

ARTICLES, STRIPS AND NO MAKE-UP TIPS ...

GIRLFRENZY

£1.50

TRIBUTE TO SHONEN KNIFE COVER



And just exactly what are Dental Dams?

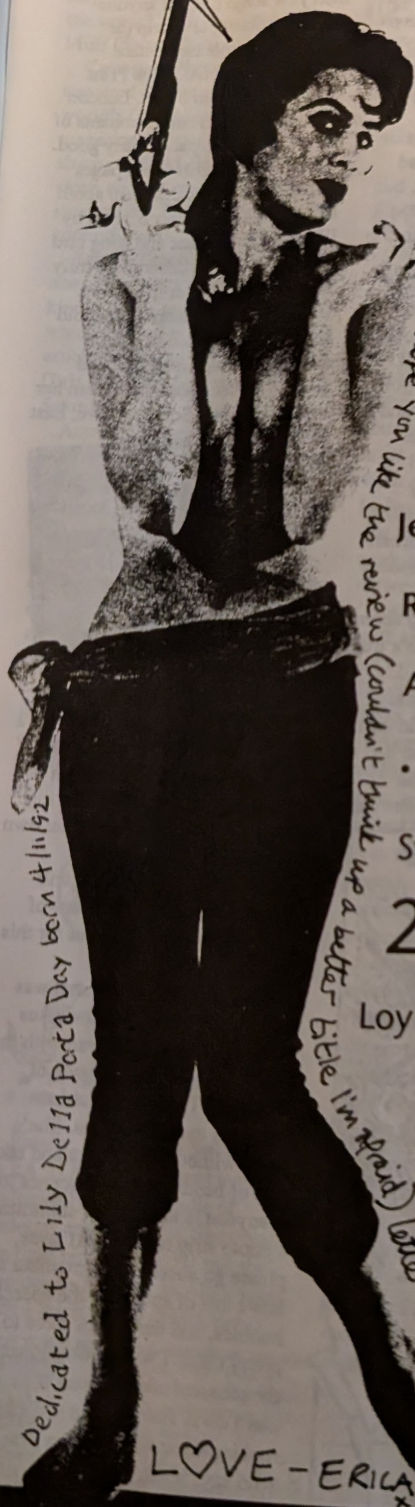
The double life of Moronique: Art Movies panned
Carol Swain interviewed • Comix Galore
Manifest Manifestoes: SCUM & More!



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xt issue. — Erica x

The GIRLFRENZY Contents Page – a range of dishes to make your juices flow. Everything is copyright of the creators unless otherwise stated, so no unauthorised reproduction please. You can contact any of the contributors by writing to them c/o GirlFrenzy, BM Senior, London WC1N 3XX, UK. Now, read on and enjoy ...

FREDDIE,
Hon - here y'are



Dedicated to Lily De'la Porta Day born 4/11/92

LOVE-ERICA

Hiya - hope you like the review (couldn't build up a better little letter will follow one day...)

- 2 Brighton Bitches by Jo Bourne . 4 Demand the Supply . 7 Good Vibrations from Susan Brampton . 8 Inner City Pagan by Lee Kennedy . 10 Carol Swain interviewed . 12 Bike Girl by Erica Smith & Lu Hening . 13 Marion Eaton interview . 14 Sh! by Christina Lamb . 16 Cut-up Women: the work of Freddie Baer & Anna Pedroza . 18 Dyke-U-Like by Jeremy Dennis . 19 Sexist Shit & Fishbones by Carolyn Ridsdale . 20 The Whole Dam Nation: articles by Shelley Anderson & Erica Smith . 22 Redemption by Wild Beast . 23 Mail Submission: readers' letters . 25 Lunch Time Swim by Celia Jones . 26 Baby Blues by Fallen Angel . 27 Manifest Manifestoes: Solanas & beyond . 28 Mina Loy introduced by Bridget Penney . 29 Plastic Surgery by Grizelda Grizlingham . 30 GirlPower from Karen Ablaze . 32 She Jazz & Piss Manifestos . 33 20 Ways to End Oppression of Fat Dykes . 34 Evolution by Caryn Leschen . 35 The Rush of A Crush by Smo & Sindy Stories by Helen Bowling . END!

Collecting old guns and restoring them to work-able condition is Nancy Colt's substitute for the husband-hunt which obsesses so many girls.

GIRLFRENZY: by women for people

A Big Thank You to all the contributors, to Kait for typing, Sion and Jess for their help with n's 1 & 2, and Mike at Hartington for printing n's 3, and to everyone who's been so patient waiting for this issue I'm sorry about being late answering mail. GirlFrenzy 1 is sold out, but some GF #2s are still available for £1.50 plus 34p P&P from the above address (Cheques made out to GirlFrenzy, please!). Articles, strips etc. from anyone with a clit are welcomed for the next issue – send stuff to the same address. Hope you like it, and if you don't, do something better for the next issue. – Erica x

cut-up woman

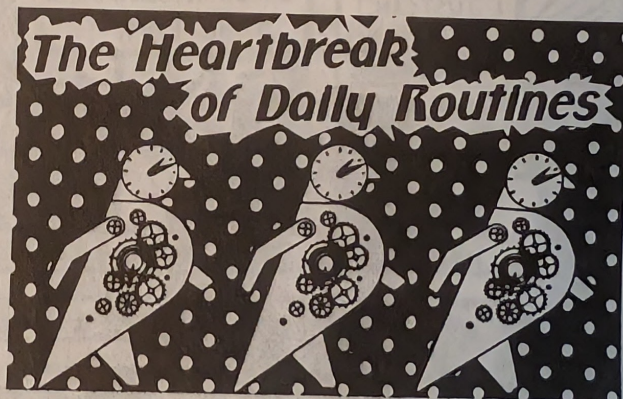
The collages of Freddie Baer

Freddie Baer first took her scissors to paper ten years ago. Previously she'd been active in other ways – as an American teenager in the late sixties she was no stranger to anti-war protests and civil rights action. And through an interest in science fiction (!) she was soon introduced to all sorts of anarchist and anti-authoritarian circles with which she still maintains links.



Back in 1972, some jerk wrote a piece in an Illinois student newspaper about how much women must enjoy being raped, and how he'd just love to be raped. Freddie took it upon herself to make his desires reality, and arranged a 'triste' outside the Women's Lib office (which was packed with angry women). The bloke got shy, so Freddie and two mates carried him to a dark corner, removed his pants, pinned him down and gave him some home truths. He pressed charges and the case got national press coverage, the bloke was forced to eat his words on radio, and Freddie got off on a technicality.

I like this story because it reflects Freddie's readiness to get up and do things. Over the years she has learnt how to operate printing presses, silk screen presses, process cameras and typesetting systems because in order to communicate, you need knowledge of these machines. This pragmatic approach led her to collage work – "I was sick of seeing the same illustrations reprinted over and over again in the anarchist press. I also started doing graphic design for the anti-author-



itarian scene because important and well-written essays were rendered unreadable because of the poor design."

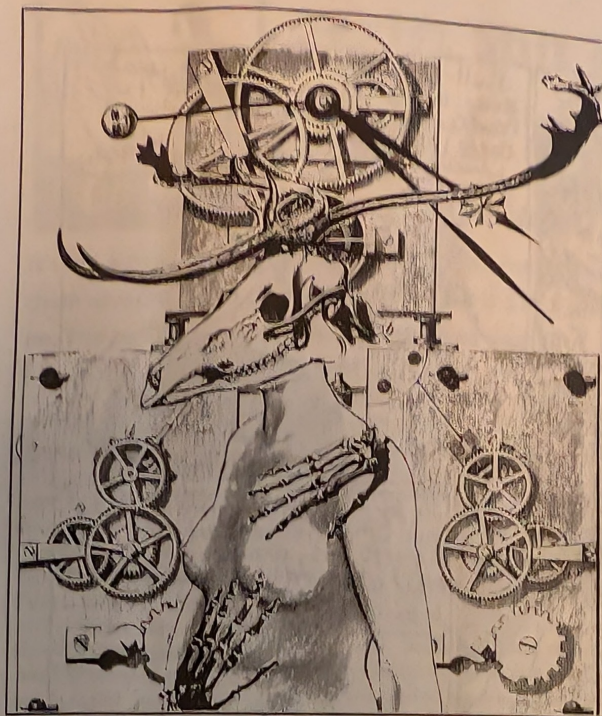
Ecstatic Incisions is a collection of the collages she's produced since her first piece in 1981. She's made collages for posters, for album covers, magazine covers, to illustrate poetry and prose pieces, and for T-shirts. Anyone who ever read *Factsheet Five* will be familiar with Baer's "T-shirt of the month club". Freddie uses the discipline of producing a different T-shirt each month as a means to experiment with new techniques and designs. And in many ways

they are the ideal medium – "I like the idea that T-shirts are both functional and ephemeral – they're not considered art."

Looking through *Ecstatic Incisions*, there appear to be four basic styles of collage which Baer uses: images contrived solely of nineteenth century engravings; ones with a patchwork of geometrical construction; ones using photographs and ones where text is integrated into the design. Baer's collages are often likened to those of Max Ernst which is a somewhat obvious comparison to make since they both use old engravings in their work. However, Ernst con-

trives to create very integrated compositions from the pieces he uses – at first glance they don't look like collage at all. Baer's work is clearly created from different pieces – she plays with scale; she often has large figures in the foreground which break out of the picture frame, and her placement of objects is much more straight forward. Ernst's collages reflect his background as a painter, whilst Baer's compositions are of a more graphic bent.

One of the unifying aspects of the work is (with the exception of the war pieces) the lack of contemporary images used. This gives the work a timeless quality (rather than 'dated' or 'retro' – this stuff certainly ain't kitsch!). To me, it's the photographic images which have the most 'surreal' quality, but some of the pieces could have come from fifties neodada, sixties psychedelia, seventies cut-ups or eighties post-Modernism. It's their contexts which root Baer's pieces in the present day – a fifties chick with her face cut out like a mask and two dice tumbling from where her brain should be all makes contemporary sense as a graphic for *Dead*



End Game of Corporate Feminism.

There are recurrent images through Baer's work – the old anarchist obsession with clocks and cogs as symbolic of the control of the working week and mechanistic slavery of the modern world keeps popping up. And conventional images of women are often used in a very empowering way – goddesses, nymphs or young women are put in the foreground of mechanical and surreal worlds. They are the ones controlling or condemning rather than being objectified. I particularly like the way Baer recycles these old engravings which are so beautiful in their own right, but she suffuses them with a new mythology. Her juxtapositions make the integral parts worth looking at all over again. Also, the dexterity with which she performs her craft complements the painstaking



work of the original engravers. Not a paste-up blunder in sight.

One of my favourite pieces is a collage self-portrait. This is one of the more mixed media pieces in the book, and one of the most expressive. Baer is currently working on a series of collages in this vein – incorporating nude photographs of her women friends. They will be on show next spring at Good Vibrations, a San Francisco woman-owned sex shop.

Baer is also hoping to move her collage work in other directions – using computer-generated images as well as hand-inked drawings. In many ways, collage is a much more appropriate medium for the end of the twentieth century than ever before. Photocopiers and off-set litho make black and white images so quick and easy to reproduce. Scanning images into computers adds to the possibilities. Baer does not see herself as producing one-off originals – her work exists to be reproduced. There's only one draw back – "I'd love to do more colour collage work," she says, "but no one can afford to reproduce it."

Ecstatic Incisions, The Collages of Freddie Baer costs £7.95 and is published by AK Press, 1992 (\$11.95 in the USA). Order it from your local bookshop. Freddie Baer can be contacted directly at: Mystopia, PO Box 410151, San Francisco, CA 94141-0151, USA



Whilst Freddie Baer plunders history for her components, Anna Pedroza's collages exploit contemporary images and up-to-date technology. Anna started by painting landscapes, but decided she should confront her own fear of computers by making them work for her. Using an Apple Macintosh, a scanner and a piece of software called PhotoShop, she scans in photographs and found images, manipulating them to make high-tech on-screen collage.

The piece above was prompted by the furore earlier this year when the full danger of silicone implants was disclosed to the public. "This started me on a search for visual information about cosmetic surgery, material that proved to be very elusive!"

The final result was a series of images used in a slide presentation accompanied by an audio-collage of facts about the beauty industry cut-up with self-improvement articles from women's magazines and extracts from Jilly Cooper novels. Like the Sister Serpents' reworkings of sexist ads, these pieces have a strong effect when reproduced in traditional magazine format.

Pedroza is concerned that computers should be demystified – despite the techno-bore monopoly, these are tools which anyone can learn to use.

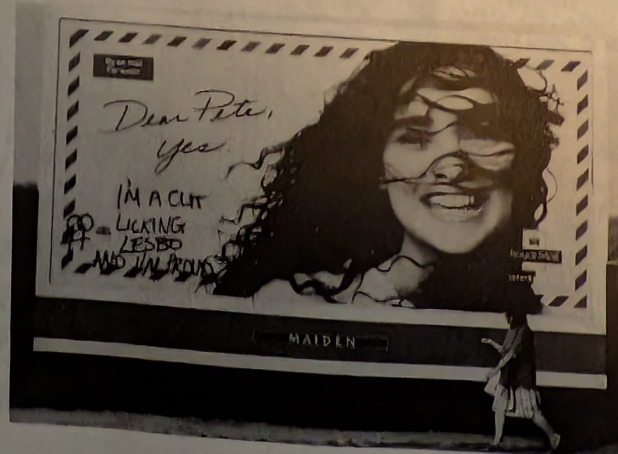


Photo by Lu Henning