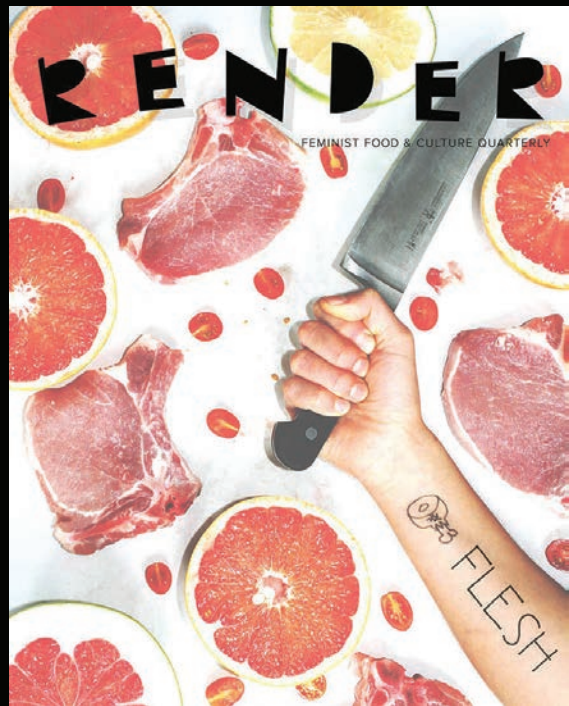
...so - I read your bio on Bitch's
and I think it's so rad and well of
...ave a couple things in common
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* I don't want to be a botanist but I draw a lot
* I like moths 😊
* I like moths 😊
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SAM DEAN LYNN

Clockwise: CATE ANDREWS, LAUREN GONSALVES (X2), GABI DELEON, JAX KO, SARAH HAYES, KARA HAUPT, EBIN LEE



GAMER GEEKS > WOMEN ON MARS > QUEERTOONS > NERDS, NERDS, NERDS!

FEMINIST RESPONSE TO POP CULTURE

bitch




DISPLAY UNTIL 3/4/16
NO. 69 WINTER 16 USA \$6.95 | CAN \$8.50
6 4 >
7 25274 94671 6

YOSWADI KRUTKLOM

THANK YOU!

KRISTIN ROGERS BROWN, BITCH MEDIA

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