

WEBVTT

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Yeah, I got that. I'm gonna start the recording. The next you're gonna start the song and then I'll let people in.

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Each and we'll wear a

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And Love is singing

00:00:16.000 --> 00:00:19.000

Hello.

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The one

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The

00:00:24.000 --> 00:00:33.000

You

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. And

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Is that already? He send her money you A And I'll be singing

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And there's a

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Yes.

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Okay. Okay. Yeah, Yeah.

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The

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Me

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Hello. Good evening, welcome. I'm so glad you're joining us this evening to celebrate the lunch of sinister wisdom's, 2,024 calendar.

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I'm Julie Ensor and I'm happy to welcome you to this evenings. We I'm saying reading but we're really sharing and talking with artists in the sinister wisdom community.

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And I'm really excited about it and I will tell you a little bit more about it before I turn the program over to Bell Pitkin who will be facilitating this evening.

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But before we begin our formal program. It has been our custom to spend a moment for a land acknowledgement.

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And this moment for many of us is particularly potent as we are in a time of war in the Middle East.

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I'm mindful of the many layers of conflict in Israel and Palestine, and I know that at this time many of us are mourning the loss of life, the continued occupation of Palestine by Israel, and the ongoing war and conflict.

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As we pause for this land acknowledgement, I want to ask us to raise up our voices for peace at this painful time.

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In the United States and around the world many of us are on occupied unseated land. I am in what is now Dover, Florida, traditional homelands and territories of the Seminole.

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I invite you to insert into the chat your location and acknowledge the land on which you live as we pause to recognize these histories of war and colonization and to imagine and work for a world where we have a fair and equitable distribution of resources.

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And a world where we can find ways to honor one another and live in peace.

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Thank you. We have an hour of celebration planned this evening. We'll wrap up at the top of the hour about 8 o'clock on the East Coast, including time for our traditional dance number at the end.

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To get us started, you all, as I look around who's in the room, you all know everything about sinister wisdom.

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So I just want to highlight our calendar, which I think all of you probably have at hand as well.

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And the current issue of the journal sinister wisdom 130 we teach sex to everyone edited by christy lynn ballooni and July west hail as a part of the as has become one another of our traditions the fall issue carries the sinister wisdom badge which I'll hold up here.

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Which ties to the theme of our calendar. This year, it's radical creativity. It is an art image done by Wendy Cadden from sinister wisdom.

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Earlier issue that I forgotten I think sinister wisdom 19 I was looking at my poster with all of the covers on it.

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And we make a badge out of it and we then put that same image on the front of the calendar.

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That's what we've been doing for the last couple of years and we're going to tell you how the calendar project began and how it evolved as a part of our program.

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This evening. For folks who are not current subscribers, I do invite you to sign up for a subscription today.

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And if you're able to become a monthly sustainer to the journal, our monthly sustainers receive the calendar free each year that we do it and I also send out emails every month when their gift comes in so that they get behind the scenes details of what's happening at sinister wisdom.

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We are kicking off our fall fundraiser. That is one of our, that is one of the projects I was working on this afternoon preparing the direct mail that goes out to all of the addresses we have of women around the country and around the world asking them to support sinister wisdom.

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I'm always grateful at this time of year for the many ways that lesbians lift up and support our work at sinister wisdom.

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This evening, I particularly want to appreciate Bell Pitkin who worked on the calendar this year, came up with the theme, curated the artwork, wrote all of the content for it and made this beautiful calendar happen.

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I'm also appreciative to Bell because visual arts always been an important part of sinister wisdom, but I feel like under my curatorship and stewardship of the journal, I've done very little with it because I know very little about art and visual language, but Bell and other volunteers have been energizing our engagements with visual arts and for that I'm extraordinarily grateful.

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So thank you. Bell, not only for the calendar, but for also the visual work that you're doing more broadly, including putting together tonight's program for sinister wisdom.

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Few housekeeping notes. Please keep your microphone muted throughout the program. We will mute you if we detect noise.

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As the program proceeds, if you want to show appreciation for readers, agree with things that people are saying, feel free to wave your hands, give us jazz hands.

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And also use the reaction emojis on Zoom. Feel free to test that out. You also are welcome to use the chat some of the best things of all of our events happen in the chat and we do share the chat as a part of the recordings at the Sinister Wisdom website.

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On technical assistance this evening. Is Max. You can chat with Max if you have questions or difficulties with anything that's happening in the program.

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And as you see and here, we are recording the event this evening. We'll make it available either tomorrow or Thursday.

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At semester wisdom.org slash calendar. We're putting that link into the chat. So now, I'm going to turn the program over to Bell Pitkin, who will be our moderator and interlocutor this evening.

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Bell came to sinister wisdom as an intern, which is a great way that more than one person speaking this evening came to sinister wisdom and it's been a great way that sinister wisdom has been growing our community.

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Bell stayed on after her summer internship last year to work on the calendar. That Bell has already. To doing next year's calendar for which I am incredibly grateful.

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And the next year's calendar, for which I am incredibly grateful. And it has just been a real pleasure.

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And, for which I am incredibly grateful. And it Bell has just been a real pleasure to work with you.

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I'm thrilled to welcome you this evening and I look forward it's just been a real pleasure to work with you.

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I'm thrilled to welcome you this evening and I look forward to the. I'm thrilled to welcome you this evening and I look forward to the material that you have put together for us to talk about and think about tonight. Thank you.

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I give you Bell Pitkin.

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Thank you so much, Julie, and thank you so much to everyone. For taking the time out of your evening to join me in celebrating the launch of the 2,024 sinister with them calendar.

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Which I have right here. For those of you who don't know me, my name is Bell.

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I'm an artist and a photographer currently based in Charlotte, North Carolina. And as Julie mentioned, I first became involved with semester wisdom, not quite as an intern.

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I first became involved with sinister wisdom in 2,021 after I submitted my art to the journal.

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And then I realized I loved sinister wisdom's mission so much I dedicated a summer in turning with Julie and then a year later I I've I've stayed.

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I've remained a part of this community working to really uplift the voices and visions of lesbian artists everywhere.

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As an artist myself, celebrating the diversity and beauty of lesbian art across all mediums is something incredibly important to me.

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And this is why I was thrilled when Julie asked if I'd be interested in curating the 2,024 calendar.

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Immediately I knew I wanted to use the calendar as a platform to showcase the incredible work being produced by so many incredible contemporary lesbian artists.

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As I first began working on the project, I realized I wanted to reflect on the importance of art as a tool for lesbian resistance.

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Self-reflection and community. I wanted to curate a body of work which was radical in both philosophy and technique but also in its representations of the lesbian identity.

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The artists included in this calendar do just that. They honor the legacies of dike artists who came before them and are creating blasting visions for all who will come next.

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So now I'd like to offer my sincere thanks to the artists featured in the calendar whose names I'll read now.

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Natalie King, Kamani Johnson, Juno Rosenhaus, Clarity Hayes, and Mensedadis, Ariana Bellatanjan, Rai Essi, Nilakuda, Image and Cleaverley, Emerald Rapard Dentiston, Alexa P.

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Holes, and Verlena L. Johnson. If you're interested in purchasing the calendar, you can do so on our website at sinister wisdom.

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Dot org backslash calendar and a link should be dropped in the

calendar in the chat shortly. And now I'd like to welcome sinister wisdom board member and the creator of the first Mr. Wisdom calendar, Sarah Young Blood Gregory to speak about the origins of the calendar and our plans for the future.

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Hi, can you hear me? Cool. Okay, it's great to be here. Thanks so much, Bell and Julie.

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It's so much fun to see different people kind of take the same project and run with it and see how the calendar has changed over the years.

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I like Julie. I'm not a super visual art savvy person, so it's been a lot of fun to see Bell develop the calendar and really it's been so exciting.

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So I was the first person to edit the, the 2019 calendar, which I, which I did in 2,018.

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And it was actually subscribers. Idea someone wrote into Julie and say and said wouldn't it be such a fun idea wouldn't be such a great idea if there's a calendar that way you can kind of look at it every day and enjoy it and it's kind of part of your, it's on your wall, it's on your desk.

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So that's what we did and for the first one. We focused on kind of celebrating the history of sinisterism and what had already been published by sinisterisms with the 2,019 calendar was a collection of 12 cover arts.

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From you know all of the different issues that felt kind of representative of the journey sinisterism had been on and where we're going and looking towards the future.

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Something else that was really fun about doing the calendar too was thinking about how we could incorporate lesbian history, which is ongoing and so full and fun and earnest and radical and exciting and how we could incorporate that into someone's daily life.

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So some of the things that we wanted to do and that we decided were including like a snippet of lesbian history on every single day in the calendar.

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Which is a lot of work that meant that I had to find like 365 facts to stick on a calendar in a really limited amount of space.

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So some of the, I'll just highlight some of the The first, dates that were included in the 2,019 calendar.

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I mean the Lward Premier in 2,004 which was fun. The birth of Pat Parker on January, the twentieth, 1,900, and 44, the row versus weight decision that legalized abortion in 1,973 the first lesbians who text on it in 2,014 so you can see that there was a real mix of more contemporary moments

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and then kind of more historical moments too, which I thought was important to to highlighted show the first stike March April 20 fourth in 1,993.

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The stone limestone wall in was declared a US national monument, 2,016. Very recent.

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And then of course, sinister wisdom's publishing schedule and July first, the nineteenth 76 when the first issue of Senisterism was published.

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So that it really ran kind of the gamut of different moments in lesbian history, which was a lot of fun.

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Some other artists that I was really proud to publish for T. Korean obviously. Grimes is a favorite artist of mine, GGG or IMES, Lisa Rose, who being Ortega, Mikes on Bruning, Studio Rcusin, there was just, it was a really a lot of fun to kind of think about all of the art that was already published in Sisterism and then

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tap into so many kind of contemporary artists digital artist photographers who haven't heard of sinister wisdom or who had worked with sinisterism before but wanted to and kind of introduced them to the journal.

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So that was a really big highlight and that felt really special as well. So the last thing that I want to do is share before we kind of

talk about future stuff is share the first notes for a calendar.

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Which is kind of a play on notes from an editor, which you'll find in a recent resume issue.

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So I'll just read a little bit of a snippet from that. So sinister wasms, 2,019 calendar makes marks an exciting new area for lesbian time and space.

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This is an asterisk's first ever calendar. It represents Minister Wisdom's commitment to combating the erasure of lesbian history and celebrating lesbian lives every day.

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Inside you'll find more than bank holidays, featured or quintessential moments in not only our own history as a lesbian feminist journal, but in wider lesbian history too.

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Lesbian pop culture, women's political actions and social movements, queer protests and triumphs.

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Woman-centric publishing and the achievements of trans women all find a home here. Every month's image to picks the most vibrant journal covers published over sinister risk in 40 years, evoking celebratory, radical, sexy nature of lesbian writing and art.

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Together they work to create an exciting mosaic of lesbian, creative, and political expressions.

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Like our sexualities, lesbians often experience time and space in queer ways. Our history is not typically taught in schools, lesbian literature and communication survived and thrive in covert often coded ways making it harder for modern engagement and access.

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Often our histories are raced or misplaced before we even know where to look. Records can be misleading, archives non-existent, school curriculum is treacherous, especially in Florida where I'm from.

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Our, our history can become tokenized, reductive or relegated to one month of the year.

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Yet we know that lesbians have and continued to exist. We know that we have community. We see each other, speak our own names, make love, forge and sustain vital spaces like sinister wisdom.

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This calendar is part of that same work to reclaim and revitalize history through creative resistance, critical remembrance, and committed inclusivity.

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While working on this project, I also had the opportunity to consider the logistics of lesbian history.

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Where do I find it? Makes it, what do I include? What can I not exclude?

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The sinister wisdom, 2,019 calendar is my offering, but my no means an answer to these questions.

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What you have in your hands is an imperfect, ongoing, and well-meaning effort. As a living piece of lesbian time and space and asterisms, first attempt at harnessing all that history, all that queerness is more like a point of access.

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Rather than a cohesive overview, this calendar is an invitation to join us as we lean into history.

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If we get this support and interest, I think this project deserves, which is great, saying this like 5 years later, I'd love to have a series of sinister wisdom calendars for the upcoming years and maybe even a special edition for sinister wisdom's fiftieth anniversary.

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So now I wrote that in 2,018 now it's almost 2,024. We are really at that point and it's come very full.

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And we're looking forward to doing a fiftieth anniversary calendar. Bell is going to be doing the next calendar and it's all just exciting and I'm thrilled.

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This project has received such a wonderful response and has continued on through multiple hands over the last few years. So thank you again

and that's that's all I've had preparing.

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Thank you so much, Sarah. I am really, really so honored to be able to follow in your split steps and I'm so grateful to you for starting this project and for working so hard because it's really it's really thanks to you and thanks to thanks to everyone who followed after you in curating a calendar that I was really able to pull this together for myself.

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And I'm just so grateful to all of the work you did and I'm I loved hearing your notes from my calendar as I've read a little bit from my notes in a calendar what I was speaking to you earlier.

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And now before I invite our first artist to speak, I do. I do want to mention that 2 other artists from the calendar, Emerald, Repard Denniston and Kamani Johnson.

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We're supposed to join us tonight, but are unfortunately not able to make it. Despite their absence, I'd still like to honor them.

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And I'd like to invite you all to explore their work on your own time. Now though, I'd like to invite our first artist to speak, Nila is a caffeine sensitive lesbian from LA with an unmatched enthusiasm for spiders.

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The former youth poet laureate of the West Coast, their work has been featured on Teen Vogue, button poetry, rookie, TPS, and poetry online.

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A two-time winner of the Charlotte Paul Reese Memorial Prize for Creativity and Poetry.

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She now lives in Somerville, Massachusetts with her partner in the seasons. Welcome, Neila.

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Hi, thank you so much for having me. Thank you to everyone at Sister Wisdom and Bell for including me to be part of this calendar and inviting me to participate tonight.

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I'm so excited to be here and it's really cool. Hearing about everything and yeah, so I'm just really grateful.

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I'm gonna talk a little bit about my work and then you know ending by talking about my piece that was included in the calendar but basically what I'm showing here on this slide is one of the series of stick and poke poems that I have been working on for a few years.

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I've basically been collecting stick and poke tattoos or photographs of stick and poke tattoos that I either do on myself or on my friends or you know photos that are sent to me by my friends or internet acquaintances.

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Of sticking poke tattoos that are words and I basically have collected that into a sort of word bank and then from that word bank, I create poems.

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And the idea for these poems is that they are supposed to act sort of like bodily affirmations.

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Many of them very, very queer affirmations because that's just, you know, the nature of how my work transpires.

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This first piece. Says to gay queer trans children take no shit, pursue joy and the crush.

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Don't forgive the cruel world spit on the cruel world. So this is sort of an example of what those affirmations can become, but this one in particular was written in mind.

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For trans youth. You know, for many years they worked as a teacher, a lot of the students that I've mentored are queer and trans individuals and I think you know, with the words that I have collected, this is sort of the message I wanted to send, which is that ultimately I hope that every queer child is the opportunity to pursue joy and also remind them that they don't, you know, owe the world

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forgiveness when the world has been so cruel. So yeah, that is this piece and then I can talk a little bit about the next one.

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This next piece I made for my poeticics of the body class and it is, you know, it says good night cruel blues.

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We thought they pain I love me tender tender, tender, love me, gentle, wild and strange. Trans cowboy bitch, I'm holy, PS, risk the cross, chance more joy, please be still.

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Another example of a bodily affirmation. Many of these poems, they exist as transparent files.

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So the idea is also I can take this image and edit it onto my body or others can take this image and edit it onto their bodies.

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Yeah, just sort of affirming messages because I think oftentimes the words that we tattoo on ourselves are already inherently you know affirming words not always but I think oftentimes the words that we choose to tattoo you know that there's a permanence there's a weight to them and so you know I like taking these words that you know have collected and seeing you know what repeats for instance

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tender the amount of people in my life who have the word tender tattooed on them I find so interesting.

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So I wanted to work that in. And then I can talk about this next piece. Which is.

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I think this is. Oh, it's loading for me. Yeah, okay, perfect. Thank you.

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This one is called love poem made from only our bodies part 5 and so you know a series within this series of sticking poems I take the tattoos that are only on my body and my partner's body and I weave them together to form love poems.

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So this one reads bear before the mirror she trims my armpit hair. Very straightforward. This is a poem about my girlfriend trimming my armpit hair for me.

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And it's because I find that those moments of intimacy can for me become love poems in themselves.

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So that's what this poem is about. It's pretty straightforward. And now I can talk about this one.

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This one, just a little gender exploration poem, says queer she boy of bitch blues.

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Please don't elucidate me. I'm Dream Candy. So yeah, I feel like that one is pretty self explanatory and then I can now talk about this last one, which is the one that's included in the calendar.

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And this one is another love poem. It says love poem made from only our body is part 3. So this is another one of those poems that was just made with the tattoos that are on me and my partner's body and it says girl love is half crush half risk is the modern holy the still strange stitched joy.

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The idea for this poem is really I wanted to challenge myself to create a love poem between our bodies that uses mostly whole words as opposed to the poem I showed earlier in which I, you know, cut out little letters or cut up little letters digitally and stitch them together to perform this poem.

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Yeah, this poem, the only part that is the letters is the actual stitching, but everything else I like to keep the words whole.

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And you know, it's about girl love, what that looks like, what that means to me, and also.

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The risk involved in that, how you can crush and be crushed. The joy that can transpire, the holiness, the strangeness and all of that.

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So this is the poem that was included. I'm so grateful that it was got to be shown and it's it was so cool receiving the calendar in the mail and seeing it.

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I'm so, so grateful. And yeah, that's that's all. Thank you for listening to me ramble on about this project.

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I really appreciate it and I'm excited to hear from Juno and Yeah, thank you.

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Thank you so much, for sharing that with us. I am holding up the calendar now. Mila has the honor of being our August.

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I mean you can see sort of you can kind of see the work there. I guess most of you don't know this but I went to college with Mila.

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I actually met Nila, I met you in like my first week as a first year and so it's been really awesome getting to know you over these past 4 or I guess now 5 years.

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So crazy.

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Thanks for that. Seeing you grow as both an artist and a poet has been has been so amazing and I was really really excited to include you in this piece because I remember when you you started working on this project as a part of your thesis and I remember you posting these poems on Instagram and just thinking they were the coolest thing because how incredible is it to take the words, poked into your body and

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then. You know, use that to create a poem. I think it's the most incredible thing and I remember when you were writing body you put a call out for you know if you have stick and poke tattoos please send them my way and I remember sending you mine and mine are included in some of your poems and that's just the most amazing thing.

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And I'm just really honored to be able to include you in this in this calendar because I think your work really.

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Hits home this idea of radical creativity. Of course.

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Hi.

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Thank you so much and thank you for your words too. I love your words. I'm pretty sure that you might also be like the little flower in the body palm too, yeah, so thank you for your words and your flowers and also just you know.

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Including me in this and all that. It's so wonderful to be here and also to see your words and your flowers and also just, you know, including me in this and all that.

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It's so wonderful to be here and this and all that. It's so wonderful to be here and also to see, you know, you grow from the 5 years.

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It seems

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Of course. Thank you so much, and now, I'd like to invite our last speaker, Juno Rosenhaus.

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Juno Rosenhaus. Juno is a photo artist, Juno Rosenhaus.

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Juno is a photo artist who explores themes of self-perception, feminist identities, and queer communities of self-perception, feminist identities, and queer communities.

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I'm informed by her experiences as a dyke identities in queer, feminist identities in queer communities and informed by her experiences as a dyke identified social justice activist.

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In 2,020, Juno launched the Dyke Art House, a community-driven home in feminist collective for dike queer artists.

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An East Coast dike of West Coast experience, Juno is based in Philadelphia, Pennsylvania, U.S.A.

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Welcome, Juno.

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Thanks so much, Bell. And I'm just first of all, Mila, I love the entire concept of that work.

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It's just beautiful on so many levels and I'm so glad I got to hear you talk about it a little bit.

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I am just really it just tickled to be included in the 2024 calendar and just always it just feels like such an honor just to be part of

this initialism community honestly.

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You know the the dichard house which I launched in 2020 is definitely my most. To date.

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There's more ambition in here somewhere, but we'll get to that another time. But I also take portraits, lots of different types of portraits, so I'm just going to talk a little bit about those tonight.

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As you can see, this first portrait is a self portrait, made a few years ago and like many have said before me I take self-portraits to see myself and to see how I come through to other people and just reflect.

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So that's. That's kind of that's kind of that this one in particular was shown in North Carolina.

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We were mentioned before about 2 years ago and it was printed on printed on material and it was wonderful to see it like that.

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Next slide.

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I also, emphasize a lot of portraits on, of course, queer and especially dyke and lesbian community.

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So these 2 images are in a period where I was kind of only shooting other other dikes and other queers on the left we have and Christine Dedeski from 2,016.

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You might know her as one of the founders of the lesbian Avengers. She's a journalist, author, and activist and does not like having her photo taken at all, but she's a dear friend, so she let me do it.

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And on the right, Sydney, who I met in Provincetown a few years back, and I just love this image, the expression on her face, the tattoo and the colors with her shirt.

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And just that fierceness that comes through on this next.

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This image, called no lips like my lips is part of a series I did over a number of years called I will not be pretty for you.

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Volva's queer. And this is a collaborative project. That people, I put a call out and folks in 5 different cities that I focused on so far, which is the Bay Area, New Orleans, Chicago, Philly, and Berlin.

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I didn't leave anybody anyone out. That's amazing. And so this was a way, you know, even in that to say that even in queer community, we still like many people in the straight community.

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You know, have been told things about our Volvas from other people, maybe from lovers, from friends, from our mothers unfortunately, that stick with us and really cause a lot of damage and lead to a lot of shame.

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And on the other hand, lots of joy, right? Comes from our vulvas as we know.

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So I learned so much from this project and I'm happy to say it's gonna be finally get a gonna get a little solo show in San Francisco next year.

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And I'm thrilled about that, but this was again another, these are portraits I consider like the others and you can find more on my on my website.

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Oh, well, hello. Putting marks on her body. 2020. So this was also part of the Volvo.

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So this was also part of the Volvas Queared project in Berlin and yeah and look at that I believe it's on the back cover of the current issue of sinister wisdom.

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So I am calling this in my personal life sinister wisdom month, you know. This, Yeah, and you know participants came to me with whatever they're ideas were and I worked with them to make their idea translate into an image.

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And this was one of them. That was just super fun and the only one I actually did with someone and their partner.

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Next place. This one is, I call it your mother's hand. I also did a portrait series on my mom.

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She's 85 years old, but I call it your mother's hand because it could be your mother's hand and we all deal with issues.

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Of aging whether it's our parents or ourselves having just turned 60 last year I'm really looking at straight in the eye and yeah and my mom although she also doesn't really appreciate being photographed she does love this image so next place

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This is COVID. Distortion. So all of us had really interesting experiences at the beginning of the pandemic and I myself took a selfie every single morning.

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Upon waking up and I made that into a series a couple of years after I felt like I still wanted to do something else with them so I came up with this is just one example of a few things I came up with with which I'm sure many of you can relate to.

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Our brains felt weird. Our hair looked weirder and we just wanted to move on.

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And these are the last 2. One of the just serious joys of my life is going to New York City every year and participating and taking photographs of the New York City Dike March.

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On the left is Kay Turner. Some of you might know. She is an incredible artist and collaborator.

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Madonna lover. And as her t-shirt says, vintage lesbian, and I always find her at the dike march and also spoke with her a couple of weeks ago to Mutual Friends birthday party.

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She's just an incredible person and I love this image not only for her and the t-shirt but her hand gesture and just knowing what's going on behind her in the background which is the end of the march where

everyone jumps into the fountain and has a grand old like time.

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Yeah. And then the one on the right is the image that Bell reached out to me about to include that is included in the 2,024 calendar and I love this.

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I love this image for so many reasons, not only for the sign, but because it's so inspiring to see year after year younger dikes continuing to come out and as I know from running the Dicard House re-embracing the word lesbian.

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It has not gone away. It's embraced. Dike is embraced and they're still we're showing up every year.

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New people so it's a beautiful thing and Bell can tell you a little bit more about. Why she chose that image.

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And that's, I believe that's it.

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Thank you.

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Thank you so much, Juno, for sharing all of that with us. In the same way I feel about, I'm so grateful for you for allowing me to include your image in our calendar.

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Juno has the honor of being March. And there's her image there. Yeah, I chose Juno's manageable one because I love Juno's work, I think.

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You're a fantastic photographer, an amazing documentarian of the lesbian experience.

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But I was really drawn to this image because in the summer I did my internship with Julie, one of the things we talked about and we talked about a lot of different ideas and projects and.

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I do is for journals and ideas for calendars and I guess for all sorts of different things but one of the conversations we had that really piqued my interest was the idea of looking at how issues of the lesbian identity and issues within the lesbian community are

intricately tied to issues of reproductive justice and I think around the same time I was I was thinking about that and having those conversations I

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came across your image and I just thought it was absolutely beautiful and I knew I knew I wanted to include it in my calendar and I I wanted to include it at the beginning so it would be something someone could think about all year.

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And now, we have gotten to the part in this event where we are going to open it up for discussion.

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I'm going to start with a question I have prepared, but for those of you in the audience, please feel free to start with a question I have prepared, but for those of you in the audience, please feel free to ask questions in the chat as well.

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We'll have the opportunity to answer those. The first question I want to ask you too is what role does creativity play in your life both in sort of your every day and then also maybe more deeply in your your personal arts practice.

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I, I could go. Well, first of all, I want to say, wow, do you know, I loved looking at those images in hearing you discuss them.

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It's so inspiring. Thinking about creativity. I feel like You know, it's something that I personally have been struggling more and more to make time for if we're being completely honest I think I been working full-time at a nonprofit job that requires a lot of creativity because it's specifically a poetry nonprofit where I am pulling poems that are going to be taught to youth and so I'm spending

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a lot of my days thinking about poetry really, really closely. And I mostly work in the like written media.

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Most of my poems are written and as you could see these images are also poems. So. So something I've been really thinking about is how to make time for it.

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And I am always thinking of there's a Mary Oliver quote the wonderful lesbian poet Mary Oliver who says the most regretful people on earth

are those who felt the call to creativity who felt their own creative power restive and uprising but gave it neither power nor time.

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So I think about that all of the time. Because I think one of the most radical things that we can do is find the time to really lean into our creative power because creativity even if it comes naturally I think oftentimes it really needs to be nourished.

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You know, it needs to be nurtured. And so I think that that's like something that I'm really thinking about and practicing.

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It's just finding the time to be creative and to really allow my creative ideas to marinate but at the same time not try to you know feel the pressure of always be creating something and instead allow my thoughts to just, you know, form naturally and answer the call when the call comes.

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So. Yeah.

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Yeah, absolutely. I agree with that. I think it has been a daily, definitely daily challenge for me to make time and allow myself to make time.

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It's so easy as we all know to get caught up in whatever it is other things you're doing, whether it's emails or this or that.

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That run your life. You can't do with Adam can't live with him, can't live with Adam.

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But I think what I've tried to do, especially with the Dicard House and other groups that I facilitate, which are way too many to count.

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And I'm trying to that I facilitate, to our way too many to count and I'm trying to, back that up, is to make space for people to do that.

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It's one reason my art retreats are, do them on Fridays, take that little chunk out of capitalism.

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Take a half day off. There you are. Oops, drawing. Oops, you know, and

so that's really important to me for myself but also my also my community and but I am also lucky enough to have creativity and art be my life right now.

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So. So very privileged to be able to say that.

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Thank you so much to you both. I love hearing you guys talk about that. Especially I love hearing you talk about sort of the role that creativity plays in in community.

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I think that's something really important. And in Juno, some of your work, you know, you mentioned was about the pandemic and I think.

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You know, we were in college when, our lives were disrupted. So I feel like, at least for me personally, I think creativity is something that we can really use to revitalize not only ourselves but all of those around us especially when we think about that in conjunction with the lesbian identity I think that's something really really special and really really unique.

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Something I have a question about that I'd love to hear you, you both speak about is something.

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Really similar, something super parallel in, in your work, is this idea of the lesbian body and an intensity, especially sort of conveyed through.

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The photograph and I'm wondering if maybe you guys could talk a little bit more about that and how how you use art as sort of a means for exploring that.

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Do you wanna go meila or I should? I go. Wow. Yeah, intimacy is.

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This thing that you only worry about for the first minute I find in a lot of situations. The body as that other thing we can't live without can't live with a lot of the times and I think it's another community.

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Project as far as I'm concerned. Again, you know, I find all my work is about this. It's all about the same things, right?

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Making space. For people in my community to. Feel safe and have an outlet for what they're thinking, what they're feeling, how they're interacting with with other community members.

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Volus queer was really fascinating in that everyone literally to a person came to me and said, you know, after responding to the call, and said that, you know, I've thought about this.

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Before I've wanted to do this and the only thing I haven't done was what you're talking about and that just you know was so informative in terms of what people need in order to kind of.

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Do what they are feeling and manifest. Closure of an issue or opening of an issue. Yeah, hope that made sense.

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Yeah, absolutely. I feel like I really resonate with what you were saying about how often times I feel like a lot of my work is about the same things.

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And finding ways to just like reinvent and, you know, continue to explore a lot of the things that I'm thinking about and I feel like the body is like such a major one because you know we evolve with our bodies.

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Our opinions about our bodies, our relationship to our bodies, they change over time and I think that like it's something we feel so deeply because we live inside of these vessels.

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And I think with specifically the stick and poke series. I chose stick and poke tattoos because as opposed to machine tattoos sticking pokes that are done, you know.by.by dot, because of the intimacy that is involved in a stick and poke tattoo because it, you know, oftentimes takes longer, some people say it hurts more, it's

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slower, you feel each prick going in, you know, as you get that tattoo and also a lot of the tattoos that are included on the poems are poems that I've given to myself were given to others and so there's like an intimacy even in that exchange and that exchange in something specifically oftentimes a word or an image that helps us love our bodies even more and in loving our

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bodies our bodies can become easier to live in. And so that, you know, is a lot long winded answer, but something that I really think I want to continue to explore and, you know, see what poems and what words I continue to find and how they can connect back to that ultimate mission of just helping us love ourselves.

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Yeah, and just one more note about that. You know, I find it interesting how whether it's a body with no clothes or portrait with people fully clothed.

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It's just as intimate for so many people. Some people don't care, but that's a rarity.

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You know, it's you're getting close. You're, you know, you're and you're stealing soul.

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You are all the other things that we've heard in photography. In the past, especially when it was first.

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First, discovered if you will, but I think that taking fully clothed portraits can be just, it is justice.

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Thank you. I love hearing you guys both speak about how you find art to be sort of this tool for both both personal but also shared liberation and as a tool to like really, really create these moments of self-love and expression and sort of an understanding of the body.

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I'd like to note that we have a hand raised. Phyllis Oscar, would you like to ask a question?

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I believe you can just unmute and share your question.

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Great, thanks. Hi, I actually I didn't realize that it had my name there.

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I go by fly. So hi. Thank you so much to sinister wisdom for having this. Thank you to Sarah for, starting off this project.

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It was really interesting to hear you talk about the development of the calendar. I have what I think is kind of a basic question, but I feel like, well, I guess to be honest, I want to hear how you to Mila and Juno articulate.

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What does it mean? And oh, I also wanted to say I love your your your pieces, both the ones that you showed beforehand and the ones that sinister wisdom chose.

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To include. But my question is, what does it mean to you to queer? Something.

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It's it's a phrase you we hear frequently. And I have my own ideas about it, but I really, I wonder, because I'm both a photographer and a writer and I'm both a photographer and a writer and, cause I'm both a photographer and a writer and, work in both the queer and crossover spaces.

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So, please that is my question and thank you so much for, putting this on and for everybody showing up.

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I can I can go. It's a really interesting question and one that I'm not sure that I have.

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Too much of a developed answer on, but I think that, you know, for me, like the act of querying something, a lot of it does come from those intimacies that we're sort of exploring and I think that those it just me intimacy can look like a lot of things like an expression or a word that I find repeated like when I was talking about the word tender.

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For me, the word tender is a word that has been cured a lot in the past. Few years because I've noticed more and more it's a word that a lot of the friends in my queer circles have used and claimed for themselves by whether that's a putting it on their body or putting that, you know, on their Instagram or whatever it is.

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And so it's become something that I've seen my community specifically drawn to and in witnessing that I take note of it for myself.

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And so I guess that my answer is that the process for me at least of querying something is in noticing the intimacies, bringing them to

light and connecting them to our identity.

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Okay.

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And I'm not sure if that makes much sense, but that's you know the start of my answer and something I want to keep thinking about.

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Thank you. That's great. And, I appreciate that. And I'm sorry, I just wanted to clarify something and it's good for Juno because Juno you specifically said lesbian dike you know and you've called your you're amazing I've been to I've been to the dike art house in Philly.

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You all should go you all should take a you know do a retreat there solo or personal so I'm I'm and I'm from Philadelphia so anyway I just want to say like I'm, Mila, unfortunately I don't know you that well yet but do you know I've been just impressed with you over the years.

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So I love the fact that especially because there's so much. illiding, you know, disappearing of the lesbian disappearing of the dike.

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You know into the category of queer so so Again, we talk about querying. And then you have also explicitly, reclaimed and used, dyke.

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So I was wondering if you could maybe talk a little bit more about that as well. Thank you.

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That was a lot for I'm so I'll try to make it quick. I know we're running out of time.

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So I have so much to say about lesbian and queer etc and I'd recommend everyone if you haven't to read lesbian death by Michael Sullivan to get a really deep analysis on that whole issue in terms of the work I think for Volvo's queer specifically and I'm gonna throw in the chat here.

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And and and say why specifically for that project I useful this queer because V the right as you see here and I defined Volva as an external genitalia of many females, males, and intersex people.

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Right, so and one reason I started this project because that is because I think there was an assumption or at least I thought there was an assumption when I started it that these type of issues around shame it seems silly now but around shame or not being totally body positive or sex positive was something that only happened in the straight world.

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Well that ain't true. Not even a little. And so I really wanted to kind of capture.

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Capture that and so what it means to queer something you know it's kind of like what is lesbian art mean if I'm a lesbian and I say I am then it's lesbian art that I'm making whether it has anything to do with lesbians art that I'm making whether it has anything to do with lesbians or not, right?

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That's my belief anyway, agree or disagree. Quering it is taking out of the norm taking it out of the patriarchy, taking it is taking out of the norm, taking it out of the patriarchy, taking it out of the head to road, taking it out of the patriarchy, taking it out of the head to road normative lives that surround us.

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And I think sometimes it's that simple you know, it out of the head to road normative lives that, surround us.

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And I think sometimes it's that simple, you know, you can create something a lot or you can query it a little.

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And I hope that at least with my photographs that it's queer a lot and really speaks to the, speaks to my own community.

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Yeah, thank you so much for that question and for, you know, sharing. All of these amazing points.

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With us, all of these amazing points with us. And thank you so much, you know, and, all of these amazing points with us, and thank you so much, Juno and Mila for your incredible answers about that.

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Coming close to the end of this event, unfortunately. So I just want to note that if anyone else in the audience has any other questions, we could take them now.

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And I also do want to ask both Mila and Juno if you would like to share maybe what is coming next for you guys in your arts practice.

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What? What does the sort of next lesbian art project look for you?

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I, yeah, I'll just speak really quickly. I have a book coming out in 2024.

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I'm really excited. It's called still, which is actually one of the first full word I ever tattooed, which is actually one of the, it's the first full word I ever tattooed on myself and I think about that word a lot both in the sense of I am still here I am still around but also the way that still can mean something that is unmoving whereas the other definition

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implies a sort of continuity and stillness is also something that is you know distilled. Anyway point is a collection of poems a lot of them lesbian love poems a lot of them about being a survivor a lot of them about family.

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So yeah you can check it out on the game over books. Yes.

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Oh, yay for random shit with your community. It's the absolute best. I am a lot coming up in 2024.

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So I have a lot coming up in 2,024. So I have the solo exhibit, which will be at strut, in San Francisco, available this queer.

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I'll have community conversations around that. Also come and get your Volga portrait done on site in San Francisco on Castro Street and have those become part of the part of the exhibit. So I'm thrilled for that.

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I'm also having the Dike Art House visit the Bureau in New York City all next summer.

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And this will be a call out, first announcement here, I guess, a call out for dike artists over 40.

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To submit to. I don't know when the strut exhibit will be. It's to be determined.

00:52:20.000 --> 00:52:29.000

Thanks for that question. But dike artist over 40, yeah, well, that'll be coming out for, for the Bureau.

00:52:29.000 --> 00:52:39.000

Also next year, I am going to start the dike arthouse collective portion of our program. It's kind of 3 phases that I envisioned this.

00:52:39.000 --> 00:52:51.000

In and that is the third phase which is dikes again specific to dike. Thanks slash lesbian artists over 40 to form an international collective.

00:52:51.000 --> 00:53:06.000

Around this and that will include a 2 week. Actually, I don't know if that's gonna happen with everything else happening next year, but a 2 week residency like collaborative, environment here at the Dike Art House.

00:53:06.000 --> 00:53:20.000

Yeah, so lots of fun stuff coming and as Fly mentioned thank you fly do offer solo retreats or do or retreats, and come stay for any amount of time. That's you can find that info on my website.

00:53:20.000 --> 00:53:26.000

So lots of good stuff for me. I'm aside from the take art house. I've started a series called.

00:53:26.000 --> 00:53:38.000

Repair shop finally addressing you know my childhood as a child of divorce should have lots of interest in the general public.

00:53:38.000 --> 00:53:40.000

Yeah, so that's one project I'm working on and a few others. Which will come up later, but lots of stuff.

00:53:40.000 --> 00:53:46.000

Yeah, thank you.

00:53:46.000 --> 00:53:59.000

Just so much amazing stuff coming out of the both of you. Neila, if you saw me looking around, it was because I was looking for my copy of Dishwater Blonde, which I guess is not behind me on my bookel right now, but I'm so excited to hear that you are publishing a book.

00:53:59.000 --> 00:54:04.000

Congratulations. Juno, congratulations on your exhibit. I am so excited to hear more about that soon.

00:54:04.000 --> 00:54:15.000

Congratulations for everything happening with Dike Art House. I'm so proud of both of you.

00:54:15.000 --> 00:54:23.000

Before we go, I do want to just say there's so many other amazing, there's 10 other artists in here who we were unable to highlight tonight so please take a look at this.

00:54:23.000 --> 00:54:32.000

Go celebrate all of these other amazing artists and all of their amazing work. This was such a fantastic event.

00:54:32.000 --> 00:54:43.000

This is a fantastic calendar. And sinister wisdom is a fantastic community. And I am thrilled to pass it back to Julie to wrap things up for us.

00:54:43.000 --> 00:54:54.000

Thank you all so much. This has been so great hearing you all talk about this. I am, I love hearing people talk about creativity and making art and all of those good things.

00:54:54.000 --> 00:55:01.000

I want to highlight this book matchmaking in the archives in 3 weeks in this same time slot at 7 p.

00:55:01.000 --> 00:55:07.000

M. EG Creighton and other folks who contributed to matchmaking in the archives, which is also in a lot of ways an art book and how people make art out of the archive.

00:55:07.000 --> 00:55:21.000

We'll be having a discussion with, EG and other folks from the book. It's a fantastic book and should be another great evening.

00:55:21.000 --> 00:55:40.000

That's on November, the fourteenth on November, the 20 eighth. We're celebrating the launch of the highest apple by Judy Grand with Judy here reading to us from it and other folks who work have contributed to this new Suffolk classic that will be winging its way to all sinister wisdom subscribers.

00:55:40.000 --> 00:55:52.000

I think you all for coming tonight. Please do purchase the calendar, share it with family and friends, and now max Are you ready?

00:55:52.000 --> 00:55:59.000

For our dance party.

00:55:59.000 --> 00:56:00.000

Highlight you spotlight you

00:56:00.000 --> 00:56:19.000

And and Come on, say the L word. It's the only change you got to reclaim our name and I'd live in shame, try to improve my lives.

00:56:19.000 --> 00:56:35.000

Baby, our word, it's the only change you got. Yeah ! And Yeah

00:56:35.000 --> 00:56:43.000

Get the The

00:56:43.000 --> 00:56:56.000

Have you said no word? It's coming to take your turn. If you look around, see if it's sound, You say in a whisper?

00:56:56.000 --> 00:57:12.000

That And, And I'm gonna get The

00:57:12.000 --> 00:57:21.000

Let me

00:57:21.000 --> 00:57:28.000

I know we're now the world can never

00:57:28.000 --> 00:57:36.000

Not right here. Do I knock or house down?

00:57:36.000 --> 00:58:03.000

Yeah The word for fairness and justice to see that Like a the little I never Yeah

00:58:03.000 --> 00:58:14.000

Thank you. Yeah Because if you can't say it, it's hard to see it.

00:58:14.000 --> 00:58:15.000

Lesbian, Lesbian, Lesbian, Lizzian!

00:58:15.000 --> 00:58:21.000

If you can't see it, they can't see it. If we all deny it, we're in the closet tonight.

00:58:21.000 --> 00:58:26.000

! Oh.

00:58:26.000 --> 00:58:43.000
I'll

00:58:43.000 --> 00:58:49.000
Our We are here today

00:58:49.000 --> 00:58:59.000
We're Oh, and they never Good.

00:58:59.000 --> 00:59:03.000
You need

00:59:03.000 --> 00:59:11.000
Give me a

00:59:11.000 --> 00:59:16.000
The And I said.

00:59:16.000 --> 00:59:18.000
Yes.

00:59:18.000 --> 00:59:22.000
Go say

00:59:22.000 --> 00:59:28.000
Yes.

00:59:28.000 --> 00:59:32.000
You

00:59:32.000 --> 00:59:33.000
We can celebrate ourselves who can.

00:59:33.000 --> 00:59:40.000
There has been. Yes, dear.

00:59:40.000 --> 00:59:41.000
Nice slides.

00:59:41.000 --> 00:59:45.000
And Thank you.

00:59:45.000 --> 00:59:59.000
The

00:59:59.000 --> 01:00:01.000
Hi.

01:00:01.000 --> 01:00:05.000
Okay.

01:00:05.000 --> 01:00:06.000

Okay.

01:00:06.000 --> 01:00:08.000

Life. They are out! Our house. Thanks.

01:00:08.000 --> 01:00:09.000

Art house. That's art house. Go to Philadelphia. It's cool place.

01:00:09.000 --> 01:00:16.000

Well, We must And, woman next to you Don't talk about You don't in the
Let me And.

01:00:16.000 --> 01:00:17.000

We love Juno. Nila, We lost minister wisdom.

01:00:17.000 --> 01:00:24.000

Yeah. No, Yeah. Yeah, Yeah.

01:00:24.000 --> 01:00:30.000

The Everybody says.

01:00:30.000 --> 01:00:33.000

Right.

01:00:33.000 --> 01:00:34.000

Happy

01:00:34.000 --> 01:00:37.000

Okay.

01:00:37.000 --> 01:00:38.000

And

01:00:38.000 --> 01:00:40.000

Okay.

01:00:40.000 --> 01:00:42.000

Here

01:00:42.000 --> 01:00:46.000

I am.

01:00:46.000 --> 01:00:47.000

Yeah, yeah.

01:00:47.000 --> 01:00:51.000

Thank you. You, Lever.

01:00:51.000 --> 01:00:54.000

Thank you all. We'll see you in a few weeks.

01:00:54.000 --> 01:01:00.000

So fun