

to dyke_trans
| dis_visualizing re_locating de_silencing |

to dyke_trans
| dis_visualizing re_locating de_silencing |

exhibition

23rd to 29th of may 2012 in galerie funke, willibald-alexis-straße 13/14, berlin

curators: ja'n sammla and lann hornscheidt

as part of the lab politicizing trans/trans_forming politics

**financed by intergender, linköping university, sweden, in cooperation with
centre for transdisciplinary gender studies, humboldt-university berlin**

opening schedule

23 may, 6 pm: opening with performances, talks and drinks

24–28 may: open from 4 pm to 8 pm

29 may: closing day; open from 1 pm to 8 pm

**traces and fractures through and with
the concept**

to dyke_trans

| dis_visualizing re_locating de_silencing |

to dyke_trans

to act | acting | to interact | interacting | acting critically politically reflectively
| shaping locations | shaping critical positionings | creating_visualizing_
constructing critical positionings | to act_inter_act to | inter_acting_inter |
in_between_beyond_with_through_by different presumptions conceptions
ideas imaginations | re-enacting empowering feelings conceptualizations |

to dyke_trans

is an open position | a fluid process | a momentary breathing | is dynamic |
continuously under construction_reconstruction_rebuilding_refurnishing_relo-
cating | is being in a moment | being in continuous changing processes
movements | is shaping dyke_stories trans_stories community-stories personal
stories reconstructing times and places | adapting time and places resignifying
notions of time and place | is daring to be to be present to be there to be here
to be being

is dynamically processual opening breathing empowering unfinished
re_starting again and again | is searching going moving touching motioning
feeling opening laughing connecting | shaping presences being present

is now

is here

is living

to dyke_trans

is fluid | dynamic | empowering | powerful | loud | silent | collectively perceived | individually enacted | is interaction | fractures | short breaks | breathing | continuously arriving | arriving in motion | motion | emotion | feeling | relaxing | being in the world | being world | being is

to dyke_trans

is dis_arriving | feeling being open being space feeling space | open space | opening space | is questioning hesitating rapturing | re_locating perceptions speaking listening seeing writing | is living visions | visualizing life and living | is wording struggling for words visions perceptions | searching for new visualizations | visualizing social actions | visualizing visions is

to dyke_trans

is being aware of voids fractures hesitations questions dissolutions | struggling for visions | fighting for words | yearning_fighting for presence | being | being here and now

to dyke_trans life

to dyke_trans living

living with paradoxes in moments | ambivalences | beyond dichotomies | living on the line on the limit on the border on the edge in the space openly | living community | living_feeling at home for moments in words in images in meeting others | finding dyke_trans-affirming_constituting actions_feelings_atmospheres_locations_positionings for moments | moments of now | living moments | letting go of securities definitions exclusions categorizations | letting go of exclusions and hierarchies | insecurizing closing-ups of definitions and norms | re_organizing reflecting challenging categorizations social localizations | re_organizing one's positioning in reflecting and working with interdependent power relations | being in acting being in moments

to dyke_trans social contexts reflecting interdependent power relations working for mutual engagements against sexism against racism against ableism | feeling_seeing_realizing differences shaped and re_constructed by interdependent power relations | locating selves in moments in situations in contexts with others | anew every time | shaping feelings of community in connecting dyke_transselves in inter_actions_inter feelings presences emotions actions | de_limiting dyke_transings in acknowledging interdependent power relations and fights and choices people take_make

to dyke_trans moving to put into movement putting into action irritating challenging finding dyke_trans-feeling-selves in challenges irritations movements paradoxes ambivalences

to dyke_trans in questioning | in searching for questions in answering with and in questions

to dyke_trans ways | words | images | locations | positioning

embodied bodily unlimited presence breathing visions unfinished processual

to dyke_trans | **dis_visualizing** |

the gaps in between | the gaps as places_locations | moving gaps moving perceptions | widening gaps to new spaces | dis: unclear visualizations_looks_gazes_sights_perceptions | disharmonic disobedient displaced distant |

reading dyke_transself into images | visualizing dyke_trans | becoming aware of dis_visualizations | see what is in_visible | reflect upon what seeing is, who 'can' see and who cannot – and who can realize who can see and who cannot | perceiving the dis_perceived | inventing visions by visualizing anew | shaping visions shaping visualizations in seeing_looking_gazing breaking gazes disrupting gaze-conventions | seeing as action for dyke_transing | dyke_transing visions | visualizing utopias in dis_visualizing re_locations | questioning visions as ableistic

to dyke_trans | **re_locating** |

locating dyke_transself-feelings in visualizing locations | to dyke_trans locations | locating dyke_transed visions | locating in utopian acting | visualizing dyke_transed re_locating perceptions_actions_feelings | locating within gaps and fractures of dis_intelligibility | visualizing locations shaping locations | is dyke_transing perceptions_words_views_images_visions_listenings | making positionings fluid processual dynamic | dyke_transing positionings in making persons_communities moved | moving concepts of locations in making moving locations | making utopian actions_movements moving heres and nows shaping_wanting_wishing here and now-actions_moments_presence | shaping_re_constructing_building_daring utopias fluidly_processual_everchanging_dynamically utopian movements | dynamic_processual_fragile_momentary re_locating moments_actions_beings

to dyke_trans | de_silencing |

voids of silences | moments of here and now | awareness of being | being aware | continuously searching for wordings_listenings | reflecting and wording and visualizing against the unintelligibility of interdependent power relations | listenings_wordings which will never be fitting never be finished never arriving | arriving as never ending process never ending | de-finishing wordings_locations | dynamizing wordings | questioning answers| searching de_silencings and giving room for silences where no words_sounds can reach | shaping space by listening| accepting silences in de_silencing noises which try to outsound perceptions | listening to silences | silencing de_listenings

to raise the voice | listening | shouting out silences | speaking up

| volume |

high and low

regulating listening_speaking

cracking_breaking_trembling voices | being loud crying shouting out | flying_swimming_running voices | silences hearing silence listening to silences | flying listening | being aware of silencings_cryings speaking up listening to dropping_leaking_blocked_excluded_ignored tears_voices

listening loudly

listening slowly_precisely_specific

speaking up | shouting out

artists' (self) presentations

we, ja'n and lann, decided to ask the artists to come up themselves with some kind of self-presentation that they would like to see_read_listen to in the context of a booklet for this exhibition. we also used info from the artists' homepages for some of the presentations. for claude cahun, who is no longer alive, we had to find another solution.

anja weber

anja weber is a photographer and video-artist. anja produces her works in series and in un_disciplinary and collaborative ways. she develops her narrative-portraying photographic works in collaboration with the protagonists. questions on re_presentations_identities_localizations and space as well as their interconnections and interdependencies are important aspects of anja weber's artistic production. reflecting upon both forms of performance and assertions of realism in photographic depictions is another aspect of anja's work.

anja's pieces always reflect the point in time when they are produced. the series *california beautiful*, started in 2007, investigates different concepts, forms of expression and appropriations of masculinities – starting from the idea that the categorization “man” is a socio-culturally framed norm.

in 2002, anja created a series with protagonists from the – at that time – very active drag king scene in berlin.

anja weber collaborates with other artists, as for example the sound artist sabine ercklentz. together they developed the audio-visual installation *serious game* (2009), based on portraits and interviews with trans*activists.

anja weber studied photography in dortmund (germany), exeter (uk) and new york. she was a fulbright scholar at new york university and the international center of photography.

anja lives in berlin.

<http://www.anjaweber.com/>

images exhibited:

Trystan, 2008, from the series: *California Beautiful*

Kalil, 2007, from the series: *California Beautiful*

Pussycoxx, 2002, from the series: *Berlin Drag Kings*

claude cahun

as claude cahun is no longer alive, we have formulated what is important to us concerning claude cahun in the context of the exhibition.

claude cahun (1894–1954), a photographer and writer who chose their own name. claude cahun lived in paris and the channel island jersey with marcel moore_suzanne malherbe during the nazi occupation. they collaborated in different artistic formats like photography, writing and political artistic interventions (for example in artistic opposition to the nazis).

one focus of claude cahun's work is the self-portraits, which we perceive as questioning two-gender-norms and two-gendered images in many different ways.

however, claude cahun has not been exhibited very often up until now, and their work and life has also often been interpreted in heteronormative cisgendered ways. moreover, the intensive and life-long artistic and political collaboration between claude cahun and marcel moore is seldom acknowledged.

many of claude cahun's works, photography as well as writing, can be found in the jersey heritage collection: <http://jerseyheritagetrust.jeron.je/>

the recent novel *diese gezeiten* by katharina geiser, written in german, trans_forms some of claude cahun's and marcel moore's writings and artistic interventions into a narration about their life on jersey.

images exhibited:

self-portrait, 1928

self-portrait, circa 1938

self-portrait, 1916

self-portrait, 1928

coco riot

a queer spanish migrant artist living in canada, coco riot believes that art is not a tool for social change but social change itself.

in their work, coco riot loves exploring the multiple social possibilities of drawing and language through installation, animation film, print media, graphic novels, comics and in-site drawing exhibitions. the topics that fuel their inspiration range from queer politics, social and personal memories, living in different languages and the experience of migration, to coco's desire for bright colours and the love for poetry and repetitive patterns. in their work, coco riot uses personal experiences as metaphors to talk about social and political experiences.

coco's work has been shown in museums, galleries and festivals from new york to barcelona, all through montreal, toronto, berlin, turin, madrid and a lot of friends' living rooms.

oh! and coco uses the pronoun **THEY** and is the co-founder, with elisha lim, of the well-known trans art tumblr *call me they*.

<http://cocoriot.com/>

works exhibited:

trans pride online art project *call me they* together with elisha lim

video-poem *los sentidos* together with elisha lim

elisha lim

elisha lim is unusually happy to have been raised in an all-girls catholic convent on a tropical island. it may have motivated lim's enthusiasm to celebrate and decorate queer people of colour, having such first hand experience of their charm and variety. elisha lim takes great pleasure in creatively portraying the beauty, dignity and power of being neither straight, nor *white*, nor cis-gendered. lim has illustrated novels, wall calendars, books and magazines with this mission, including *the bitch magazine* acclaimed *sissy calendar*, *the*

illustrated gentleman, and most notably – *100 butches*, a graphic novel of portraits and anecdotes about masculine queers.

100 butches earns a lot of publicity from its introduction by new york times bestselling author alison bechdel, and still accomplishes lim's covert plan, with a 90% quota of racialized models, and an unabashed dedication "to queers of colour".

<http://elishalim.com/>

works exhibited:

trans pride online art project *call me they* together with coco riot
graphics from the series *100 butches*:

- no 7: to mee
- no 20: qiu jin
- no 42: sherry
- no 43: samira

video-poem *los sentidos* together with coco riot

goodyn green

goodyn green is a queer feminist photographer, born in aalborg/denmark 1979. she graduated as an art and history primary school teacher from n. zahles college of education in copenhagen in 2005, but after 2 years of teaching she decided to move to berlin to focus on photography. since the first issue in 2009, goodyn has been the main photographer of berlin based bend over magazine. the same magazine presented greens first photo collection, *the catalog*, with erotic images of androgynous looking queer women inspired by poses from classic gay porn magazines.

green often has a strong feminist agenda in creating awareness of female sexuality as "aggressive" as the depicted male sexuality, - through pornographic and erotic portraits of queer women.

currently she is working on a portrait project with models who identify as women, but who are frequently mistaken for another gender, harassed or

insulted in public or private. through this green wants to put a focus on the uncountable variations of female expressions. furthermore she is busy photographing for her series *mixed feelings* - a series of photographs of women in intimate moments seen through green's eyes as their lover or girlfriend.

<http://goodyngreen.com/>

works exhibited:

3 images from the series *mixed feelings*

ja'n sammla

my topics_ways_wordings_engagements in and with the exhibition:

presence. becoming present. being present in collective actions_collective acting. community. the importance of community. its fragility. dyke_trans-community as my self_concept of living_living through_living on and in and living in moments_tears_rising_longing for strength.

shared acting_thinking_moving_understanding * creating&searching * ent_starren_berühren_ver_bünden * engaging * fließen&rauschen * de_fracturing_zusammen_setzen – to be present_in being here and now_in the process and in the struggles. being present_being in contact in my works_reflections_activisms in dyke_transing utopian acting. with utopia as everyday action.

the podcasts exhibited are audio-collages of recordings created on 4 derivas – collective_connecting movings_walkings through berlin in small groups of 2 to 4. on the derivas, we visited locations and talked about localizations of empowering and interventional actions_wordings_connections in dyke_transed contexts. i understand the podcasts as momentary_fragile _searching presences of collective dyke_transing actions. thanx to the derivantykes for their commitment, connecting and sharing.

and thanx to lann for our sharing of the (for me) new and inspiring creative processes, for mutual creatings&searchings, for being in movement and letting our processes with the exhibition be moving&touching&shifting.

works exhibited:

podcast community. audio-collage aus: dyke_trans_feministische derivas zu utopischem handeln und community. 2011

podcast utopisches handeln. audio-collage aus: dyke_trans_feministische derivas zu utopischem handeln und community. 2011

justin time

justin time is a multi media artist, stonemason, linedance instructor, filmmaker, trans* curator, feminist, gender interrogator, cowboy, traveller and tango beginner. in my art projects i research and subvert the spheres of „normal“, appropriate and transform common myths and paradigms. i am likewise fascinated and nauseated by media constituted role types, so i use them, challenge them, try to slightly change their meanings and to take them ad absurdum. the goal of my works and projects is to stir things up and raise questions, for i don't claim to know all the answers. what do you think you look at on the picture? how does a label affect your perception? why is it so important to know, to classify? maybe there's no word for it?

<http://justintimeproductions.de/>

images exhibited:

natural, 2012

real, 2012

lann hornscheidt

since working most of all with linguistic practices, the making of a film on dyke_trans, together with layla zami, has been a new experience and an important step for transforming political knowledge productions for me. literary artistic productions, which i read as the dyke_transing of perceptions, have been important to me for a long time; and now here they are contextualized by

various personal stories and perceptions of what dyke_transing means for different people. thanx to layla. thanx to all others engaged and involved in the making of the film!

for me, creating the exhibition together with ja'n has been processual_challenging_widening_intensive unfinished_exciting_touching_moving spaces_times_forms. our movements_ways_traces through and with the exhibition, with artistic political actions, our openings_questionings_discussions_hesitations, our perceiving_reading_despairing_disarriving with forms of interaction_work_exhibiting have been complex_beginnings_beings_a contact_communications. thanx ja'n.

works exhibited:

film: spuren legen_verwischen. a feminist videopoem, together with layla zami, 2012

layla zami

“dis_visualizing?”

solitary people and their surroundings. questioning and the quest for harmony. people stepping into new worlds, step by step creating their own worlds. the dreamer blowing away the stormy past and cloudy futures to create a second of eternity. the dancer's body linking the ground she anchored and the air she s breathing. photographs sometimes bear traces of tenderness.

“re_locating?”

in exhibiting images, i am re-projecting a moment... but a new moment is created in the viewing context! the observers are free to project their own creativity. watching the viewers viewing, i feel how each one enters the exhibition space with their personal emotions. and i like to show you who is behind the camera. who am i in this photographic instant how do i relate to the people i photographed and how do you relate to them through me?

“de_silencing?”

de_silencing for me means voicing our dreams, naming ourselves and printing beautiful faces and spaces on a glossy paper. we are black indian jewish and so much more we are lesbians queer dykes we are not yin or yang we are both and we are beyond. we are no longer waiting in line for your magazines your preferences we re*create our own stories and spaces. we are loving lovers we are... beautiful!

this is how i relate to this exhibition and its concept. i thank lann, ja'n, the beautiful people (not forgetting myself;) i photographed, i thank my sista anouchK for her connecting spirit and i thank my muse oxana for her feminist loving.

ubuntu ngumuntu nga bantu

laYla Zami

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

works exhibited:

images:

mind blowing – Ilya Washington

reach out, move in – Oxana Chi

laYla by Layla Zami

film: spuren legen_verwischen. a feminist videopoem, together with lann hornscheidt, 2012

zanele muholi

zanele muholi was born in umlazi, durban, in 1972, and lives in cape town. she studied photography at the market photo workshop in newtown, johannesburg. she was a founder of the forum for the empowerment of women (few), a Black lesbian organisation based in gauteng. recent solo shows have taken place at

the gladstone hotel in toronto and at fred, london (2010). she was the recipient of the 2005 tollman award for the visual arts, the first bhp billiton/wits university visual arts fellowship in 2006, and was the 2009 ida ely rubin artist-in-residence at the massachusetts institute of technology (mit). in 2009 she received a fanny ann eddy accolade from irn-africa for her outstanding contributions to the study of sexuality in africa. she also won the casa africa award for best female photographer and a fondation blachère award at les rencontres de bamako biennial of african photography in 2009. in 2010 her *faces and phases* series was included on the 29th são paulo biennale; the series was published by prestel and nominated as best photobook of 2010 at the international photobook festival in kassel.

zanele muholi is included on the group show *tête-à-tête* curated by mickalene thomas at rhona hoffman gallery, chicago (29 march to 5 may), and on *appropriated landscapes* at the walther collection, neu-ulm/burlafingen, germany (until may 2013). her award-winning documentary *difficult love* shows in st petersburg, together with an exhibition of prints, as part of the open eyes film festival against racism and xenophobia (13 to 23 april); at the 14th international women's film festival in seoul (19 to 26 april); and at the lesbian spring festival in toulouse presented by bagdam espace lesbien on 21 april.

<http://www.stevenson.info/artists/muholi.html>

www.zanelemuholi.com

works exhibited:

images from the series *only half the picture*:

not butch but my legs are, 2005

what don't you see when you look at me 1, 2004

images from the series *new faces and phases*:

zanele muholi, 2011

phumzile nkosi, 2011

matshidiso mofokeng, 2010

mpho mtsweni, 2010

performing artists at the opening

agnes lampkin (textperformance)

mother – person of color – basketballer – freelancer –freeminder – minder – actor – actress – agnes

born in gloucester (gb) 1973, moved to switzerland 1984

studied acting 1993-1996 at the hochschule der künste in zürich. since coming to germany in 1997 she has appeared onstage at the theaterhaus jena, theaterhaus stuttgart, schaubühne berlin, maxim gorki berlin, schauspiel essen, theater bielefeld, theater unterm dach, sophiensaele and at the english theatre berlin. in switzerland she has performed at the schauspielhaus zürich, theater basel, theater luzern and rote fabrik zürich among others.

nancy rohde (graffiti)

nancy rohde was educated as a painter/varnisher when she realized that she had a talent working with paint. from that point on, she started combining spraying with stenciling and realized that that was a good combination with graffiti.

nancy sprays graffiti in different social_political contexts like female clash (may 2012 berlin) and leads workshops with young people on graffiti, for example with the beraberce and culture on the road.

<http://de-de.facebook.com/nancy.rohde.1>

oxana chi (dance)

the themes and ideas of my work are based on my life and surroundings. it focuses on time-less, rest-less and dreams of how life could be. my dance shows as well our role in society, recalls our history, questions political movements. it brings different cultures and arts together to create a global art dance performance. something new - out - of it!

www.oxanachi.de

sonia lemos (dj-set)

sonia lemos is an ex-actress and ex-ballerina and the creator of mc xuparina, a dyke artist who sings/performs funk to save their soul. sonia lemos is a dj and plays soul and favela funk.

<http://pt-br.facebook.com/mcxuparina>

<http://www.myspace.com/mcxuparina>

tracing and tearing ways through and with the exhibition

within the process of curating and setting up the exhibition we, Iann and ja'n, have been searching for visual and auditory hints to the traces and fractures of the dyke_trancing of our perceptions; we have started to reflect upon our perceptions and our conventions in seeing and reading, listening and feeling photos and films, comics and podcasts, wordings and paintings. this text is one of our ways to interact.

our inter_actions are continuously resulting in new de_silencings and dis_visualizations, we are re_locating the dyke_trancing of selves and we are dyke_trancing our re_locating inter_actions with each other, with others and with the artists. we are trying to reflect and discuss all this from a social positioning with *white* and ableistic privileges, and this perspective can be reflected upon but not overcome in our form of collaboration, in our ways to see and choose artistic productions. for us, dyke_trancing productions and perceptions is not a general and neutral concept with regard to interdependent power relations; we thus do not understand the making of this exhibition as a form of dyke_trancing artistic productions independently of racism and ableism but as being re_shaped and re_configured by and in and with these interdependent power relations by us in the creation of the exhibition.

we would like to share some of the questions we have been posing ourselves and each other in talking and seeing and feeling our conceptualizations of the exhibition here. we understand them as possible traces_fractures_points of departure and dis_arriving, ways of moving in and through and with the impressions gained in and with the exhibition:

different actor positionings in the exhibition and their reflection upon interdependent power relations

which role do we have as curators? how can we realize dyke_trancing and contra_racist ideas in this exhibition? how do we decide upon which artists we choose, which and how many pictures/photos, videos we choose, how we put them into an interplay? is it possible for *white* curators to exhibit Black

photographers' works and to exhibit images of Black people we perceive as dyke_transed - and interpret these image productions as a 'general' utterance on the dyke_transing of viewing? is there a dyke_transing of gazes, images and visualizations independent of racist regimes of gazes, images and visualizations – and for whom and for which social localizations? to what extent do we re_produce racist ideas about dyke_transing or *white* norms in our perceptions and choices of dyke_transing images and visualizations? how can we realize the gaps and voids in our dyke_transing conventionalizations of visualizations? how to realize differences without essentializing them, without hierarchizing them, without ignoring them, without taking them over from privileged localizations?

what role do the artists have in relation to their image productions? and how do we as curators accept_negotiate_construct this in our exhibition, our choice of artists and artistic productions, in our interactions with the artists?

which role have/do we give the visitors_spectators_interactors in_of the exhibition? how can we as curators interact with them? is our way of putting the images and videos together a form of interaction, an offer_possibility to interact with us? how do we perceive_perform and how do we continue this interaction?

how is the gaze of spectators constructed in the images presented in the exhibition? how are spectators_visitors_interactors positioned in and by the images and the way they are presented in the exhibition?

in the case of the images, what role does the political positioning and the social localization of the photographer play for the way that the images are created, the way they are perceived and by whom, the way they are put into interaction in the exhibition?

the role of titles in perceiving photos: when is the title a frame of interpretation for the photo? to what extent (and for whom) do photos 'function' and 'work' if they are taken out of their (for example serial) context?

are visual impressions primary to verbal impressions and how can this relation be disturbed_reflected in the exhibition?

are titles for images fixed? can they change? could they be dynamically adapted to different situations and contexts?

how to communicate? when is communication 'successful', when is it communicative and what does it mean? when others are touched_inspired_empowered_located when visiting the exhibition? when going home, meeting others? when you feel yourself in the presence of our communication, when you are in contact_touch_movement with yourself?

dyke_transing as shaping spaces

dyke_transing perceptions positionings locations wordings gazes also means shaping spaces

are there any visions beyond one's own personal, critically located perceptions of dyke_transing?

is it possible to dyke_trans all images and wordings and_or is dyke_transing a homogeneous acting_perceiving across different and interdependent power relations like racism and ableism? why do we as curators think we find ourselves in, can read ourselves into, can feel an interaction with some images and not with others? to what extent are our perceptions constituted by an un_intelligibility of dyke_transing perceiving of realities_spaces_moments_thoughts_feelings_impressions? to what extent are our perceptions constituted by sexist regimes, to what extent by the interdependency of racist_ableist_sexist normalizations? and to what extent are they dependent on our own social interdependent positionings within these power relations? are there any collective visions of dyke_transing living – and for whom are they collective and for whom are they not? to what extent are utopias already shaped and constituted by interdependent power relations and thus re_reproducing them in a profound and subtle way? can utopias go beyond interdependent power relations? which positionings are excluded in and by utopias? are utopias in the artistic productions, in their interaction with the visitors of the exhibition, in void spaces in between different positionings of agency? are utopias to be seen and heard? how much empty space and quiet_silence_quietness is needed for utopias?

voids

utopias

dyke_transing politicizing visualizations

how can people dyke_trans their perceptions in different situations and contexts? what role does their political dyke_trans-dis_locating and their critical dyke_trans-dis_reflecting play for their listenings and gazes, for their de_silencings and dis_visualizings? to what extent can we as curators of this exhibition dyke_trans our perceptions with regard to racism, constituted in and by our racist privileges? what role does the fact that we have ableist privileges play for our ideas and approaches to dyke_transing visions?

when to dyke_trans means a new political and critical conceptualization, means a new form of actions creating locations for individual selves – when dyke_trans has not been explicit or nameable before, how can we find traces of dyke_transing in others' images and words? is dyke_transing perceptions of whatever or_and is it in inter_action with others' wordings and visualizations? how do we and each of us and everybody else know? and is knowing feeling? and what do we and each of us and everybody else feel when looking at images, listening to words? (can we dyke_trans images depicting cisgendered heterogendered people? who is deciding and whose gaze is authorized in which way and for whom and how?)

de_individualizing dyke_transing: perceptions

dyke_transing perceptions – does it mean visualizing people, images of individuals? in terms of the exhibition, to what extent have we, ja'n and lann, focused on visualizations and thereby made visualizations central? does dyke_transing visual perceptions mean visualizing actions_communities_collective_political activities_actions? could it mean visualizing movements, dynamics, unfinished open questions and inter_actions, and how is this being visualized? to what extent have we succeeded in finding visions and visualizations? what kind of visualizations have we found – have we seen – and what have we probably dis_seen due to our way of actively looking and choosing images for the exhibition? why do we at least partly re_locate dyke_transselves in visualizing individuals? to what extent are ideas and concepts about visualizations constructed by power relations which are themselves also re_affirmed by the way we conceptualize visualizations in the exhibition? why do we feel we can connect to photographs when depicting the

upper part of persons – their heads and especially their faces? and why are we not as moved by and present in and identified by pictures of feet, legs, bellies, backs (and why do we maybe_sometimes want persons on pictures showing their backs to the camera, to turn around? why do we think that showing the back is a perspective change? what ‘reveals’ the front side of a person, what is hidden on_behind_in the back? what constitutes a subject in our visual perception, what irritates us, challenges not only our views but also the way we conceptualize views and gazes as such?

de_individualizing dyke_transing: communities

how is dyke_transing to be worded in actions and to be visualized in communities_collectivities? how is dyke_transing to be realized in listening and seeing? is there an individual way to dyke_trans visualizations and wordings which feels collective, which feels like community? how are collective actions dyke_transed and how can we, offering an inter_action with this exhibition, try to disturb_challenge_relocate de_silencings of collective dyke_transing? what does a collective action of dyke_transing mean? and to what extent is the idea of a collective dyke_transing an individual perception_action, locating the self in some fictive_utopian_realistic_felt_thought_experienced collective idea? how can community be individually enacted_understood_experienced_perceived without putting norms on others’ perceptions and feelings? how can differences, fractures, breaks, ambivalences and paradoxes be constitutive parts of a sense of community and not be its dangers_oppositions_counterimages? how can definitions be opened up, how can openings, de_limiting of definitions and acknowledging of differences be defined_perceived_realized_understood as constitutive for dyke_transing community? why was it so difficult to find pictures where more than one person or couples are depicted? why does it seem so much closer to our perception and our choices of images as curators to have one person depicted? why didn’t we find many artist-combos or why are artistic productions often individualized although many people maybe have been involved in different ways in the making of a photo_film_comic_painting? to what extent are perceptions and ways to present oneself as an artist made up and shaped by hegemonic forms of individualizing authorship and ownership and individualizing concepts about inventions and ideas? how does this shape perceptions of collaborative

processes and how is this re-produced in and through the exhibition? what could it mean to conceptualize oneself as community-based and to conceptualize creative processes as ongoing processual social interactions? what could it mean to understand knowledge productions as collective processes and not as individual ownership and what consequences would this have on forms of collaboration, on conceptualizing community, on concepts of security, financing and visibility? how can a reflection upon and acknowledgment of collaborative working processes be transformed and realized in social contexts that are very much focused on the idea of individual properties?

gaps

voids

leerstellen

differentiating dyke_transing: interdependent power relations

how do we perceive interdependent power relations realized in dyke_transing visualizations and wordings? to what extent and when is dyke_transing images, pictures and words sensitive to racism? how do we, ja'n and lann, take responsibility for ways of presenting and offering inter_actions on interdependent power relations and structural discriminations in dyke_transing perceptions in and by the exhibition? how have we reflected our own contra_racist positionings with regard to the exhibition and what does it mean concretely for the curation of the exhibition in respect to all of its different decisions? it is not possible to dyke_trans perceptions only from *white* perspectives. but can we as *white* people show pictures from Black photographers and photos of Black people and to what extent do we re_produce our racist perspectives in doing so? how can we reflect upon and disturb our own prototypical ideas of contra_racist dyke_transing images of others in the exhibition? for whom do we make the exhibition and to what extent do we generalize our own views?

differentiating dyke_transing: contra_racist actions

how can we continuously reflect upon our own choices in and for the exhibition as a form of interaction and as a form of knowledge production in different ways? how can we realize a contra_racist self-conceptualization in the making of such an exhibition? there are no 'good' ways of showing and representing and applying images as part of the exhibition, no perfect forms of viewing and listening in the sense of being non-discriminatory. the exhibition is for us as curators and activists a step in an ongoing process of reflecting upon and enacting anti- and contra_discriminatory practices, in dyke_transing presence, in dyke_transing perceptions. these processes are at the same time also constituted by and themselves constituting structural discriminations – in the way that we have chosen our form of collaboration as a contra_racist contra_ableist collaboration, how we have chosen artists and their productions, in the way that we formulate our questions and needs and ideas for the exhibition, how we interact with the artists and different communities in and about the exhibition. the exhibition is a step in an ongoing process of actions and reflections on many different levels, including forms and needs and aspects

of collaborations, choice of artists, artistic productions, artistic forms, ways of presentation and interaction, forms of dissemination_interaction and visualizations.

differentiating dyke_transing: normalizing age in dyke_transing perceptions

one further dimension of reflecting our own normalizations of dyke_transing the perception of others has been to realize our own age norms when feeling touched by photos. are there any photos of older persons which we dyke_trans in our perception and to what extent are the images which we see_experience as touching_special_close to us depicting people being 40 years or younger? are age norms sexist_racist_ableist in dyke_transing positioning in visualizations and how could we dyke_trans age-norms in reflected disturbing and interdependent ways?

embodying dyke_transing – re_constructing body perceptions

re_constructing bodies in dyke_transing visualizations and locations

how are (perceptions of) bodies constructed in dyke_transing one's own perceptions and visions? to what extent is it possible for individuals to dyke_trans their perceptions of individuals? is dyke_transing of individuals connected to the_ir faces, th_eir clothing or viewing naked people? (and what particular parts does the spectator's gaze focus upon: what is to be revealed? – and what parts are irrelevant for dyke_transing individuals' gazes?) what constitutes bodies in perceptions and to what extent are bodies important if dyke_transing is a political action? is seeing and perceiving of bodies generally possible as an act of dyke_transing or only in special situations and with special people? (and what has to be special then?) to what extent is it a re_production of hegemonic norms of what individuals are, what identity is, a part of a bodily inscribed identity politics which is possibly in opposition to dyke_transing as a political action, as community building, as a momentary always unfinishable social action?

what role do hairstyles play and the reading of hair-performances in the dyke_transing of perceptions and productions of images: to what extent is hair on_in_with bodies a marker for different critical positionings, and to what

extent is the reading of hair in_on_with bodies a political issue for dyke_transing perceptions? and for whom? which kinds of hair visualizations are normalized in which contexts, on which body parts and for what and to what extent are these mechanisms and hegemonic normalizations also dependent upon racist perceptions and visually constructed differentiations? how do people with different social positionings read hair differently? when and how and for whom is hair politics a political issue, who regards hair solely as an aesthetic or de_politicized feature and what does this narrate_show_produce about privileges and normalizations?

is the visualization of skin more authentic, closer to 'the body' than clothing? are clothes protections_performances_skins? what is under and beyond clothes and skin, what images and ideas about 'reality', selves, identities are re_invoked by tensions between skin and clothes in dyke_transing images? do clothes leave marks on and in bodies, where is the line between bodies and clothes? when and for whom is dyke_transing exposed in gazes on bodies? is a face 'normally' naked (and not perceived as naked) and conventionally exposed to gazes reading identities into them? is the head part of body-perceptions and why are photos of people often centered around faces? is a face necessary to perceive a person visually and what effect does it have on spectators to focus visually on other parts of a bodily construction of persons? to what extent are constructions about bodies, nakedness, personality in faces and bodies shaped by colonial racism, by racist normalizations of gazes and image productions and how can this be challenged?

wordings as part of bodies

how do we, ja'n and lann, dyke_trans our wordings and simultaneously stay open for the impossibilities of de_silencings? how can we differentiate our perceptions between silencing and re_location shaped by silences? how can we stand the de_locations of wordings formed by discriminating linguistic practices?

to what extent is orality perceived as bodily expression, written language as bodiless? to what extent is voice part of body constructions and words, and voiced nonwords are bodiless? are words voiced and is voice worded? what

kind of norms on communication are re-produced by way of these differentiations? and how is this negotiated in different forms of de-wordings, silences and listening in and about and beyond the exhibition?

unfinishable wordings of endings for_in the booklet

tracing and tearing ways through and with the exhibition is an ongoing process for us, is a start, a rest, a break, a fracture, a line, a circle, an unfinished sentence, an open interaction.

the questions we have formulated here are one of our ways of interacting with each other and with people visiting the exhibition – as the booklet is part of the exhibition and another form of contextualizing artistic productions and our ways of reflection and working.

the questions we have formulated here open up spaces for us, make connections possible, wordings on the limit of unwordable impressions_situations_positionings and show our way of communicating with each other in the context of the exhibition.

dyke_transing our processes of working and living has resulted in the exhibition and is an ongoing process of dyke_transing our visions.

thanx!!!!

the exhibition has been with you, by you for you with you with us for us by us:
thanx!

thanx to all participating and performing artists:

agnes lampkin, anja weber, claude cahun, coco riot, elisha lim, goodyn green,
justin time, layla zami, nancy rohde, oxana chi, rae spoon, sonia lemos, zanele
muholi.

thanx for your help and support in organizing_preparing_doing the exhibition:

alyosxa, anne, anouchK, christine, claudia, danny, evelyn, henni, jess, julz, konz,
lena, marek, pelle, rüzgâr, sonja, steffi and all the friends that helped us in the
last seconds.

thanx to gallery funke for providing the space for the exhibition.