

ERREAKZIOA- REACCIÓN

Erreakzioa-Reacción se constituye en 1994 como un espacio de creación artística/cultural/activista de carácter multidisciplinar en relación a los factores arte y feminismo. Conocer el trabajo que en otros países estaban desarrollando colectivos como Guerrilla Girls, WAC o, más de cerca, Bildwechsel, iniciativa feminista cultural del medio audiovisual en Hamburgo que distribuye y difunde obras en vídeo de mujeres artistas, fue lo que nos animó a desarrollar el proyecto Erreakzioa. No conocíamos ninguna iniciativa similar a nuestro alrededor. Era obvio que había una carencia y que era necesario desarrollar una experiencia así para contribuir a desvelar y comprender ciertos mecanismos que en nuestro entorno cultural y artístico resultan excluyentes para artistas y creadoras. Estos mecanismos hacen que todavía el trabajo de muchas artistas sea obviado y no tenga el suficiente reconocimiento, bajo una apariencia de "normalidad".

Las pretensiones de Erreakzioa siempre han sido las de crear y cuestionar la hegemonía de la representación dominante desde contextos de resistencia cultural y política. En el Estado español no existe una tradición feminista consolidada con respecto a la crítica y a la práctica artística; el discurso feminista, más desarrollado en otros países, resulta en muchos casos desconocido en nuestro entorno, y no llega más allá de una reivindicación genérica de "derechos humanos". Nuestro primer fanzine aglutinó una serie de trabajos en relación al género e incluía un listado de artistas vascas, para hacer constar, aunque fuera de manera numérica para empezar, la presencia de la mujer en el mundo del arte en el País Vasco.

El segundo, *Construcciones del cuerpo femenino*, se presentó acompañado de unas jornadas de conferencias y unas sesiones de vídeo.

El tercero, titulado *¿Quién es libre de elegir?*, hablaba del trabajo de mujeres y colectivos antimilitaristas. En nuestras publicaciones hemos querido incluir traducciones de textos inéditos a nuestro alrededor, que sirvieran para

ampliar perspectivas y de estímulo para seguir adelante, invitando al diálogo, al debate, a la crítica.

Por medio de las diversas propuestas planteadas por el colectivo hemos podido reflexionar acerca de la situación de las mujeres en el mundo del arte o en torno a temas como las nuevas tecnologías o el ciberespacio. Hemos mostrado una serie de trabajos que se ocupan actualmente de la investigación, documentación y distribución de información en relación al arte y al feminismo. También hemos podido conocer el trabajo de otros colectivos que luchan contra la misoginia, el racismo, la homofobia o los abusos familiares existentes en nuestras sociedades. En 1997, Arteleku nos encargó la coordinación del seminario-taller internacional *Sólo para tus ojos: el factor feminista en relación a las artes visuales*. Nuestro últimos trabajos han consistido en la edición de dos vídeos, y en estos momentos estamos preparando dos nuevas publicaciones.

Erreakzioa se creó para aglutinar personas y proyectos en los que el pensamiento feminista, la deconstrucción del género, o la teoría *queer* fuera un referente, así como para la creación de una red de contactos, de intercambio de informaciones, de apoyo, de difusión, de realización de proyectos. Hasta ahora, las propuestas se han desarrollado en forma de publicaciones (diez hasta la fecha), conferencias, exposiciones, vídeos, talleres o seminarios. No han tenido una periodicidad ni formato establecido. Hemos colaborado con otras colectivos y/o publicaciones como LSD, Fé, SEAC, Brumaria o Zehar.

Respecto al caso concreto de Zehar, con la que tuvimos ocasión de colaborar hace un par de años, pensamos que, por ser una publicación que ha surgido dentro del espacio artístico de Arteleku, comparte con éste un desarrollo y una evolución que ha transcurrido pareja a la del entorno artístico del momento: se ha alcanzado por ello un grado de complejidad creciente en textos y referentes, que en estos momentos la sitúan como una de las escasas publicaciones dentro del mundo artístico español capaces de suscitar debate.

Por último, Erreakzioa ha participado en la presentación del libro *Manifiesto contra-sexual* de Beatriz Preciado, que se ha celebrado recientemente. La contra-sexualidad, como ella misma dice, reivindica la comprensión del sexo y género como cibertecnologías complejas del cuerpo, y apela a una *queerización* urgente de la "naturaleza": en ese mismo sentido, desde Erreakzioa siempre hemos querido señalar, y seguimos trabajando para poner en evidencia, que las propias prácticas artísticas son tecnologías con las que se articulan nuestros cuerpos y, por tanto, lugares donde también se inscriben las relaciones de género y la construcción de la sexualidad.

Marie-Hélène Bourcier, en el prefacio al manifiesto, dice "No hay autor clásico o moderno que Preciado no caliente al fuego lento del feminismo o de la teoría *queer* hasta hacerlo saltar en pedazos".

En eso estamos, la red funciona y ya recoge sus frutos. ■

ERREAKZIOA-REACCIÓN

Erreakzioa-Reacción 1994. urtean sortu zen, gai antzeko izaera eduki nahi duen arte, kultura eta aktibismo sorkuntzarako gune gisa, arte eta feminismo alderdien inguruan. Beste herri batzuetan, Guerrilla Girls, WAC bezalako kolektiboak, eta, gertuago, ikus-entzunezko esparruko kultur ekimen feministak eta emakume artisten obrak bideoan banatzen eta hedatzen dituen Hanburgo-ko Bildwechsel kolektiboa egiten ari ziren lanak ezagutzeak bultzatu gintuen Erreakzioa proiektua garatzera. Ez genuen gure inguruan antzeko ekimenik ezagutzen. Begien bistakoa zen hutsune bat zegoela, eta horrelako esperientzia egin behar zela, gure kultura eta arte ingurunean emakume artista eta sortzaileentzat baztertzailak izan daitezkeen hainbat mekanismo agerian jartzen eta ulertzen lagutzeko.

“Normaltasun” itxuraz estalita dauden mekanismo horien kausaz, emakume artista askoren lana saihesten da, oraindik ere, eta ez da behar bezala aintzat hartzen.

Erreakzioaren helburuak betidanik izan dira sormena eta nagusi den adierazpidearen hegemonia zalantzan jartzea, kultura eta politika erresistentziaren inguruetatik abiatuta. Estatu espainiarrean ez dago sendoturiko tradizio feministarik, arte kritikari eta jarduerari lotuta dagoenik; diskurtso feminista —beste herri batzuetan garatuagoa— ezezaguna da, askotan, gure ingurunean, eta ez da “giza eskubideen” aldeko errebindikazio generikoa baizik izaten. Gure lehenengo fanzinean generoarekin zerikusia zeukaten hainbat lan bildu genituen, eta emakume artista euskaldunen

zerrenda bat ere eman genuen; era horretan, emakumea, Euskal Herrian, artearen munduan ere bazebilela adierazi nahi genuen, hasteko kopuruari soilik erreparatu arren.

Bigarren fanzinea, *Construcciones del cuerpo femenino* izenekoa, hitzaldiak eta bideo saioak osatzen zituzten jardunaldiekin batera aurkeztu zen.

Hirugarrenean, *¿Quién es libre de elegir?* izenburua zuen fanzinean, emakumeen eta kolektibo antimilitaristen lanaz hitz egiten genuen. Gure argitalpenetan, gure artean ezezagunak ziren testuen itzulpenak sartu nahi izan ditugu, ikusmoldeak zabalago bihurtzeko eta aurrera jarraitzeko akuilu izan daitezkeenak, eta elkarrizketa, eztabaida eta kritika egitera bultzatzen gaituztenak.

Kolektiboak egin dituen proposamenen bitartez, emakumeek artearen munduan zein egoeratan dauden aztertu, edo teknologia berriak eta ziberespazioa bezalako gaiez hausnartu ahal izan dugu. Gaur egungo arteari eta feminismoari buruzko informazioarako ikerkuntza, dokumentazioa eta banaketa lanak aurkeztu ditugu. Era berean, gure gizartean aurkitzen ditugun misoginiaren, arrazakeriaren, homofobiaren edo familia abusuaren aurka borrokan ari diren beste talde batzuk ezagutu ditugu. 1997. urtean, Artelekuk *Zure begietarako bakarrik; feminismo faktorea arte bisualak direla eta* izeneko nazioarteko tailer-mintegia egitea eskatu zigun. Gure azken lanak bi bideo izan dira, eta, une honetan, beste bi argitalpen prestatzen ari gara.

Erreakzioa sortu zen pentsamolde feminista, generoaren “eraiospa” edo *queer* teoria erreferentzia izango zituzten pertsonak elkartzeko asmoz, eta, aldi berean, harremanetarako, informazioa trukatzeko, eta proiektuetarako —laguntza emateko, hedatzeko eta gauzatzeko— sare bat eratzeke asmoz. Orain arte, proposamenak

argitalpen moduan kaleratu ditugu (gaur egun arte, hamar izan dira), edo hitzaldi, erakusketa, bideo, tailer eta mintegi moduan adierazi ditugu. Ez dute aurrez ezarritako aldizkatasun edo formaturik izan. Beste kolektibo edota argitalpen batzuekin elkarlanean aritu gara, hala nola, LSD, Fé, SEAC, Brumaria edo Zehar bezalakoekin.

Zehar argitalpenari dagokionez, zehazki —duela urte pare bat aldizkari horrekin elkarlanean ari izan ginen—, uste dugu Artelekuren arte esparruaren barruan sortutako argitalpena izanik, elkarren artekoak dituzten garapena eta bilakaera eta une bakoitzeko arte ingurunearena batera gertatu direla: horregatik, testu eta erreferenteen arteko konplexutasuna gero eta handiagoa da, eta, une honetan, Espainiako arte munduaren barruan, eztabaida sortzeko gauza den argitalpen urrietako bat da.

Bukatzeke, Erreakzioak esku hartu du duela gutxi egin den Beatriz Preciadoren *Manifiesto contra-sexual* liburuaren aurkezpenean. Kontra-sexualtasunak, egileak berak adierazten duen bezala, sexua eta generoa gorputzaren ziberteknologia konplexu gisa ulertzea errebindikatzeko du, eta “izaera” premia handiz queer bilakatu behar dugula aldarrikatzen du: ildo horretan, Erreakzioa egiten dugunok beti adierazi nahi izan dugu arte jarduerak berak gure gorputzekin batera antolatuturik dauden teknologiak direla, eta, hortaz, genero harremanak eta sexualtasuna eraikitzea ere horren barruan daudela; eta lanean jarraitzen dugu hori agerian jartzeko. Marie-Hélène Bourcier-ek, aipatutako manifestuaren hitzurrean, hau idatzi du: “Ez dago egile klasiko edo modernorik, Preciadok feminismoaren edo *queer* pentsamoldearen su motelean berotu eta milaka puska eginda geratzen ez denik”.

Horretan ari gara, sareak badabil, eta emaitzak jasotzen ari da dagoeneko. ■



Imagen publicada en **Zehar 39**
Francisco Ruiz de Infante *Si hubiera lugar*; 1999

nology which he'd been getting increasingly interested in, both practically and theoretically. The books we set ourselves to read were a pretty obvious crop: Donna Haraway's *Simians, Cyborgs, and Women*, Bruce Mazlish's *Fourth Discontinuity*, etc., and from this we wrote out an essay detailing the issues we thought were important in relation to the art, culture, society and technology interfaces.

As both of us were artists, we weren't exactly wired into a network of theorists and journalists who could contribute. The essay functioned like an exploration of ideas we thought were important and an invitation to contribute at the same time. We got quite a lot of response to it from people we didn't know as the envelopes and print-outs changed hands frequently. All of which managed to be compiled in our first free Mute.

The pilot which came out in November 1994 — eight pages, distributed anywhere that would take it, free and with essays by Suhail Malik, Sheep T. Iconoclast, John Paul Bichard, Michael Worthington (no relation), Esther Leslie and William Shoebridge, most of whom still contribute regularly.

Our approach was quite naive, very much what artists would do. I think this has been its asset and, financially, its weakness, but overall, I think it's been good because it's forced us to grow gradually, learning in relative seclusion and catering very clearly to a particular community, which was small and learning with us.

At first, there was a lot of antipathy, several turned-up-noses from the gallery scene, but we were enjoying it lots because we were slowly finding a whole group of contributors and friends who crossed over different areas of knowledge and expertise — philosophy, linguistics, design, architecture, computer programming, biology, etc. — all of whom were really interesting and made Mute the interdisciplinary thing we hoped it could be.

If I look back and try to take stock in a more general way, I can say that the motivations behind Mute were to create something that included material on topics that we felt were both exciting artistically and socially urgent, many of which the arts didn't seem to be reflecting on with any efficacy at the time, and to do that in a myriad of writing styles that acknowledged the ambivalence of the situation we were in. That is, to not fill the magazine with the kind of critically hyper-confident armchair philosophising you find in a lot of places.

Another variant of this is that we slowly realised — and I have to stress that none of the issues that we have done are in any way 'perfect' or 'exemplary' — that the relationship between practice and theory was really important and that we also had to have an informative, news-like function about what artists were doing and where. Over time, this meant structuring the newspaper more clearly and including more reviews, etc.

Secondly, to be more reflective and critical than the American 'hype' magazines like *Wired* which, though we found them fascinating, did seem to have quite an a-historical line sometimes and a nearly religious belief in the power of technology 'an-sich' to be able to turn societies around in beneficial ways. Although neither of us were particularly steeped in the political discourse around technology, we intuitively felt that that was an important grounding to what we were doing. ■

Contribution by Pauline van Mourik Broekman, editor of *Mute*, magazine published in London.

07 QUADERNS

1. Quaderns aims to critically analyse the present by reflecting on the contemporary conditions for the production of culture, town planning projects, architecture and art. We understand the present to be the active setting in which the possibility of creating contents occurs. These are not a mere accumulation of interchangeable possibilities: they determine trends that have an effect on the landscape.

2. Culture, architecture and art are no longer produced in spaces that supposedly contain self-absorbed objects that have no meaning outside themselves. In fact, they are produced through units of interwoven discourse; through what we could call an exchange space.

3. This exchange space takes in experiences, practices and reflections from a wide variety of origins. The starting point of each issue of Quaderns is a single thematic argument used as a guideline to structure materials from a variety of sources. The questions affecting architecture, art and town planning naturally have a social, ecological, geographical, anthropological dimension, etc. which we feel is exactly what should form the framework of analysis in which the questions in the project are raised.

4. We often define the magazine as a narrative area, and a space in which a series of textual and visual discourses give rise to a landscape. This would be a discourse-based landscape that creates the possibility of non-immediate paths running through ideas and shapes. Therefore we are talking about the construction of a narrative space with distances, and this can be understood as a landscape with texts and works, which produce a sequence of events that explains a story that readers can look through as they see fit.

5. The differences between producing an architectural project, publishing a magazine or preparing a photographic documentary piece that records an aspect of a city or specific area are becoming blurred. What we are especially interested in with regard to these practices is their operational capacity; they are considered to be the act of producing and transmitting meaning, although we recognize the difference made by the conditions in which they produce their respective material and the context in which they are shared.

6. In order to expose the extent to which different fields, contexts, disciplines, products and works impregnate each other, concepts are thoroughly investigated by cross-analysing variable sets of values. Each set of values in an analysis has certain different implications and establishes certain specific connections with other disciplines to reveal aspects that remain hidden using an approach with a different set of values.

7. The most problematic and interesting works and projects are those that are able to record initially unforeseen aspects. These are projects that gradually take shape and change with the evidence discovered in a joint reformulation process with the place in which they are set. They are produced as a result of a comprehensive process that has not been defined beforehand and are able to modify the conditions in which they are produced as they record what is going on around them in a sensitive medium.

8. We understand the place to be a wide-ranging context: that is, it is a result of the superimposition and interaction of the actual physical characteristics of the place with other social and cultural aspects that form part of the productive and economic fabric. This notion of a broad, not strictly physical context, opens up a field that has been little explored regarding the interrelationship between an intervention and its surroundings or supporting medium.

9. Within this framework of opening up architecture, art, and town planning to other sensibilities, Quaderns has dealt with questions ranging from those on an apparently small-scale, but with a great bearing at urban and regional levels (as is the case with experimental housing and the treatment of interstitial public space), to questions about the environment, inhabited space, urban development or mobility, and about how contemporary globalisation processes are formalized. ■

Contribution by Jorge Mestre and Juan Bercedo, editors of *Quaderns*, magazine published in Barcelona.

08 ERREAKZIOA-REACCIÓN

Erreakzioa-Reacción was set up in 1994 as a multidisciplinary artistic/cultural/activist creative space connected with the subject areas of art and feminism. What encouraged us to set up the Erreakzioa project was seeing the work that groups like Guerrilla Girls, WAC were doing in other countries, or, closer to home, Bildwechsel, an audiovisual feminist cultural initiative in Hamburg that distributes and disseminates works on video by female artists. We had not heard of any similar initiatives around here. It was obvious that there was something missing and that we needed to carry out an experiment of this kind to help to discover and understand certain mechanisms that end up excluding female creative artists in our own cultural and artistic world.

These mechanisms mean that the work of many female artists is still ignored and, under an outward appearance of normality, is not sufficiently recognized.

Erreakzioa has always aimed to create work and question the hegemony in representative art from contexts that offer cultural and political resistance. In Spain there is no established feminist tradition as far as artistic practice and criticism is concerned; feminist discourse, which is more highly developed in other countries, is often unknown here, and does not go beyond a general demand for human rights. Our first fanzine brought together a series of works about gender and included a list of Basque female artists, in order to draw attention to, albeit initially only numerically, the presence of women in the world of art in the Basque Country.

The second, *Constructions of the female body*, was presented together with some lectures and video sessions.

The third, entitled *Who is free to choose?* dealt with the work done by antimilitarist groups and women. In our publications we wanted to include translations of texts that had not been published here, which might be useful to broaden people's perspectives and to stimulate them to carry on, by providing an invitation to dialogue, debate and criticism.

Through the various proposals put forward by the collective we have been able to reflect on the situation of women in the world of art or on subjects such as the new technologies and cyberspace. We have exhibited a series of works that are currently dealing with researching, documenting and distributing information about art and feminism. We have also been able to get to know the work done by other collectives who are fighting against misogyny, racism, homophobia or abuses in the family in our societies. In 1997 Arteleku gave us the task of coordinating the international seminar-workshop *For your eyes only: the feminist factor in relation to the visual arts*. Our latest works have been the publication of two videos, and at the present time we are preparing two new publications.

Erreakzioa was formed to bring together people and projects for which feminist attitudes, gender deconstruction, or the queer theory were reference points, as well as to create a network of contacts, and to exchange information, provide support, and disseminate and produce projects. Up to now the proposals have been put into practice in the form of publications (ten up to now), lectures, exhibitions, videos, workshops or seminars. They have not been carried out at regular intervals or in a set format. We have collaborated with other groups and/or publications such as LSD, Fé, SEAC, Brumaria or Zehar.

As for the specific case of Zehar, who we had the opportunity to work with a few years ago, as it is a publication that has emerged from Arteleku's artistic sphere, we think that it shares with the latter a development and evolution that have run in parallel with its contemporary artistic environment: for this reason it has achieved a degree of increasing complexity in its texts and reference points, which at the present time have established it as one of the few publications in the Spanish art world capable of provoking debate.

Finally, Erreakzioa has taken part in the presentation of the book *Counter-sexual manifesto* by Beatriz Preciado, which was held recently. Counter-sexuality,

as she herself says, demands that sex and gender be understood as complex cyber-technologies of the body, and calls out for an urgent queerization of nature. In the same sense, at Erreakzioa we have always aimed to show, and we are still working to demonstrate, that artistic practices themselves are technologies that our bodies are structured with, and as a result are places where gender relations and the construction of sexuality are also set.

Marie-Hélène Bourcier in the preface to the manifesto says "There isn't one classical or modern author who Preciado doesn't fry over the low heat of feminism or the queer theory until they disintegrate". This is what we are working on; the network is up and running and is already reaping its fruits. ■

Contribution by the collective Erreakzioa-Reacción, feminist magazine published in Bilbao.

n.paradoxa

web.ukonline.co.uk/n.paradoxa/index.htm

CASE ■

09

n.paradoxa began on the web in December 1996 as an online journal, hosting articles by women writers with information pages listing books and journals on contemporary women artists; women's arts organisations, websites and, later, women's film and video festivals. The name is a form of ironic identity (a noun, n. and a feminine paradox) derived from Donna Haraway's discussion of a parasite called *mixotricha paradoxa* which lives in the gut of a termite in South Australia. As a paradigm for feminist research on the visual arts, it seemed apt for 3 reasons 1) the parasite survives by attracting others to live on it 2) it reproduces by division and 3) its discovery reveals the value in seemingly obscure forms of research as well as the time and effort needed for interesting discoveries. n.paradoxa's ambition was to be a meta-site and reflect an international view of feminist research on contemporary women artists with women contributors from around the world. The underlying policy of the journal is based on this active research principle.

In January 1998, n.paradoxa went into print as a bi-annual journal. This move was partly opportunity, but also recognition that the art world does not use the web except as a marketing tool and it is in the art world that women artists most need visibility and good critical coverage. In this the journal paradoxically reversed the trend of many art magazines who develop a condensed web-form, largely to market the printed form. n.paradoxa continues on the web but the printed volumes have separate content and publication schedule and a different, if overlapping, audience. Although mail order sales for the print version are truly international, book shop distribution for the printed journal is limited to the UK and Northern Europe. The main audience is composed of artists, curators, art historians, University lecturers and students. The "free" web version, while theoretically accessible to all, has in fact steadily gained an audience by word of mouth, by listing on search engines and in University libraries because of its value to students and lecturers as an important resource. The print version is sold to many University and art school libraries. The idea of an academic community, sharing and exchanging knowledge and insights, remains important.

n.paradoxa is the only visual arts site on the internet and in print which publishes feminist research work on contemporary women artists. n.paradoxa considers itself as continuing the legacy offered by earlier feminist art journals (sadly now defunct) like LIP (Australia) or Heresies (USA). Although there are many feminist cultural journals (embracing all the arts, but especially film and literature), none of these specialise in the visual arts, and although there are a few women's art magazines reviewing work primarily in their country of publication, none of these are international in focus. n.paradoxa publishes work from 8-12 different locations in the world in each volume in print, emphasising the differences amongst women artists (which are more than a matter of geo-political location) as well as the divergent approaches to interpreting their work. For example, the Women

and New Media (Volume 2) included discussion of cyberfeminism from USA, Russia, Finland, UK, Slovenia, Canada and Germany and a film festival in Iran. Exhibition reviews are not included —as the number of solo and group exhibitions of women artists worldwide is enormous— instead, in-depth analysis, interviews and features are published on women artist's work or projects. In recognition of the growing volume of writing about women artists and feminist issues, many art journals have since the 1970s dedicated special issues to women artists or feminist theory — as Zehar has also done (a list is given on the website). Book reviews and website reviews are also published.

To date, after 5 years in print and nearly 7 online, n.paradoxa has published work from over 40 countries. This international exchange touches on many different currents in feminism and attempts to renegotiate the stake for women artists in local/global debates about contemporary art. While professional women artists are ubiquitous throughout the world and feminism itself is also a global political phenomenon, the exchanges between feminism from different geo-political locations remain quite limited, especially in the visual arts.

One of the common misconceptions about feminism is that it represents one view, when in fact the voices and the political perspectives within feminism are very diverse. One of the ambitions of the journal is to publish work which analyses these differences, while offering new in-depth discussion of the work of women artists. The question of both representation and the level of critique are two determinants in selecting material for publication in its pages. There are no regular contributors, breaking the typical reviewing/correspondent mode of other art magazines. Themes are used to structure each volume and increase the range of ideas presented from different parts of the world, from (Eco)feminism (Volume 9), Economies/Exchanges (Volume 8) or a special performance volume, About Time (Volume 5) and another on Sculpture/Installation (Volume 4). Alongside the articles, artists are also invited to present their work in commissioned artists' pages, utilising the photo-text format of the printed page. Artists to date have included Carolee Schneemann, Esther Ferrer, Icelandic Love Corporation, Fiona Hall, Yoshiko Shimada and Chila Kumari Burman. ■

Contribution by Katy Deepwell, editor of n.paradoxa: international feminist art journal, magazine published in London.

marks(s)

www.markszine.com

10

The concept of an online quarterly had been with me for a couple years before the first issue of mark(s) released in June of 2000. My original vision of the publication offered a degree of autonomy with design and content. The design goal was to create a minimalist structure which would quietly support the work of artists, an aesthetically pleasing space where new artistic work of various media and genres could co-exist. Content is the product of two visions, that of author/educator Chris Tysh, editor of the poetics/language section and my editorial vision/curatorship of the visual arts section. Non-fiction appearing in the 'zine has been co-edited by Chris Tysh and myself. However, the publishing of mark(s) is not merely a demonstration of cultural activism by two people, but an acknowledgment of those who have made current cultural and social issues their lifework.

An interesting and crucial difference in publishing online versus traditional print media is the accepted reference to an online publication as a 'site' or 'location' in digital space while a print publication holds the status of personal property, an object to be held. This adds a performative aspect to online publishing which can be very seductive and private when viewed on the computer screen even while existing in a digital 'public' space. In addition to this is the low cost/extended quantities and 'shelf life' of online media. These factors open the door to experimentation and