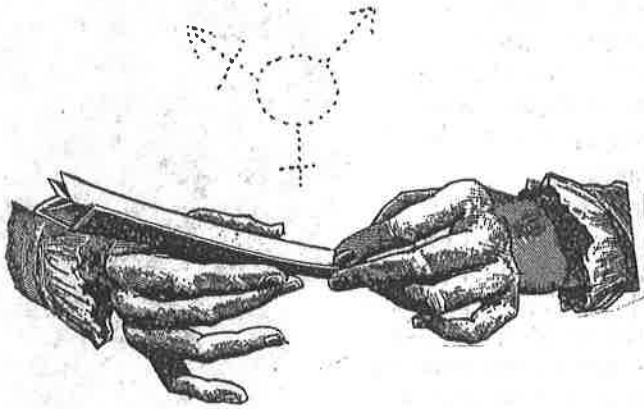


# *almost a 101*

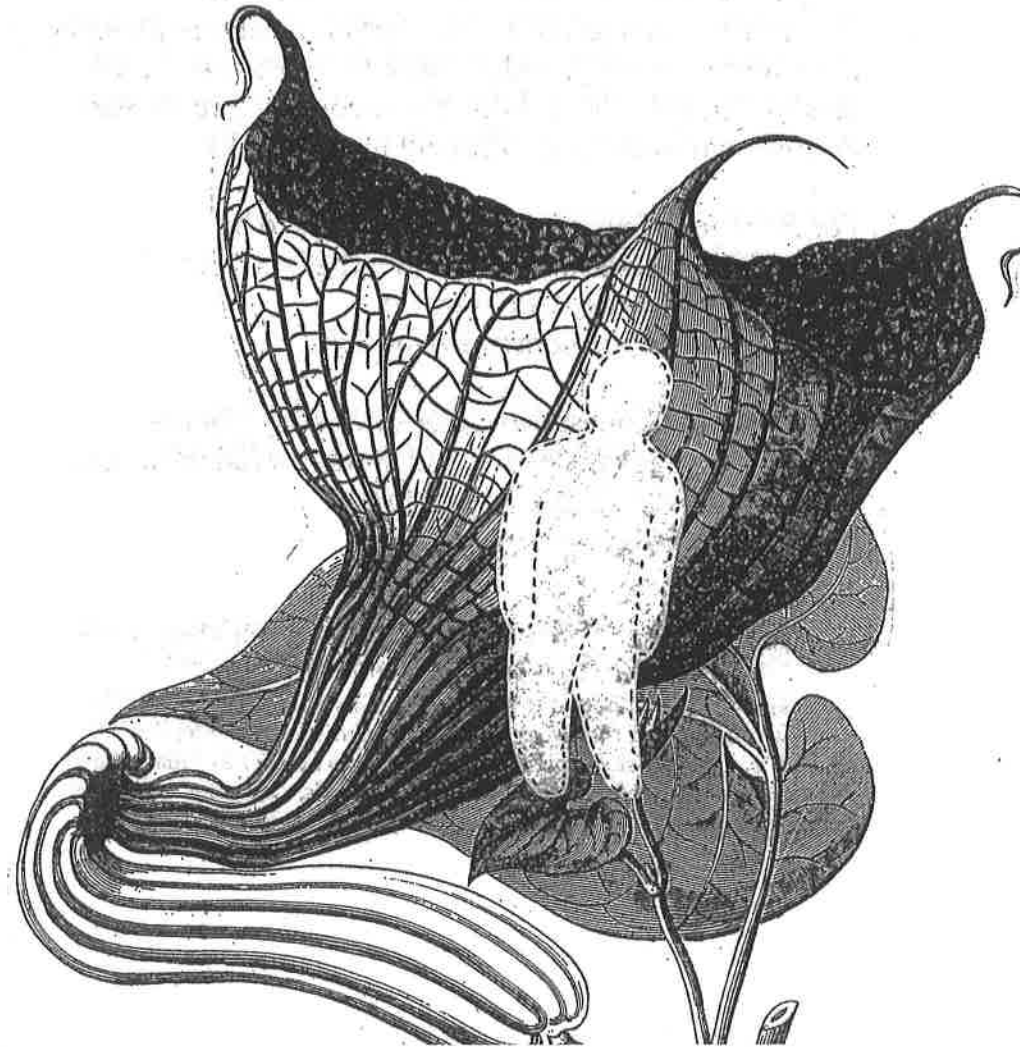
TRANSGENDER AND QUEER EXPERIENCES AT CCA



EDITED BY ZOË OZMA

CCA

CALIFORNIA COLLEGE OF THE ARTS



# hi, welcome

This zine is for you!

It is meant as a resource for both transgender\* students, and cisgender\*\* students who may be spending time with gender variant peers for the first time. It was produced in Summer 2013 by a group of trans and gender variant students and alumni, and faculty advisors, with the support of CCA Student Affairs. This zine is not a traditional "Transgender 101." Rather, it centers personal experiences, writing, and artwork of trans, queer, and gender variant folks at CCA. We encourage you to read, discuss, synthesize, question, fill in the blanks.

For more information on what it means to be transgender and how to be an ally, there is a list of resources we have found useful at <http://tranarchism.com/trans-basics/>

If you have any questions, suggestions, comments, stories, or feelings, please email [student-affairs@cca.edu](mailto:student-affairs@cca.edu) with "trans zine" in the subject line.

\* Transgender is an umbrella term used to describe people whose gender identities do not align with the gender they were assigned at birth.

\*\* "Cisgender is a term used to describe people who, for the most part, identify as the gender they were assigned at birth. For example, if a doctor said "it's a boy!" when you were born, and you identify as a man, then you could be described as cisgender. In other words, 'cisgender' is used to describe people who are not transgender." (Source: Basic Rights Oregon)

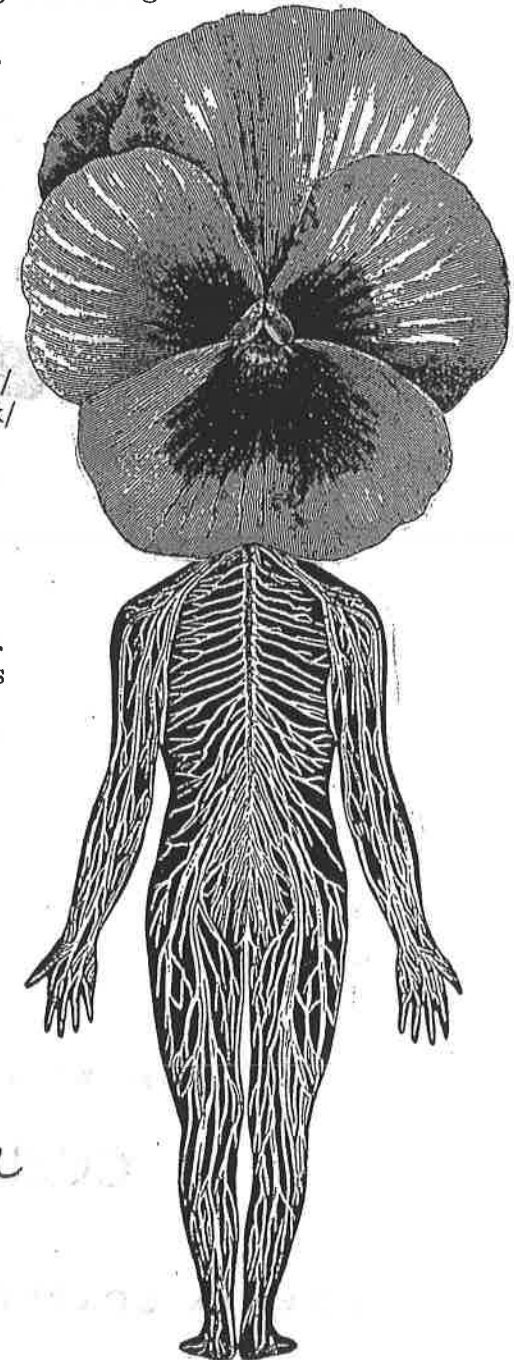
The CCA Student Health Plan through Kaiser may cover some transition related medical care, such as hormones. All transition services must be accessed through your primary care doctor. For help finding a doctor and/or navigating Kaiser, contact Suzanna Raffeld, Director of Access & Wellness Services at 510.594.3775 or [sraffeld@cca.edu](mailto:sraffeld@cca.edu)

To report harassment on campus, contact Kayoko Wakamatsu, Associate Vice President for Student Affairs, Harassment Intake Officer / Title IX Designee for Students, at [kwakamatsu@cca.edu](mailto:kwakamatsu@cca.edu), 510.594.3673, Irwin 216 (Oakland campus)

Harassment based on sexual orientation is covered by CCA's general harassment policy (<http://www.cca.edu/students/handbook/regulations>) and due to quirk in federal law, harassment based on gender identity and presentation is covered under CCA's sexual harassment/sexual misconduct policy (<http://www.cca.edu/students/handbook/harassment>). Kayoko provides different options for addressing harassment, whether or not the student would like to make a formal complaint.

For general questions about resources on campus, contact [student-affairs@cca.edu](mailto:student-affairs@cca.edu)

thank you.  
enjoy your  
stay.



# resources (just some of them)

## East Bay

The Pacific Center

<http://pacificcenter.org>

LGBTQ mental health services including counseling, psychotherapy and peer support groups

QTY Treehouse

<http://www.hify.org/fabulous/dropin.html>

1684 7th St in West Oakland

Drop-in space and workshops for Queer and Trans folks under 24.

## San Francisco

Community United Against Violence

<http://www.cuav.org>

Supporting LGBTQ people surviving violence and abuse, with peer counseling, support groups, leadership development, coalition building, and mobilization

Transgender Law Center

<http://transgenderlawcenter.org>

Working to change law, policy, and attitudes so that all people can live safely, authentically, and free from discrimination regardless of their gender identity or expression. Legal information helpline at 415.865.0176 x306

TRANS: THRIVE

<http://www.transthrive.org>

A drop-in center by and for the trans community that offers support groups, case management, events, and workshop, as well as HIV testing, and needle exchange

## Online

Queer Zine Archive Project

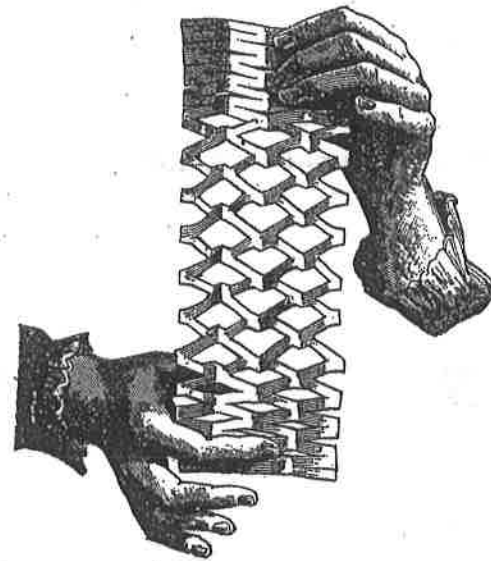
<http://qzap.org>

A "living history" archive of queer zines, past and present, with a free searchable online database allowing users to download zines.

Queer City

<http://www.queercity.org>

QC is a membrane recording interactions between artist/poet/researchers and queer archives. Researchers cruise queer archives. QC documents the interactions between researchers/poets/artists and queer archives.



I TEND TO THINK THAT DRAWING DIAGRAMS OF  
SOMETHING AS COMPLICATED AND CHANGEABLE AS GENDER  
LEADS TO MISUNDERSTANDINGS AT BEST, AND VIOLENT  
ERASURE AT WORST.

BUT FOR YOU CCQ, I WILL TRY TO GET VISUAL.

SOMETIMES GENDER IS DRAWN THIS WAY:



AND SOMETIMES LIKE THIS:



- You are worthy of respect from faculty, staff, and other students. Treating you with dignity is not extra work or special treatment.
- You deserve to be described and addressed with words that make you feel comfortable, including the name and pronouns you choose to go by.
- It is okay for your art/art making practice and your experience of gender and desire to inform each other. It is okay for them not to.
- Even if your art brings up your gender, you do not have to explain or answer questions about your gender, experience, body, history, or transition unless you want to, even in critique. Especially in critique! Your agency and right to privacy are more important than justifying the concept of your piece, or educating others.
- It is okay for you to make artwork that others might not understand or relate to.
- You are not required to educate your instructors or peers, cis or trans, about transgender issues. You are not an exhibit or an example or an encyclopedia.
- If and when you choose to educate people, you are allowed to set limits. You are allowed boundaries, and to change your mind.
- Your gender and your presentation can be fluid. Your gender and your presentation do not have to be normative. If people are confused, don't feel required to enlighten them. The way you dress or move or act does not make your gender less valid.
- Your gender and trans experience does not have to define you as a student or an artist or a person. You are allowed a personality and interests unrelated to your gender.
- You are allowed to define yourself as a student and artist and person by your gender and trans experience. You might have different needs and interests than other students, cis or trans, because of your identity.
- There are transgender teachers at this school. There are classes that cover queer material. It is okay for you to seek them out or to avoid them or to be indifferent.
- There are other transgender students at this school. There are transgender students at this school making art about being transgender. You are allowed to seek us out. You are allowed to form friendships around gender. You do not have to be friends with someone because you are both transgender at this school.

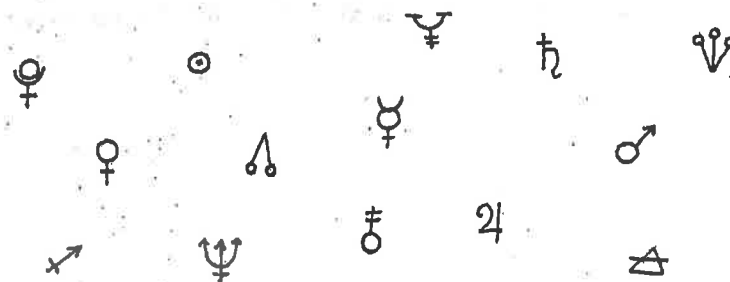
<http://tranwrecks.tumblr.com/post/17652821317/trans-101-for-trans-people>)

# TRANS 101 (FOR TRANS STUDENTS)

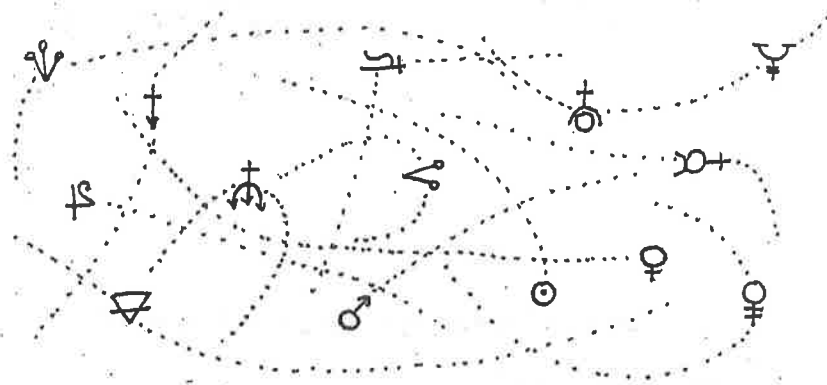
- You are allowed to be in the closet or partially in the closet. You are allowed to not reveal or feel that you must reveal your gender identity. You deserve to have your boundaries respected and personal information kept private. You deserve to not be "outed" unless you want to be. You deserve to experience being trans in your own way and at your own pace. This does not make you "less trans" or your gender less valid. This takes nothing away from trans people who are "out."
- You deserve to have your needs met by this institution as much as any other student. If CCA is not meeting your needs it is okay to say something. CCA is making strides towards inclusivity but has room for improvement. Without student input, the school does not know how to change or why it is important.
- If CCA is not responding to your individual request, you deserve to have the support of other students in getting your needs addressed. You are allowed to organize. You are allowed to collaborate.
- It is not your individual responsibility to make things better on this campus. It is okay to ask for help and it is okay to be honest about your energy and abilities. You have the right to choose the issues, confrontations, and people you engage with.
- You deserve an accessible gender-neutral bathroom option. This does not exist yet in the main SF building, but you deserve it.
- You deserve a learning environment undisturbed by a focus on your embodied gender or difference. Regardless of how your difference in perceived you are entitled to a safe and supportive space for your work.
- You deserve to disrupt and not tolerate cissexist and transmisogynist systems and expectations. You deserve to take up space and to voice your concerns in a culture that asks transgender people not to take up space. You deserve an important place at this school.
- You deserve to see your history represented in your classes. You deserve to experience the work of trans and queer artists and writers in your classes.
- You deserve respect and consideration from yourself and others.
- You deserve to make, change, and grow.

(Adapted from *Trans 101 for Trans People*:

BUT WHAT IF WE TRY TO DRAW GENDER THIS WAY:

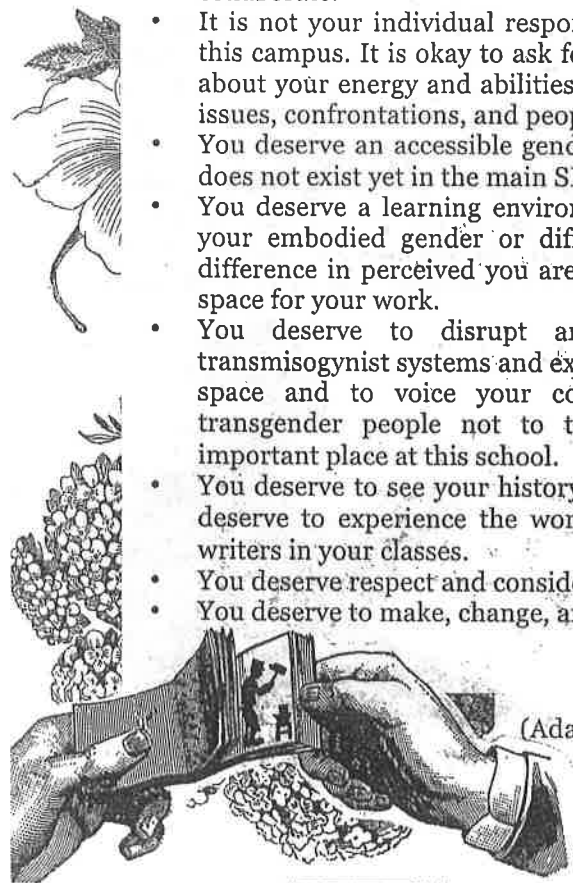


AND TRY TO IMAGINE THE PARTS OF THIS DRAWING IN CONSTANT FLUX, CHANGING SHAPES AND PLACES AND MEANINGS



IMAGINE GENDERS COMBINING AND DIVIDING, NEW ONES APPEARING AND OLD ONES RESURFACING.

TRY TO MAKE A DRAWING OF GENDER LIKE ALCHEMY





Q: WHERE IN THE BODY IS THE GENDER LOCATED?

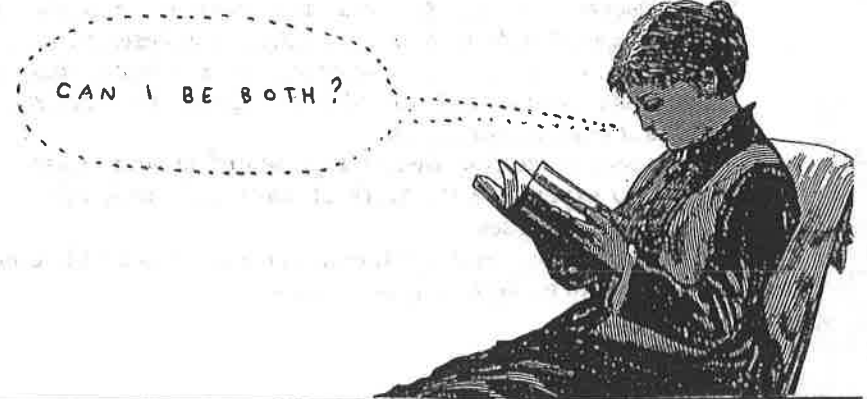
\* A. HAHHAHAHAHA

\* (IT IS DIFFICULT/IMPOSSIBLE TO LOCATE GENDER INSIDE ONE BODY BECAUSE SO MUCH OF HOW GENDER OPERATES IN DAILY LIFE IS THROUGH INTERACTIONS BETWEEN PEOPLE.)

ways, what it feels like to want to change how people see your body. So a couple semesters later, I don't know if I had an inkling that that was the "queer class" or whether I was just drawn in by my fascination with embodiment. Probably both/and, which is appropriate in light of the class, which focused heavily on the dualisms that run through art and culture and how to go about dissolving them. I'm a returning student and I've done a lot of self educating with regard to queer theory and gender theory. I feel like I had a leg up, because I knew that embodiment was a hot topic in those disciplines. Sure enough, I found a team of instructors whose own identities it is not my place to stake any claims about, but in whose teaching, I felt included, seen. The focus was intersectional in a broad sense, not merely in terms of identities and oppressions, but in terms of style and concept. I found a group of students whose identities I wouldn't presume to know, but whose shared zeal for the subject matter sent I message I felt I could read.

I know it sounds like I'm telling a "cool story" about picking and registering for classes with a happy ending, but I want to stress how tenuous that chain of events was compared to how meaningful it can be to find classes which incorporate and even (gasp!) focus on queer subjects, and students and professors who are fellow travelers. When we came together to make this zine, we didn't want to just make a zine, we wanted (want, will want—all the tenses) to make it easier for you, easier for us to be seen, to learn about *your* history, to find and take part in creating queer communities (definitely plural) at CCA. One way to do that is to connect with teachers, administrators, and other students, and figure out what classes have queer content so that we don't have to stumble upon it.

This is one plan of many and we welcome your help to manifest it and other ideas. This is just to say: *hi, welcome, and we're working on it.*



[1] Like Julia Serano or Janet Mock or Joy Ladin or Trish Salah or Susan Stryker or Tim Trace Peterson...



# Can I be both?

I asked myself this question frequently when I was younger: "Can I be a writer and a transgender woman?" Some folks might raise an eyebrow at this question, as if to ask in response, "Can you pick up a pen? Can you open a new document and start writing?" or, more to the point, "Why would being transgender have anything to do with being a writer?" If you think about the fact that many of us go through school learning about the history of literature all the way back to, say, *Gilgamesh* or *The Odyssey*, and it seems to be all cisgender people (and mostly men at that), can you really blame me for wondering if it's possible? I couldn't stop writing and I couldn't stop being a woman (and working towards getting the rest of the world to see and honor that fact) so at a certain point I started to put that question to the side. Still, I wanted a literary godmother. I wanted to know that someone like me had lived and written books that change people[1]. I wanted a sense of

## History

You're going to get it by the messenger bag full at CCA. History and context and tools for analysis. It makes sense. You're an artist, a designer, a writer. You don't want to waste time, you don't want to reinvent the wheel. Oh and maybe you'll see yourself in that history. Programs and classes that focus on specific identities (be they ethnic, sexual, etc.) are the hard won results of generations of activism and WE are the beneficiaries of that hard work. But what if you don't see yourself in that history, what if you're not getting the context you need for your work? Does that mean that

it doesn't exist? Yes and no. It's complicated. CCA students are required to take one of a small selection of "Foundations in Critical Studies" classes. You get to pick your topic. I remember that there were maybe three options, one of which was "Embodiment", which I picked.

After all, I think about bodies all the time; how weird it is to have a body, how weird it is that so much writing and art put the body aside, as if it were possible, how much writing and art foregrounds the body, but in a sexist, racist, and otherwise problematic



~~" WE WENT TO \_\_\_\_\_ STUDIO SO \_\_\_\_\_ COULD SHOW ME \_\_\_\_\_ NEW PIECE. "~~

USING CLOTHING AS A CLUE TO SOMEONE'S GENDER PRONOUNS MAY YIELD INACCURATE RESULTS. THERE IS NO RIGHT WAY TO DRESS LIKE A PARTICULAR GENDER.

ASK PRIVATELY INSTEAD-----

✓  
"MY PRONOUNS ARE \_\_\_\_\_. WHAT ARE YOURS?"

# beginning

When we first met to discuss the creation of this zine, a faculty member asked the group how we might articulate the way being trans is relevant to our experience at cca, and in our studio practices. they asked us to imagine how we might describe this to someone who might not understand how trans experiences are relevant to their particular art making practice and time at cca.

As a trans student at cca i am always beginning. There are layers of newness to each relationship with my peers and my instructors. Sometimes i am the first non-binary person someone has met, and i'm there with them, beginning this journey of understanding the vast and tangled landscape of gender. Sometimes i feel like i re-meet everyone each time another surface of my non-normative gender catches the light. *"hello when we met before you thought I was \_\_\_\_\_ but really i'm \_\_\_\_\_"* and *"hello these ways you have described me may be inaccurate"* and *"hello my body is a shifting biome, the chaparral plants of gender are blooming again after the fire."* each time my gender comes up, i see others recalculating the way they contextualize me, and my work. sometimes i think if my transness never came up at all, i could make my art and write my papers and go to critique and seminar i wouldn't have to keep beginning with everyone all the time. But it comes up. The big things about us will always come up in one way or another when we make and share and discuss art, whether it's being from rural wisconsin or having an identical twin or a fear of fast moving vehicles or a focused and acute love of bubble gum.

and so yeah, i'm always beginning. And sometimes it is exhausting and sometimes it is exhilarating and sometimes it is mundane.

To answer the question, my being trans is relevant to your time at cca because you are beginning too.



“everyone has the ability to queer or transgress our relationship to the current conditions that are static and oppressive.”





QUEERLY TRAVELING TRANSGRESSIVE PATHS  
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QUEERLY TRAVELING TRANSGRESSIVE PATHS

I often reflect on the importance of what it means to understand, learn about, embody, and grow from queerness. For a lot of my friends who do not identify as queer or trans, the value they find in these perspectives is less about what it means to be "queer" or "trans" as an identity, and more about understanding the ways everyone has the ability to queer or transgress our relationship to the current conditions that are static and oppressive. For them, adopting a queer or trans perspective allows us to envision something to be desired beyond what exists—a world of our own creation that represents the fluidly forming and constantly shifting identities we take on. Many indigenous folks and people of color movements have similar, overlapping, or intersecting world-views. These perspectives add to, and enrich, how we see the world, and they help us devise ways of improving current conditions, create solidarity with other communities, and discover new ways of expressing who we are and who we want to be.

Queer and trans views can complicate and enrich perspectives in ways we have not already anticipated. It is also a way for us to enter into a conversation with other people who hold different perspectives as it focuses on creation instead of separation. This collaboration opens up doors to reflect on how the multiple facets of our identity mingle with those of others as we are both participants and creators of culture. It enables me to think through the ways I am affected by power & privilege and enact power & privilege to form solidarity with other folks who desire to create art and social change. For me, my queer and trans understandings of the world are not too different from my indigenous perspective, or even my understanding of what it means to connect with someone else.

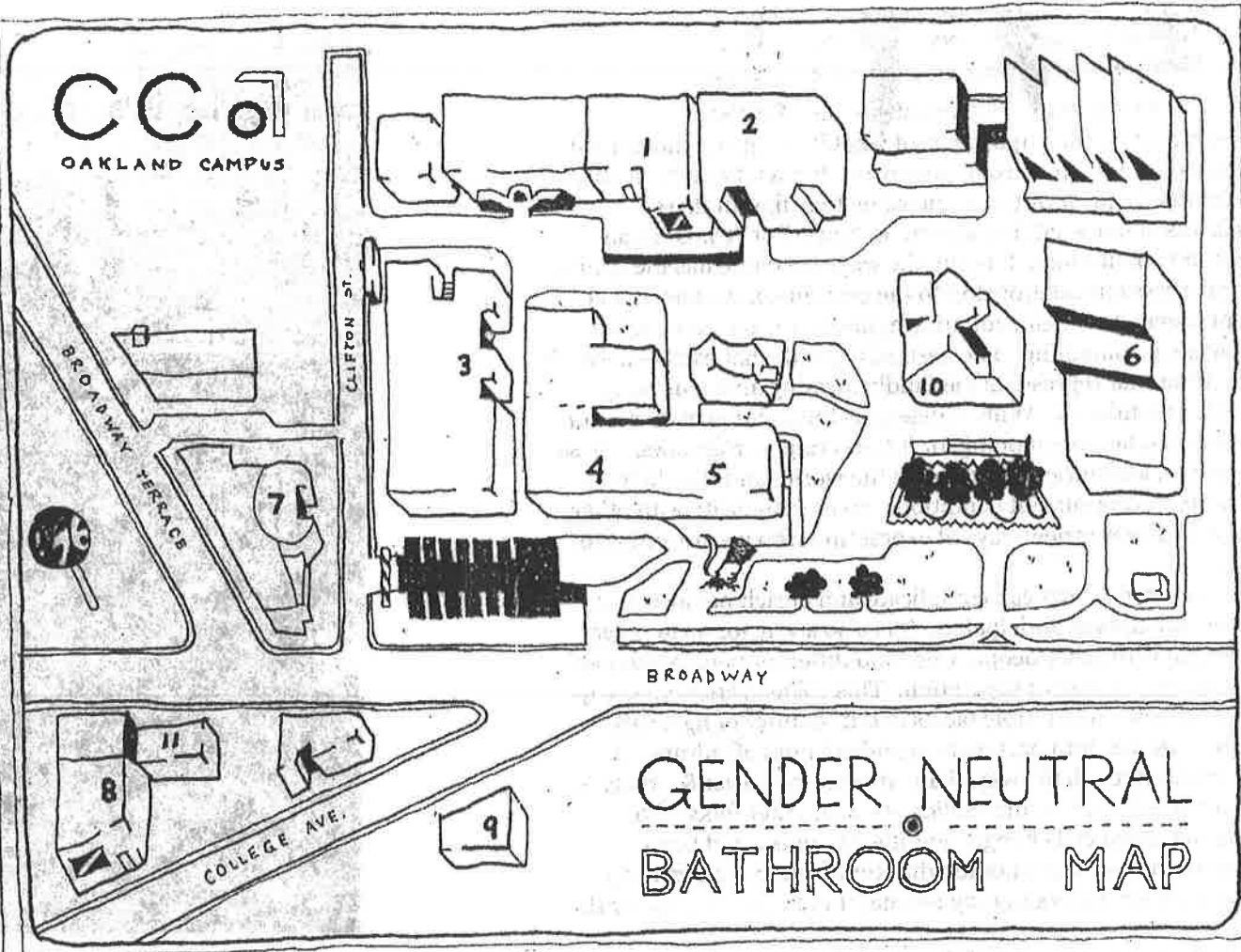
In many ways, I see myself and my experience at CCA as being similar to that of a wandering traveler with no home who periodically crosses the path of other travelers. Sometimes I set up camp for a while, telling stories of my journey and the different adventures I've had. Other times, I stay a while and more travelers pass through. Eventually, I move on with my travels, sometimes with company and sometimes not, until I stumble across the next campfire or have to stop and set one up for myself because I've gotten too weary to travel any further. To find folks, at least for the moment, who I can hold onto, learn from, and interact in exciting ways, can be so vital to me as I never know when or if I'll ever cross another traveler's path. Although I am sometimes fraught with trepidation because I do not know the potential danger or kindness of the stranger that approaches my encampment at night, I also know that there is a space of endless imaginative possibilities and, like me, this stranger is just another traveler trying to queerly traverse their own transgressive path.



(images from this is not a 101, Zoë OZMA, 2013)

SPECIFICS



- 1 ◦ INSIDE RALLS STUDIO ON YOUR RIGHT
  - 2 ◦ BACK LEFT CORNER OF DOWNSTAIRS CERAMICS STUDIO
  - 3 ◦ DOWNSTAIRS NEAR THE ELEVATORS & THE DOOR FACING IRWIN HALL
  - 4 ◦ ACROSS FROM THE FINANCIAL AID OFFICES
  - 5 ◦ DOWN THE HALL FROM 4
  - 6 ◦ DOWN THE HALL PAST THE MEDIA CENTER AND ON YOUR LEFT
  - 7 ◦ CLIFTON FIRST FLOOR REC ROOM
  - 8 ◦ INSIDE THE FIRST YEAR STUDIOS
  - 9 ◦ INSIDE THE COLLEGE AVE. GALLERIES
  - 10 ◦ MACKY HALL FIRST FLOOR
  - 11 ◦ TEXTILES (MULTI-STALL)
- SF CAMPUS
- 10 ◦ INSIDE THE GRADUATE CNTR



GENDER NEUTRAL  
BATHROOM MAP

map by Reese Larkin

WHY?

- NEUTRAL BATHROOMS PREVENT HARASSMENT/VIOLENCE
- NO ONE IS ACCUSED OF BEING IN THE "WRONG" BATHROOM
- FOLKS WHO IDENTIFY AS A GENDER OTHER THAN  OR  DON'T HAVE TO CHOOSE ONE OR THE OTHER
- SINGLE STALL BATHROOMS ARE MORE PRIVATE
- FOLKS DON'T HAVE TO MAKE A CHOICE BETWEEN "OUTING" THEMSELVES, OR GOING INTO A BATHROOM THAT DOES NOT FIT THEIR GENDER
- NEUTRAL BATHROOMS ARE A SAFER OPTION