



peterlang.net

LTTTR is a feminist, genderqueer artist collective originally based in New York. In the early 2000s, the group engaged in ambitious editorial work and knowledge gathering that resulted in an annual journal, performance events, and video programs, among other things. LTTTR catalyzed a vibrant queer community in formation through collaboration, organizing, explicit discourse, journal making, and distribution. The journal, half work of art, half political event, took on a new guise for each issue, ranging from spiral notebooks with golden inscriptions to manila envelopes to LP covers. LTTTR constantly created new dialogues and challenged given forms, including their own. The acronym LTTTR was in constant motion and was to be read in a multitude of ways, including Lesbians To The Rescue, Listen Translate Translate Record, Lesbians Tend To Read, and Lacan Teaches To Repeat.

In the Spring of 2014, the four editors of LTTTR's fifth issue, Emily Roysdon, Ginger Brooks Takahashi, K8 Hardy, and Ulrike Müller gathered around the archive. The groundbreaking and playfully rigorous work of LTTTR will now be exhibited for the first time and activated at Tensta konsthall.

The exhibition *Here We LTTTR: 2002–2008* includes the group's five issues of the journal as well as photographs and other documentation of LTTTR's social energy. Local and international guests connected to LTTTR and to queer art, activism, and research, will guide a series of walk-throughs in the exhibition. Artists Allison Smith and Matts Leiderstam, writer and asylum rights activist Trifa Shakely, researcher Ulla Manns, and theorist Julia Bryan Wilson are some of the invited presenters. In collaboration with Stockholm-based architect Sarah Brolund de Carvalho, LTTTR designed an installation that also features two video programs curated by LTTTR, as well as documentation of performance evenings and other events. Coinciding with the exhibition, the LTTTR website has been redesigned in collaboration

with Sara Kaaman, a designer based in Stockholm.

Emily Roysdon, artist, Konstfack professor and one of the magazine's four editors, writes in the preface to the first issue: "We're here to reconstitute a new team under an old threat. To embrace our historical birth into feminist sexes and to move with the brilliant bodies, languages, identities and arts that this long walk has produced. But this lesbian we speak of I find him as ambiguous in nature as in verse. I find her over and over again."

In Roysdon's poetical preface, queer identities emerge through the language. The lesbian can be found everywhere, and over again. A border-crossing approach that is characteristic for queer feminism, a feministic movement that is not so easy to define. Queer strategies often involve a critique of the definitions themselves and a rejection of traditional gender categories. To insist on identity and desire as ongoing processes, as becoming, is an approach that many queer feminists sympathize with. In similar ways, it is not the "being" but the "doing" that characterizes LTTTR's work: to switch on and put at risk, shift the meaning of meanings, and activate the reading body.

LTTTR is in many ways the result of a joint effort rooted in a DIY-spirit. The group's four editors worked all day and night without economic safety in close collaboration with artists, designers, and writers to assemble, print, and distribute the magazine.

Despite the fact that the conditions for lesbian and queer life differ between New York in the early 2000s and Stockholm today, there are several reasons to activate the group's work here and now. In recent years, several LGBTQ venues, cafés, and clubs have been displaced or closed, e.g. Hallongrottan, Roxy, and Högkvarteret. The queer spaces that emerge are often temporary, occasional, and lack the continuity that the mainstream society benefits from effortlessly. Hence activating LTTTR's

work in Stockholm is also a way to highlight a current and urgent issue for queer groups today: how is it possible to come together, have fun, and create?

Visit litr.org to view the journal online or download a bootleg.

BIOS

Ginger Brooks Takahashi's collaborative project-based practice is an extension of feminist spaces and queer inquiry, actively building community and nurturing alternative forms of information distribution. She is co-founder of General Sisters, projet MOBILIVRE BOOKMOBILE project, and the touring musical act MEN. She received her BA from Oberlin College and attended the Whitney Independent Study Program in 2007. She has presented work at the Serpentine Gallery, London, 2008; the New Museum, New York, 2009; The Brooklyn Museum, 2013; Art Gallery of Ontario, 2014. Past residencies include Smack Mellon, NY; Center for Book Arts, NY; and Fire Island Artist Residency.

K8 Hardy is a multi-media artist who often uses herself as material. She lives and works in New York City and is represented by Reena Spaulings Fine Art. She is a punk rock feminist with Riot Grrrl roots. Hardy has participated and kicked off sundry collaborations, collectives, and alternative types of meetings. She has exhibited in many major and minor institutions.

In her artistic work, **Ulrike Müller** explores the relationships between abstraction and bodies through a conception of painting that is not limited to brush and canvas. Investigations of the visual strategies of modernism and of feminist practices of the 1960s and 1970s result in images that are closely related to current questions of body and identity politics. The geometries of figure and color in her compositions are never "purely" abstract. They carry erotic and sexual associations, they tease, touch, and penetrate each other without collapsing into binary logics. Müller uses abstraction as an idiom that can be figuratively appropriated, emotionally charged, and politically connoted—depending on the context and the viewer.

Emily Roysdon is a New York and Stockholm-based artist and writer. Her working method is interdisciplinary, and recent projects take the form of performance, photographic installations, print making, text, video, curating, and collaborating. Her many collaborations include costume design for choreographers Levi Gonzalez, Vannesa Anspaugh, and Faye Driscoll, as well as lyric writing for The Knife and Brooklyn-based JD Samson & MEN. Recent projects include new commissions from Performance Room, Tate Modern (London); PARTICIPANT, INC (NY); If I Can't Dance and Stedelijk Museum (Amsterdam); and Portland Institute of Contemporary Art. Roysdon's work has been exhibited at the Museum of Modern Art (NY); the 2010 Whitney Biennial (NY); Manifesta 8 (Murcia); and Museo Nacional Centro de Arte Reina Sofia (Madrid). In 2012 Roysdon was a finalist for the Future Generation Art Prize, exhibiting in Kiev and the Venice Biennale. Roysdon received a BA from Hampshire College in 1999 and completed the Whitney Museum Independent Study Program in 2001 and an Interdisciplinary MFA at UCLA in 2006. She is a Professor of Art at Konstfack in Stockholm.

LIST OF WORKS (see map)

(3) LTTR No. 1 – LESBIANS TO THE RESCUE

"This lesbian we speak of, I find him as ambiguous in nature as in verse. I find her over and over again," says editor Emily Roysdon in the preface to the first edition of LTTR: Lesbians to the Rescue. In the first issue, we find the SCUB-Manifesto: Society for Cutting Up Boxes, a hand-printed door hanger by Ginger Brooks Takahashi, and a text about resistance practices by activist and lawyer Dean Spade. Released in September 2002. With a print run of 1000 copies.

(6) LTTR No. 2 – LISTEN TRANSLATE TRANSLATE RECORD

With No. 2, LTTR shows that the journal will not stick to a given graphical line but instead create itself anew for every issue. The second issue takes the form

of an LP cover wrapped in a plastic sleeve. A CD accompanies the issue with songs like "Who Let the Dykes Out" (which was made by Nick Hallett, Lauryn Siegel, and JD Samson and is available for listening and downloading at lttr.org) and audio tracks by Ulrike Müller, who also co-edited LTTR No. 4 & 5. The issue also includes a tampon by artist Fereshteh Toosi, which, with its slogan Dress to Kill – Your Safety Depends on Concealment, is reminiscent of how the feminine hygiene industry has historically used the words defense, camouflage, and struggle in their marketing during times of war, particularly during the Vietnam War. Also included in No. 2 are works by the artists Hanna Liden and Pauline Boudry, among many others. Released in August 2003. With a print run of 1000 copies

(7) LTTR No. 3 – PRACTICE MORE FAILURE

This issue is wrapped and stored in a screen-printed manilla envelope and bound together with lavender string. Inside the envelope and on the magazine's front page is a photograph of the performance-artist Itziar Okariz, titled Peeing with my Daughter on Pulaski Bridge, that pictures, as the title reveals, the artist peeing together with her daughter on the bridge in New York. Through a jet of urine, we head into the issue, which, in addition to essays and fictional stories, consists of foldable posters, for example, artist AK Burns's black-and-white soldier portraits adorned with decorative patterns. Released in July 2004. With a print run of 1000 copies.

(4) LTTR No. 4 – DO YOU WISH TO DIRECT ME?

LTTR No. 4 was published by the bookstore Printed Matter and accompanied by the intervention. A Wave of New Rage Thinking at Printed Matter's premises in New York, 2005. During the exhibition, visitors were able to activate the bookstore using LTTR's specially designed bookmarks, Radical Read-Ins, with space for reading references and comments. In No. 4,

there is an obvious call for political activism. In the preface, the editors pose a question: what are the political demands of our queer community? A few possible answers are interspersed throughout the journal. Andrea Geyer contributes with the piece Tools for the Revolution and Klara Lidén participates with Self-Portrait with Keys to the City, where bolt cutters and other tools are sewn into the inner lining of her jacket. Another eye-catching piece of art is the specially designed Merger Glove by Liz Collins that accompanies the issue. No. 4 can be read from both directions, depending on how you hold the book and from what end you start browsing. The title Do You Wish To Direct Me? is a quote from Lynda Benglis's 1973 video Now. The issue was released in September 2005. With a print run of 1000 copies

(2) LTTR No. 5 – POSITIVELY NASTY

The fifth journal has a spiral binding and larger size, with LTTR Positively Nasty inscribed in gold on the front. As the title indicates, this is an issue that affirms explicit and uninhibited queer pleasure. In Alvin Baltrop's photographs, two naked men lie in an abandoned building at West Side Piers. In Celeste Dupuy-Spencer's impressionist painting, an intense sex act—or close combat—takes place between two women surrounded by spectators. In issue No. 5, there is also a plastic pocket attached to the spiral binding, which includes, among other things, Zoe Leonard's text I want a president. LTTR was first to publish the now classic text in which Leonard proclaims that she wants a lesbian for president: "I want a dyke for president. I want a person with AIDS for president and I want a fag for vice president and I want someone with no health insurance and I want someone who grew up in a place where the earth is so saturated with toxic waste that they didn't have a choice about getting leukemia." Released in October 2006. With a print run of 1000 copies.

Film program

(16) THE DEAD, THE ABSENT AND FICTITIOUS

This film/video program has been screened at Documenta 12, the Yerba Buena Center for the Arts, San Francisco, 2008, Outfest, New York, 2006, Govett-Brewster Art Gallery, New Plymouth, 2006 and Mix NYC, New York, 2005.

Marble Mouth Au Revoir, Curtis Carman, 1 min 38 sec (2006)

Dead In The Desert, Marriage (Math Bass and James Pei-Mun Tsang) 3 min, 33 sec (2006)

To Pee In Public Places, Itziar Okariz, 8 min, 31 sec (2001–2006)

The Last Day of November, Bill Basquin, 16mm, 4 min b/w (2001)

21 YEARS, Moyra Davey, 1 min (2005)

East River Park, Zoe Leonard/ Nancy Brooks Brody 6 min 53 sec (1991)

Social Movement, Emily Roysdon, 7 min 24 sec (2005)

Me, Chris Spinelli, 11 min 30, (2005–2006)

Munchausen, Susanne Oberbeck, 2 min 59 sec (2006)

Lez Side Story, Hedia Maron and Faye Driscoll, 11 min (2006)

Spektro De'l Tempo, Ilona Berger, 2 min (2005)

Who Do You Think You Are, Lovett/ Codagnone, 4 min, 20 sec (1997)

LOVE/TORTURE, Ulrike Müller, 6 min, MiniDV (1995)

fat/soft/normal/skinny, Dafne Boggeri, 2 min, 14 sec (2005)

(15) Let The Tape Roll

This film/video program was screened at Mix NYC, New York, 2006, the London Lesbian and Gay Film Festival, 2006, the San Francisco Cinemateque, 2005, and Outfest, New York 2005.

Now, Lynda Benglis, video, color, sound, 10 min (1973)

Electric At The Cosmic Age Lodge, A.K. Burns, video, color, sound, 3 min (2005)

The Yoyo Gang, G.B. Jones, S8 to video, color, sound, 30 min (1992)

Sometimes You Fight For The World, Sometimes You Fight For Yourself Pauline Boudry and Renate Lorenz, video, color, sound, 5 min (2004)

Working Portraits, Maia Cybelle Carpenter, 16mm, b&w, silent, 8 min (2005)

Mock Rock, Ulrike Müller, film to video, color, sound, 3 min (2004)

550 Jamaica Ave, Klara Lidén, video, color, sound, 5 min (2002)

Searching For The Fourth River, Fereshteh Toosi, video, color, sound, 2 min (2003)

Strangers, Carola Dertnig, video, color, sound, 3 min (2003)

New Report, Wynne Greenwood and K8 Hardy, video, color, 12 min (2005)

(8) Reading and gathering lounge

LTTR is filling the exhibition room with its five journals, photographs, videos, and objects. Large and inviting seating has been designed to fit the material. The furniture, as well as the exhibition room, is designed in collaboration with Sara Brolund de Carvalho, a Stockholm-based architect and artist who works in the intersection between these two fields. The furniture has been made in the DIY spirit of LTTR, using simple materials, like the ones LTTR used for the production of their magazines. From old pallets and chipboard, a space for reading and conversation has been created.

(9) Pillows and posters

LTTR hand screen-printed the posters and pillowcases specifically for the exhibition at Tensta konsthall in the spring of 2015. As a low-tech but highly effective means of reproduction, silkscreen printing has long been part of LTTR's repertoire. When the group came together to work on the archive, they found all the old transparencies that had been used in past projects, such as the covers of LTTR No. 1 and No. 5. For the new pattern, they cut up and rearranged those transparencies. As LTTR were coming together and working together again, it made sense to recombine and make something new out of remnants of their previous collaboration in a very physical and applied way.

(1) Wall of submission envelops

When LTTR started opening the boxes they had stuffed away, one of the surprising elements to emerge was a collection of envelopes they had received over the years. Many submissions arrived in the form of hardcopies sent through the mail—original drawings and photographs, longer manuscripts, and DVDs for the video programs. The envelopes bear the touch and aesthetic of the people who packed them, and they are a remnant of a specific mode of

communication. They also speak to LTTR's geography, the material nature of their practice, and the physical network of distribution. For the Tensta konsthall exhibition, the collective photographed the envelopes and wheat-pasted printouts on the wall.

(14) T-shirts, totebags, and other customized items

During its years of publishing, LTTR also made t-shirts, posters, and book bags. They were sold at events to raise money for the journal, and they also had a social function within the expanding queer community as a kind of "flagging." Other items, including t-shirts, a navy blue suit jacket, and a green net dress, were customized with spray paint stencils and worn at LTTR events, such as the block party they organized with Printed Matter for the release of LTTR No. 4.

A conversation between LTTR, Asrin Haidari, and Rado Istok

Asrin Haidari + Rado Istok
Tell us about Here We LTTR: 2002–2008.

LTTR

Here We LTTR: 2002–2008 is an invitation to Stockholm. This title, like all the LTTR work, developed out of a collective brainstorming session. It exhibits the pleasure of playing with language and the poetics that has always been part of LTTR's feminist toolbox. It speaks to both the collaborative endeavors of the past, and to this shared present moment. Here we LTTR! And we hope you are with us.

The exhibition aims to give a sense of the social energies and economic inventiveness that was/is LTTR. The exhibition makes available the five journals, which have been out of print for several years. The exhibition also presents the range of LTTR's activities with materials from the LTTR archives, including ephemera on distribution, the economy, the network of contributors, images of live events, and more.

AH + RI

In the editorial in the first issue Ginger Brooks Takahashi says "LTTR is our massive collaborative song. Time for a place where we can share/show our work next to each other." Can you tell us about the context in which LTTR was founded? How and why did LTTR come about?

LTTR

New York City, 2002. George W. Bush is in his first term as President. Dean Spade is writing on his blog about the "market economics of cell phone purchasing" suggesting we can all opt-out: "capitalism operates by constantly providing new needs," a generation of young queers, removed from the AIDS crisis, is moving to NYC.

In the years prior to LTTR's coming together, Ginger, K8, and Emily were living in different cities on the East Coast and met through the network

of touring feminist punk bands criss-crossing the U.S. Soon after they each made their way to NYC. We'll spare you the fun details, but it was fun. As 2001 turned to 2002, Ginger and K8 were talking about doing a project together, perhaps a band or a salon... Then they sent out a call for artwork for a forthcoming journal and Emily, having been out of town for many months, responded with enthusiasm. The three then began to shape what would become LTTR, focusing on feminist, genderqueer art and ideas in their community. As the contributions came in, Emily, K8 and Ginger developed an editorial policy based on consensus and rigorous conversation. Printing of the journal transformed from the initial idea of stealing color copies from offices to proper offset printing. The cover was letterpressed in Philadelphia and handmade artist multiples were collaboratively produced and then a great group gathered to collate the issue. The stage had been set and a release party was next on the horizon. A few speeches were made that night. The energy was high and already more issues on the way...

Ulrike, having encountered LTTR when she moved to New York from Austria in the fall of 2002, grew closer to the group until she officially became an editor in 2004. Also in 2004, for the fourth issue, Lanka Tattersall joined the team. But LTTR has always been larger than its editorial group, "a massive collaborative song," as Ginger put it.

The founding of LTTR was driven by excitement about the immense creative energy and great art produced in an expansive queer community, and by a sense of urgency. The idea of a journal was to work on something that made visible the work of this new generation, something to connect people and conversations from one place to the next, something traded from hand to hand, something found in a bookshelf or bathroom. As K8 put it in 2003 "feminist, dyke, trans art is so peripheral in the art world, and not enough people are taking notice [...] We

have to do this work. What else is going to represent us?"

AH + RI

How did the collective process take form and what was the relation between the magazine and other activities you—as LTTR—organized?

LTTR

Crucial to the process of LTTR and the journal itself was the open call that initiated each issue. The framing for each issue was highlighted in the changing of the LTTR acronym (Lesbians To The Rescue, Listen Translate Translate Record, Lesbians Tend To Read) and the poetics of the open call which both focused on an issue and left open holes for contributors to fill. While the journal was the backbone of LTTR's activities, LTTR also organized release parties, performance programs, film screenings, and other events, finding ways to engage people and to feature forms that could not be included on the printed page. In all the activities, there wasn't one set of strategies, but there was a sense of responsibility to our peers and a commitment to saying "yes" to each other. We understood that fun and politics, criticality and enthusiasm, rigor and promiscuity were not opposites.

AH + RI

LTTR started as a platform for sharing ideas and art production among the queer feminist community. Could a queer perspective be relevant to, or enrich people, who don't consider themselves queer?

Ulrike Müller

I would say that LTTR's role has been a bit more dynamic than that, in that what we did actually foster exchange and created a sense of community, in all its complexity as a site where both fun and conflicts happen. I would hope that this energy and intention translates in our exhibition, and that the specific quality of the space that we are creating socially and aesthetically will be a catalyst of some sense of commonality,

a coming together of flesh bodies around the body of the LTTR archive. I don't care so much whether everyone agrees on the term queer (in fact I myself have been feeling skeptical when it comes to its current usefulness) and more about the points of contact and textures of interaction.

Ginger Brooks Takahashi

Just as queer doesn't mean "same," queerness or queer culture has the potential to create spaces for difference, whether in terms of gender self determination, as multi-faceted sexual beings, and a myriad of other possibilities.

Emily Roysdon

LTTR was an energy given form in collaboration, community organizing, explicit discourse, journal making and distribution. The audience was self-identifying. If there were any borders they were porous and un-guarded. If you showed up to an event, submitted to an open call—you were a part of it. Your desire was enough. The inside/outside you ask about, the question of audience and distribution, of reach, is one of the questions we are asking with this exhibition. And queer—in the most basic sense (for example the way my mom has used it)—means difference. And I will always find a use and pleasure in that word no matter how strung out it gets. It's historical, embodied, it rolls of the tongue. Queer thinking—go ahead, yes, do. And while you're thinking queerly move beyond identification to coalition, empathy, ethics, and more.

K8 Hardy

Anything can enrich people if they are open to it, and can see their life in the spectrum of possibilities.

AH + RI

Many collective activities seem to have a temporary character. What was your reason for not continuing together as LTTR after 2008?

LTTR

By 2008 LTTR had published five journals, curated and toured two film programs, organized many performance

events, and participated in a bunch of exhibitions. The collective was working a lot, all the time, and tensions arose. The economy of the project, which had been so crucial to the politics and ethics of the group, was presenting problems. As well, life was changing, and each member of LTTR chose to focus on their individual art practices and other projects. The group, always very aware of collectives that had come before (ActUp, Heresies, Group Material, etc...) chose to stop working together rather than change the model and method of working to adapt to the changing conditions.

AH + RI

Is LTTR already history? And in what way could history in that case be re-activated?

LTTR

Some time ago, Emily, Ginger, K8, and Ulrike gathered around the LTTR "archive." The "archive" up to that point was a random collection of unexamined boxes that were being stored in homes and studios. LTTR started sifting through the materials and were delighted and surprised to see what was in those boxes. Lots of powerful questions still shone through the material and the group began to think about how to organize the material and make it available. With fortuitous timing, Maria Lind then invited LTTR to conceive of an exhibition for Tensta konsthall. As LTTR was already knee deep in questions about the different time and context of the 00s in NYC, moving those questions to Stockholm, another politics and context completely, seemed a good opportunity to think about context and translation in the project. Also, in order to move forward, we need to look back, so: Here We LTTR.

It feels like a good time to look back at what we've done: We're excited to re-engage LTTR's queer feminist history, to activate the various materials, and to make new connections. As part of the programming, LTTR and Tensta konsthall are inviting people who in one way or another have been a part

of LTTR, as contributors, readers, and/or conversation partners, to give personalized tours of the exhibition. These tours will draw out the specificities of experience that the journal both facilitated and documented.

AH + RI

What do you see as the main political role of the queer today?

ER

Times are tough for nearly all kinds of people these days. Surviving, resisting, making room, changing the questions that are being asked. Asking questions, re-framing. Being persistent and imaginative. To produce possibility.

GBT

To be as outrageous and as radical as possible, as defined by the individual in their situation.

UM

The main political role of the queer is to say no and turn that negation into a capacious zone.

KH

To question everything.

Asrin Haidari works as a communicator at Tensta konsthall and is a part of the feminist club collective Grupp 13.

Rado Ištok is studying for a master's degree in curating art at Stockholm University. He recently edited an issue on queer culture and politics in Scandinavia for the Prague-based biweekly A2.

PROGRAM

Guided tours by the staff at Tensta konsthall every Thursday and Saturday at 14:00.

MAY

Saturday 23.5, 12:00–17:00

Opening: Here We LTTR: 2002–2008.

Day party with the feminist club collective Grupp 13.

Sunday 24.5, 14.00

Malin Arnell and Allison Smith

Malin Arnell (New York) is an artist and researcher who, in her practice, reflects on the concept of performativity.

Through collaborations with other artists, activists, and writers, Arnell examines the meaning of notions like body, participation, presence, and action.

The artist Allison Smith (San Francisco) investigates the role of craft in relation to the construction of national identity and re-enactments of historical events. Smith's performative sculptures, installations, and participative projects have been exhibited in art venues worldwide. Smith contributed to the first issue of LTTR with a textile bookmark and to issue No. 3 with the text Notes on Trench Art.

Sunday 31.5, 14.00

Sofia Hultin and Berrin Erzurum

Sofia Hultin (Stockholm) is a performance artist with an interest in marginalized stories. Hultin's lesbian city tour I'm Every Lesbian is a part of Tensta museum Continues and has been conducted in Malmö and Tirana, among other places.

Berrin Erzurum (Stockholm)

collaborated with Sofia Hultin in the Tensta version of I'm Every Lesbian. Erzurum grew up in Tensta, writes poetry, and works as a janitor and gardener at a sports arena.

JUNE

Saturday 6.6, 14:00

Trifa Shakely and Matts Leiderstam

Trifa Shakely (Gothenburg) is a writer and lecturer with degrees in law and social work. She has previously been the editor of the feminist magazine *Bang* and is currently working with issues concerning domestic violence. Shakely initiated *Ain't I a Woman*, a campaign for the rights of undocumented migrant women.

Artist Matts Leiderstam (Stockholm) has a particular interest in the gaze, and the viewer. In several of his research-based projects, such as *Grand Tour 1997–2007*, Leiderstam copied and paraphrased existing works in order to suggest alternative interpretations. Through his installations, including paintings, books, and different objects such as magnifying glasses and binoculars, Leiderstam evokes hidden desires and queer leakages from Western art history.

AUGUST

Wednesday 5.8, 19:00 Film screening:
Pauline Boudry and Renate Lorenz

Pauline Boudry (Berlin) and Renate Lorenz (Vienna) have been working as a duo since 1998. Their video installations focus on repressed or “unreadable” moments and portray individuals and groups who manage to live in conflict with the majority society, the law, and the neo-liberal economy. Boudry and Lorenz often collaborate with choreographers, artists, and musicians, giving a nod toward experimental film, the history of photography, and drag.

Wednesday 19.8, 19:00

Karina Sarkissova and
Ofelia Jarl Ortega

Karina Sarkissova (Stockholm) studied at the School for New Dance Development in Amsterdam in 2012. She is interested in the political dimensions of choreography, in how to discuss and create the political in different rooms.

Ofelia Jarl Ortega (Stockholm) received a master's degree in choreography from DOCH, the School of Dance and Circus in Stockholm. Her work deals with vulnerability and femininity. Ortega and Sarkissova met during a residency at the *ImPulsTanz* Festival in Vienna 2011.

Friday 21.8, 14:00

Director Maria Lind introduces
Here We LTTR: 2002–2008.

SEPTEMBER

Wednesday 2.9, 19:00

MYCKET and Samuel Girma

MYCKET is a collaboration between designer Mariana Alves and the architects and artists Katarina Bonnevier and Thérèse Kristiansson. Together they seek to research and transform how aesthetic expressions affect human activities from intersectional perspectives, such as anti-racist and queer-feminist.

Samuel Girma (Stockholm) works as an administrator and project manager at RFSL in Stockholm and describes himself as an LGBT activist with his heart in the suburb. Girma has previously worked with *Cinema Queer* and *Tempo Documentary Festival*.

Onsdag 9.9, 19:00

Sofia Hernandez Chong Cuy

Since 2011, Sofía Hernández Chong Cuy is the curator of contemporary art for *Colección Patricia Phelps de Cisneros*. LTTR worked with Hernandez Chong Cuy at *Art in General*, New York on *Explosion LTTR*, a month long series of events to celebrate the release of *LTTR No. 3*.

Tuesday 15.9, 19:00

Ulla Manns and Dagmar Brunow

Ulla Manns (Stockholm) is an associate professor in the History of Ideas and professor in Gender Studies at Södertörn University. She is researching feminism in different times and places, cultural memory and historical silence.

Manns is currently working on a monograph: *The Cultural Memory of Nineteenth-Century Feminism: Futurity, Belonging, and Space*.

Dagmar Brunow (Växjö/Stockholm) teaches Cinema Studies at Linnaeus University and Gender Studies at Södertörn University. She earned her PhD in 2014 at the University of Hamburg with a thesis on medial memory studies. Brunow's publications discuss memory and migration, feminist experimental film, and transnational filmmaking. She also initiated Ladyfest Hamburg (2003).

Onsdag 16.9, 18:00
Tensta konsthall reads LTTR

Thursday 17.9 14:00 Director Maria Lind introduces *Here We LTTR: 2002–2008*

Wednesday 17.9, 15:00
Lecture: Julia Bryan Wilson

Julia Bryan-Wilson (Oakland) is an associate professor at the University of California, Berkeley where she teaches Modern and Contemporary Art. She studies craft histories, visual arts, collaborative practices, and queer feminism after the Second World War. Bryan-Wilson is a critic whose work has been published in *Art Forum* and *Frieze*.

Torsdag 24.9, 18:00
Tensta konsthall reads LTTR

Thursday 24.9, 14:00
Director Maria Lind introduces *Here We LTTR: 2002–2008*

Tensta konsthall staff

Fahyma Alnablsi, host
Maja Andreasson, assistant
Emily Fahlén, mediator
Ulrika Flink, assistant curator
Asrin Haidari, communication and press
Maria Lind, director
Hedvig Wiezell, producer
Rado Istok, intern
Lovisa Hallén, intern

Hosts

Hamdi Farah
Lars Hedelin
Evelina Hedin
Carl-Oskar Linné
Masha Taavoniku

Technical staff

Lars Hedelin
Carl-Oskar Linné
Johan Wahlgren

With support from ABF Stockholm, Iaspis, The Arts and Culture Division of the Federal Chancellery of Austria, The Culture Programme of the European Union, and Video Data Bank.

