

— HEAD  
HAUTE ÉCOLE D'ART ET  
DE DESIGN GENÈVE  
GENEVA UNIVERSITY  
OF ART AND DESIGN

**CCC** critical curatorial cybermedia  
Programme MA de recherche  
Research-Based MA Programme

“FROM RIOT GIRRL INTO FREE CULTURE”

KURWYDOMOWE -  
PARTICIPATIVE PLATFORM PROJECT  
ON THE WEB

Katarzyna Boron

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netlabel, DIY, independent...">
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participative platform</h1>
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<p>without territorial borders we can create our own space <br>
for art activism, experience exchanges,
free culture and our network</a><br>
we are opposed to the dominant discourse</p>
<p>taking advantages of our freely available materials <br>
common exchange<br>
we can disseminate our works, found our distro<br>
contribute to creating culture network by using machines as our allies <br>
and by the rule <span class="zazanczniki">copy and share </span></p>
<p>following the diy idea we can become creators<br>
and we can share our creativity<br>

we can enjoy together the thing created by someone else</p>
<p>making/publishing music, zines, actionism and disseminate these forms<br>
is one of the way
to get what we want</p>
<br>
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<br>
<a href="#back">back</a></p>
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<h1>kur(w)y.domowe netlabel is feminist queer music online<br>
free distribution under creative commence licence</h1>
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<h2><a name="aboutpl" id="aboutpl"></a></h2>
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<p>bez granic terytorialnych kreujemy własna przestrzen wymiany doswiadczen artactivismu,<br>
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## "FROM RIOT GIRRL INTO FREE CULTURE"

The subject of new social movements is situated in my interest framework for the past few years. The problematic articulation on the "streets" that exhibit the true reality in which people in our society live.

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The project "From Riot Girrl into free culture" is a research project about the new feminist movement in Poland - their establishment, art-activism form, direction and hypothesis of its future evaluation. It is the attempt to answer worlds of socio-culture changes, the creation of a web community based on horizontal self-organized form, without any borders – the same as territorial as class, racial, religion and gender one. Writing about feminism on the Polish background is important for me because of the country's specific history; the movement appeared after '89 - the system change. Before it existed only in the sneaking state persecuted by communism, as all of the forms of identity reclaiming attempts in this period. Also the current country situation - Christian-nationalist domination in politics require loud speaking about women and minorities discrimination in Poland.

The Office of the Government Plenipotentiary for Women and Family ( Office of Government Plenipotentiary for Equal Status of Women and Men abolished in 2006)

Parliamentary Group of Women  
Electoral Coalition of Women  
Democratic Women's Union  
Polish Academy of Sciences

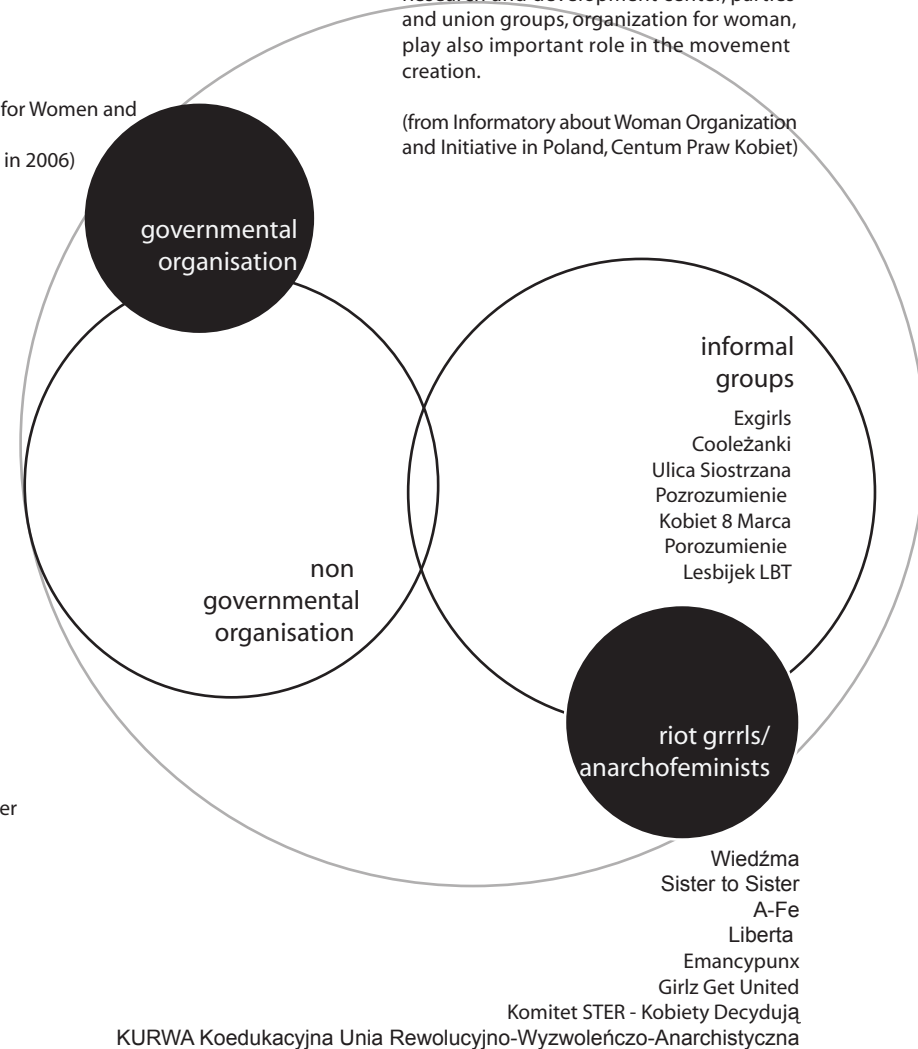
Gender Studies :  
University of Warsaw  
University of Wrocław  
Adam Mickiewicz University in Poznań  
Jagiellonian University in Kraków  
University of Szczecin  
University of Łódź

Interdisciplinary Gender Studies  
Group at Wrocław academy

OŚKa -The National Women's Information Center  
Women's Rights Center  
Women's Foundation EFKa  
Federation for Women and Family Planning  
Women's Rights Foundation  
Women Foundation  
Women On Waves  
KARAT Coalition  
Woman Association Konsola  
(NEWW - The Network of East West-Women

Polish feminist movement is composed of around 350 associations, informal groups, foundations, women's organizations. Research and development center, parties and union groups, organization for women, play also important role in the movement creation.

(from Informatory about Woman Organization and Initiative in Poland, Centrum Praw Kobiet)



## etymology of kurwy domowe dictionary base on wiki source

*kura, kurwa, kury domowe, kurwy domowe*

*kurwy domowe = kury domowe+w*

*kury domowe - domesticated fowl*

*kurwy domowe - domesticated bitches*

### **kura f.**

1. *chicken, hen*

The chicken (*Gallus gallus*, sometimes **G. gallus domesticus**) is a domesticated fowl likely descended from the wild Indian and southeast Asian Red Junglefowl (*Gallus gallus*) and the related Grey Junglefowl *G. sonneratii*. The chicken is one of the most common and widespread domestic animals. With a population of more than 24 billion in 2003, there are more chickens in the world than any other bird. Humans keep chickens primarily as a source of food, with both their meat and their eggs consumed.

### **kurwa f.**

1. *Literally means whore, prostitute, bitch, slut*
2. *A highly offensive term when used towards a woman but can also be used to describe a man (rarely).*
3. *Can be used the same way as the word "fuck", "shit" and "damn".*
4. *Used as a comma*

Although mainly associated with the Polish language, this word also appears in Bosnian, Croatian, Czech, Hungarian, Serbian, Slovak, and Russian under the spelling "kurva".

Etymology: Form Proto-Slavic \***kury**

### **bitch f.**

1. *a sexually promiscuous woman, who deceives by herself about her sexual life*
2. *a woman who refuses to give men what they want*
3. *an insult often thrown at women who are strong, ambitious and outspoken*

### **kurydomowe f.**

*(domesticated chicken) polish idiomatic expression*

1. *in English homemaker*

the person within a family who is primarily concerned with the management of the household, whether or not he or she works outside the home

a person whose prime occupation is to care for their family and/or home

2. *in French femme au foyer*

Une personne au foyer, le plus souvent une femme au foyer, est une personne qui se consacre exclusivement aux tâches du foyer : entretien ménager, alimentation, éducation des enfants, etc.

3. *in Polish kura domowa -*

"prisoner of feudal system", woman whose prime occupation is too care of their family and/or home.

Name of "kury domowe" probably came from the name of domesticated chicken. During incubation period the hen passes the time sitting on eggs, while the cock organizes the food. During this period, the nest space belongs to the female (private space/home), while the cock is free to move in and out (public sphere).

### **Feminist critique**

Many feminists, such as Betty Friedan, have criticised the marginalisation of women as 'homemakers'. Feminists generally suggest that 'homemaking' should be an appropriate role for a parent of either sex, believing that gender roles do not have any basis other than social conditioning. Also, they maintain that women can become socially isolated by being tied to their home. While some feminists denigrate and insult "stay-at-home moms", at times coming as far as calling them slaves of the patriarchy, others argue that feminism respects all choices people make. They would argue that the goal of feminism was not to close off any options for women, but to create opportunities for women to pursue careers in traditionally male occupations, as well as providing males an option to pursue roles that so far have been perceived as "strictly female". Some feminists as well as certain non-feminist economists (particularly historical materialists) also point out that the monetary contribution of homemakers' work to society is ignored in standard formulations of economic output, such as GDP or employment figures. Homemakers work many unrecorded hours a week, while depending on their partner's employment to provide health insurance and household income. Proponents of collective economics point out that homemakers' work does not contribute to the general economy, and should not be rewarded with tax breaks.

### **Une question sociologique et économique récente**

La division sexuelle du travail est un phénomène apparemment constant, dans le temps (depuis l'origine de l'humanité) et l'espace (toutes les cultures, sans exception, ont des normes sociales à cet égard, souvent appuyées sur des considérations religieuses), qui, grosso modo, peuvent se résumer par l'image de la femme au foyer et de l'homme à l'extérieur. Le monde moderne a commencé à s'interroger sur le phénomène sous l'effet de la réduction de la production domestique à des fins d'auto-consommation ; l'entrée massive des femmes dans le monde du travail salarié, d'abord pour des tâches réputées féminines (filature, couture), puis dans des activités antérieurement dévolues aux hommes (notamment sous l'impact de leur mobilisation pour la Première Guerre mondiale). Les mouvements féministes ont très activement mis en cause le modèle traditionnel, et suscité une vague d'études sur une situation qui n'apparaissait alors plus comme allant de soi. Les interrogations ont été doubles : sociologique : quelle est la répartition des rôles entre hommes et femmes, pourquoi, et comment pourrait-on la changer si on estime que la justice sociale le requière ? économique : faut-il accorder une valeur économique au travail domestique, est-ce techniquement faisable ? et si oui, comment pourrait-on l'attribuer clairement, sous forme financière, à celles (et plus rarement ceux) qui l'assurent ?

### **kurwydomowe f.**

Kurwy domowe is a language subversion, a culture's code game, through the combination of a Polish idiomatic expression: kury domowe with kurwy. The aim is to give a new meaning to a pejorative and stigmatized idiom.

The language performativity lets to quote language in spite of its first intention. Therefore the subversion is a behavior, a performative act, through what the imitation discredits the ideal and social representation.

That's what happened with words like "queer, bitch", which through multiple repetition in some definite context, lose the stigmatized power. Thanks of that, individual can deconstructed its subjectivity and reconstructed it in a new, politic, way.\*

Kurwydomowe militate against the patriarchal, binary, heteronormative oppression with the utilization of the home space and technology for better communication, exchanging of information, knowledge, experience, cooperating, no limited creation.

It's a web community creation, where we can consciously manage and share our time, possibility, creativity and desire of exchange.

\*M. Trawinska, P. Antoniewicz: *Queer jako strategia działania politycznego* in J. Zakrzewska *Queerowanie feminizmu - estetyka polityka czy coś więcej?*, Konsola, Poznan, 2007, p. 107

## "FROM RIOT GIRRL INTO FREE CULTURE"

on the basis of the Riot Grrrls movements herstory in Poland

The subject of new social movements is situated in my interest framework for the past few years. The problematic articulation on the "streets" that exhibit the true reality in which people in our society live. New social movements have the chance to create an alternative world without reaching negotiation position or cooperation with power/state. There is a forced dialogue and influence by the executive state's unity for decisions taken by formal organization.

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Writing about feminism on the Polish background is important for me because of the country's specific history; the movement appeared after '89 - the system change. Before it existed only in the sneaking state persecuted by communism, as all of the forms of identity reclaiming attempts in this period. Also the current country situation - Christian-nationalist domination in politics require loud speaking about women and minorities discrimination in Poland.

My past experiences have been concentrated around punk rock music, the dominant contesting culture. I naturally made my way to the Riot grrrl movement, where I made my place during the rebellious phase of my youth. My nomadic way of life led me to experience different cultures, which brought me to understand similarities and differences between Poland and the other countries I have lived, leading to my own new critical images of this situation.

I found it interesting to notice the common issues between all the different alternative movements whether their same or different backgrounds, and social-political directions.

It is possible to find similar points in all of those movements concerning the fight against the system and the oppression, no matter how it is understood, in everyday life or in social revolution desires, critical way of thinking in sheltered spots or guerrillas tactics of struggle.

One of the characteristics of third wave feminism is "grrrl culture," where women act according to their wants and needs regardless of the morality of those who criticise her. This cultural revolution is in a sense rebellion against "the mothers," but it has to do with the second appropriation of girlish attitude.

Betty Friedman was fighting for the fact that women should be treated seriously and her friends shouldn't be called "girls" at work. In the third way feminists consider that the word "girl" is really pejorative, suggesting unwisdom, immaturity, weakness and insignificance (1). By the subversion of "girl" into "grrrl" - sounding like a growl - they turn themselves into naughty, self-confident, shouting, individuals, playing with boys and being "boyish" girls.

Grrrl culture makes women rebels against orders about how they should properly behave - even when this advice comes from older women. Young feminists watch and produce pornography, visit club with striptease, wear short skirts. For older feminists these were symbols of women's oppression, whereas young feminists manipulated patriarchal tools for themselves (2).

Riot grrrl movement started in the early '90's began in the turn of the '80/'90's, when new generation of girls concentrated around the punk rock scene in American town of Washington, D.C. and Olympia, Washington, decided to create a regular women meeting to allow better communication and cooperation. Meeting in their own spaces to allow for women-only meetings (although mixed meetings also took place), these meetings took place without hierarchical structure, with no leader and any girl being allowed to attend.

The Riot Grrrl movement consisted of a diffuse network of young women (ranging in age from early teens to twenties) interested in challenging male hegemony both within the underground punk scene and society in general. Riot Grrrl was characterized by certain punk philosophies, most notably DIY (do-it-yourself), in that girls actively engaged in cultural production, creating their own music and fanzines rather than following existing materials. More importantly, it reflected several aspects of third-wave feminism: body image concerns, the resistance to societal demands for female perfection, support of diversity, and the redefinition of the word "feminist" along with "girl."

Riot grrrl collective identity is based on the deconstruction of sexism and patriarchy, on the idea that "the personal is political" and, of course, on punk rock: fighting for access to this scene in a similar way to how previous feminists had fought for access to the workplace.

Riot Grrrl started in punk partly because certain elements of punk served as the most appropriate for a grassroots, youth-oriented feminism. Punk subculture was particularly attractive to young women because it offered a way to break free of conventional norms, including those relating to femininity. Music is one of the most influential and powerful means of communication. Combined with the do-it-yourself philosophy of punk, music helped express and transmit the central ideas of Riot Grrrl's brand of feminism (3).

*BECAUSE we girls want to create mediums that speak to US. We are tired of boy band after boys band, boys zine after boys zine, boys punk after boys punk after boy...*

*BECAUSE we need to talk to each other. Communication/inclusion is the key. We will never know if we don't break the code of silence...*

*BECAUSE in every form of media I see us/myself slapped, decapitated, laughed at, objectified, raped, trivialized, pushed, ignored, stereotyped, kicked, scorned, molested, silenced, invalidated, knifed, shot, choked and killed.*

*BECAUSE I am tired of these things happening to me; I'm not a fuck toy, I'm not a punching bag, I'm not a joke...*

*BECAUSE a safe space needs to be created for girls where we can open our eyes and reach out to each other without being threatened by this sexist society and our day to day bullshit. 1*

The Polish Riot grrrl movement, which emerged in the 90's, has from the beginning been attached to the political idea of anarcho-feminism.

The anarchist movement considers the patriarchal marriage institution and the "nuclear family" as the economic basis of capitalism. The anarchists who join the cause of free relationships, often had very traditional views on the women's issues, which were put aside. The priority was always put on the working man's struggle and the rights of the farmers. Anarchist movement didn't propose any real and practical support to women, through attacking traditional family structure(5).

The main idea of anarcho-feminism is to create, in theory and practice, a movement that unites all the aspects of struggle for emancipation. For anarcho-feminists, feminism should also take into consideration the fight against racism, social class injustice, homophobia, anti-semitism, nationalism, and different forms of chauvinism. Feminism is about women joining together in a shared consciousness of our oppression, struggling against patriarchy, and in a large scale struggling against all forms of leadership, governments and authority. Anarchism fights against hierarchy, power and comes up with the idea of total freedom concerning one's personal life and body, as long as one's behaviour doesn't affect the freedom of others. The aims of human relations should be to exchange and cooperate instead of competing one against another. In that matter, there is no difference if power is held by men or women. Anarchism is based on the construction of a free society, where people have taken over the organization and determination of their own lives. It brings the idea of rejecting all hierarchical and dominating forms of relationship, being replaced by cooperative and collective organisation.

The traditional nuclear family should rest on free relationship based on equal rights and mutual respect for the autonomy of each of us. Life structures have to be changed, same as the organisation of home life. There is a necessity of equal division of duties in public and private matters. The basis of free organisation is autonomous groups working as collective (common locality), affinity groups (activity) or as syndicates (trade). These groups federate with one another to form increasingly comprehensive networks although without losing autonomy(6).

The principle is to start changing today through perceiving every kind of oppression forms. Women should work together concerning women's issues, however the whole of society should decide about global problems(7).

Polish anarcho-feminists propose a revolution in their own lives by searching for alternatives to capitalism and the Christian world. The direction of their activism is strongly attached to socio-political situation in Poland, and particularly the presence of Roman Catholic majority. Many of feminists' actions are results of dissatisfaction and disagreement for the current situation, where populist politicians frequently use homophobia and anti-abortion rhetoric as a political tactic.

One of the important goals is to create their own music, art, books, zines, to make them to feel understood. This activity is also important for other reasons: anarcho-feminists want to meet one another to learn how other activists live their lives.

Riot grrrls don't want to fit into established social patterns and traditional definitions of what is "good" for concerning girls and women. By creating their own space, they can realize themselves and redefine their own ideas. One participant once said: *"In the male dominated world where men are main recipients, for the women it is difficult to co-create the culture. A lot of men, rapturous of the hero-activist role reluctantly makes available power and space to women – they prefer to see admirers who are taken with them. Another importance is also that girls are accustomed to a passive role leading to a lack of self-confidence in relation to their own force"*(8).

Cultivating and spreading an independent women's culture is the aim of the one of Polish anarcho-feminist groups – Emancypunk, who leads a record label: *"Independence, for us, means that culture is not commercial and we'll not cooperate with any profit music corporation. We can, therefore, stay disinterested and authentic in our activity. Furthermore, we are out of control from those corporations which interfere in creativity. Many music bands are concerned by this when they sign music contracts, but that's not all. Advertising, marketing strategies, tastes and fashions are created (...) Independent than means, we don't want to be manipulated and we don't want to manipulate our audience. The second topic is the independence from male culture, even in so-called "alternative" ones. The day we started participating in the movement, we realised the alternative scene was dominated by men. The fact that guys were the creators of this movement, has influenced a male focused situation where women are mostly taking part as an audience and where their perspective/ideas are not taken into consideration"*(9).

Before, the rebellion of women within punk rock, lyrics were largely written and translated (even from feminist groups) in a masculine gender form and addressed only to men. Even in punk rock, the Catholic patriarchal mainstream culture had implanted its roots, leading to women being underestimated.

Why is the creation of women's culture needed?

Because *"in underground independent "women's culture" exists the space for expressing femininity understood in a lot of different ways or, personally as I prefer to say, expressing different individuality. There is a place for being sexy, for heterosexuality, for sharp non-conformist protest, girlie style, lesbianism, bisexuality, being apolitical etc. As well as very different music styles. At the same time it can reject (...) concept of "women's music" – or generally the creativity - which imply some restricted range of possibility of perception and women's creation. It means formulating "women's art" concept as something biologically determined, not concept "feminine" art as subject, linked to women's social role as a group, to take up by part of women artists. To pass over punk, it's clear that women as creators are active in all streams of art. There is nothing than like creative determined by sex"*(10).

The main principle to Riot grrrl is D.I.Y. (do it yourself). It means taking culture production in one's own hands, furthermore, many excluded or misrepresented groups have used this concept in the past. It is the starting point of a life-philosophy that proposes one possible answer to the contemporary social system, which is based on passivity and power delegation. D.I.Y. assures creativity, free artistic expression and puts emphasis on diversity and it's the most important part of their "grrrl-rock-revolution".

Riot grrrls believe, they've got revolutionary power, and that they can really change the world.

Activism of Polish Riot grrrls has a common denominator: the concept of sisterhood. By spending time together they inspire themselves for the next action. Being against competition, against hierarchy, they used their own weapon, which is the creation of their own space and their own friendships built on understanding and communication(11).

*If you are vain – dress up for man  
If you are submissive – wait on them  
If you are bored – give them birth to children  
If you are stupid – live for them*

*But when you've got power  
When You've got the feeling of harm  
And when You've got enough "the women lot"  
Throw it aside and fight*

*They will hate you  
They will call you fucking feminist  
But it's better then  
Being retarded doll  
Because You've been born to fight!!!*

(Piekło Kobiet- „Being born to fight“)

Riot grrrl follow the 20th century counter-culture originator. The artists from the situationist, mail-art, punk vertebra suggest fighting the dominating system with its own weapons. The method then is transformation of pop culture symbols, subverting them and turning them away from their common meaning. *“We use often well known culture codes, alter them, ridicule them and capture for us” - says one of the participant of this movement.*(12)

Polish Riot grrrls also act intensively beyond just demonstrations and protests. Plenty of them are engaged in playing music in different women bands or with anarcho-feminist message. They also make use of many other forms of expression like cross gendering performance, theatre, exhibitions, hair dressing, cinema, discussions, festivals etc.

A lot of them run publications, so-called “third circulation”, organize concerts, events for promoting women culture, carry out action to express their objection to discrimination against women both in Poland and over the border.

From the begging of 90's Riot grrrl art also intensively developed independent feminists zines: including newspapers, magazine, periodicals - often appearing irregularly and often disposable. They are disseminated by independent way, some of them for free, rest being sold at cost price. They are most often published in A4 or A5 format, usually black and white photocopied to minimise production costs. All of them are made with DIY rule - the rank-and-file initiative, without the state, capital and market intermediary, and are exchanged between women. Authors of one zine are often the readers of another. The texts are written in everyday language: raising an issue, and demanding an answer. Riot Grrrls write *“about everything that touches them”*. They write about important issues for themselves, they are not ashamed of their emotions, they create their own collages, show the pictures, drawing without fear and shame: *“Zine is like a city taken directly from delightful girl's dream: during writing you fly under sky like on the swing, scream and kick, and if someone hearts us, we make a critic, if we've got enough, we admire saying for what and for something or just like that, without any reason”*(13)

Apart from the personal texts, zines are a source of information about cultural and political events. They are the treasure trove of information about Anarcho-feminism, feminist and queer theory, music, animals rights, women issues, art criticism from gender perspective. All of them they are linked by two things: aesthetic and attitude to authorship: *„Aesthetic of collage, the cut out, the tear out, the stick out (...) They are full of pictures, images, drawing, posters, flyers, stamps, symbols. The texts sometimes stick in upside down, the letters fly, and some of the copy are as so pale, as so difficult to decipher all.”*(14) In the majority of zines there is no name of authors, texts often staying anonymous, or ascribed to a pseudonym. The zines are often not numbered, and sometimes is very difficult to say from which period they are from because apart from title there is no information on the first page.

Another important cultural event for anarcho-feminists is the Lady Fest (First organized in Poland in 2004), which is a community-based, not-for-profit global music and arts festival for female artists with the goal of showing how many women are engaged in arts and politics. The Lady Fest is a part of experience exchange and connecting people all over the world. It's a part of international movement, a participative platform for feminist art and activity. The most important event for anarcho-feminist/queer movement in Poland is Noc Walpurgii (The Night of Walpurgia) - festival which has started in 1996. It was the first festival in the country taking issues of struggle against sexism and homophobia as a main idea. By organizing this festival it was important to show that most forms of discrimination like racism, sexism, homophobia are linked and that fighting against these forms of oppression is basic for antifascist, leftist, anarchist and hardcore/punk movements. The festival is open for females and males, queers, lesbian, gays or straights, punks, hardcore or others who wanted to be a part of it, anyone is welcome, no matter of sex, gender or sexual orientation. Noc Walpurgii is more about connecting each others and building fundamental structures of resistance. (15)

The influence of queer theory has started to be more visible in art activism in the feminist movement. From long time in the feminist movement heteronormativity hasn't been recognized as a one of oppression form in the society.

Queer theory brought with it the idea that the sex, gender and sexuality are social construction and come into specified role involved with some kind of gender playing, by the culture and tradition. The gender is not the creation but the production of repetition, performative playing, that gives the guaranty of social order stability.

The citation of the norms never is exact, and so therefore there are dissident from this. Being called queer, which crosses the restricted norms concerning desire, sexual practice and also moulding of individual identity. Being queer means contestation of compulsory heterosexuality and exposing it through exaggerating these features. It has the place in case of drag kings/queens performing, who play the role of bringing into question what's considered as a male or female in culture. Queer means give voices to different aspects of our own identity which cross and is equal to each other. *"Being a lesbian, a heterosexual, a different skin colour, an anti capitalist, an anti-racist, an anarchist doesn't need to exclude it. (...) In queer society there is a place for the people with different class, race, ethnic, nationality, sex, sexual orientation, religion etc. Feminism has to be aware of those determinants and factors crossing each other, which they analyse in separation is incomplete".*(16)

In Poland we can observe the fast development of educational and artistic activity based on the queer theory, where the sexual identity, gender, feminism issues are taken together. The two environments penetrate and collaborate with each other. It's becoming the most visible during annual manifestation on the occasion of "Woman Day" or during "Marsz Równości" (Equal Parade) in Poland.

Some of the anarcho-feminists groups have started to widen their activities also in the cyberspace, but only few of them really try to use Internet for their activism. Most of them use website as a tool for exchanging information about upcoming shows, for their own distribution or records label. Only few of them put accent on exchanging ideas, thoughts, knowledge like for example the female, feminist, queer, anti capitalistic collective Sister to Sister created a few years ago as an answer to a hetero-centered hardcore/punk scene and to address their disappointment with the unfinished emancipation of girls within this scene.(17)

On their website there is a tutors part, guest book, articles where everyone can contribute and live a part of their knowledge. Apart from the STS participative platform, among riot grrrl cyber-initiative, there exists only one mailing list - Marcowanie, which originally was created for connecting girls from each part of Poland, to allow discussion and common activism, currently used more as an events calendar. A lot of grrrls are involved in social network as Myspace or a e-mail group which are used more for advertising: concerts flyers, the new distribution albums releases. They are not really into cyberfeminism which "could imagine ways to link the historical and philosophical feminist practices to the contemporary feminist projects and networks on and off the Net, and to the material lives and experiences of women in the integrated circuit, taking full account of age, race, class, and economic differences.(18)

The "free culture" idea is rarely represented inside of alternative movements in Poland. Creation of the participatory structure to society and culture where all members are free to participate without artificial limits on who can or in which way can participate, without limit of creativity and innovation, with communication and free expression, public access to knowledge and citizens civil liberties<sup>2</sup> is adopted more inside if artistic or academic environment in Poland than alternative one.

There is currently a huge emigration wave from Poland conditioned by the socio-political situation. At present the people cross-over the world more and more often. Because of long distances, different countries, the physical direct contact become more difficult. The most common place where many people tried to come were festivals or manifestation, but now third circulation independent publication – not accessible on-line - start to be not available for ones, who cannot be flexible with times and distances. The prices of diy releases ordered by post are triple cause of delivery costs.

My personal view is we should use the technology into our art activism and freely disseminate and exchange our ideas, knowledge and works. Through making access available for everyone to the digital technology and the Internet, everyone can place the tools of creation and distribution, communication and collaboration, teaching and learning into the hands of the common person. On-line access to the culture makes possible copying and disseminating of the materials letting them create them themselves.

The basis of a free self organized society is exchanging our capacity between us. Why don't we use the possibilities created by the internet to do so? Without any borders, any gender and different separation, any hierarchy, any power, authority, and declaring the hegemonic culture to be a false one?

1. Agnieszka Kajrukszt: Amerykański krajobraz postfeministyczny in Zadra, Krakow, nr 2/2002, p. 32

2. Ibidem p.33

3. Hillary Belzer: Words + Guitar: The Riot Grrrl Movement and Third-Wave Feminism, Washington, DC 2004, p.7-11

4. Erika Reinstein, Riot Grrrl NYC #2, 1992 in Chelsea Starr, "Because: Riot Grrrl, Social Movements, Art Worlds, and Style", p.51-52.

5. Lisa Bendall: Anarchismus a feminismus, in PfiMà Cesta nr 6/2004, p.32-33

6. Zero Collective : Anarchism/Feminism in Feminism, Anarchism, Women, "The Raven 21" London, nr 1/1993 p.4-5

7. Lisa Bendall: Anarchism and Feminism in: Feminizm, Anarchizm, Women, "The Raven 21" London, nr 1/1993, p.45-40

8. Emancypunx group: Nowa jakość emancypunx in Zadra, Krakow, nr 2/2001, p.15

9. Jenni: Emancypunx i niezależna kultura kobieca, <http://www.emancypunx.com/txt/txt06.htm>

10. Ibidem

11. Riot grrrl manifest in Emancypunx Records bulletin

12. Emancypunx group: Nowa jakość emancypunx, in Zadra, Krakow, nr 2/2001, s. 15

13. Anna Zawadzka: Kły, pazury i sierść tygrzysicy, in Zadra, Krakow nr 4/2004, p.38

14. Ibidem, p.39

15. <http://www.myspace.com/nocwalgurgii>

16. Emilia Brzozowska, Agata Młodawska: Teoria queer a podmiot kobiecy na przykładzie wybranych nurtów feminizmu in Joanna Zakrzewska Queerowanie feminizmu - estetyka polityka czy coś więcej?, Wydawnictwo Konsola, Poznan, 2007, p. 13

17. <http://www.sistertosister.prv.pl/>

18. [http://www.obn.org/cfundef/faith\\_def.html](http://www.obn.org/cfundef/faith_def.html)

19. <http://freeculture.org/>