



**Transfeminism  
&  
Literature**

*with work from  
T.L. Cowan  
Joy Ladin  
Tim Trace Peterson*

**Volume 2**

\*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries



**Transfeminism & Literature**  
**Vol. 2**

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**GLITTERfesto: An Open Call in Trinity Formation For A  
Revolutionary Movement Of Activist Performance Based  
On The Premise That Social Justice is Fabulous**

*GLITTERfesto Part I*

GLITTER does not stand for anything, although you are welcome to turn it into an acronym of your own devising. It is utopian. It believes in faeries in so far as many of us are not human.

GLITTER, once you've been implicated, is impossible to shake; it marks you well into the future and requires that you wear it on your person, even unintentionally. It is a public declaration of affinity.

GLITTER is a demonstration. It will happen anywhere it can and many places it can't.

GLITTER is a rental. GLITTER is on the ground with dog shit and other garbage. GLITTER is a strong clear voice. GLITTER is in bad taste and has bad credit. GLITTER is excessive, loud, large, clever, exuberant, open, loving, angry, sharp, indignant, melodramatic, pragmatic, absurd, illegitimate, too-tight as well as baggy as well as over-exposed. GLITTER succeeds from time to time. The success of GLITTER is determined by GLITTER's own criteria and idea of itself, which is always changing and relative.

GLITTER is an aestheticized politics of action. GLITTER risks being obvious.

GLITTER is a loose affinity of shiny demons.

GLITTER takes on hard topics and strives for incoherence. GLITTER is the simultaneous expression of contradictory feelings and knowledges. GLITTER simply revels in complexity.

GLITTER is inspired by millions of genius artists and activists who may or may not know who they are, and who may or may not identify with or as GLITTER.

*GLITTERfesto Part II: Guidelines for GLITTER-based performance*

1. There must be GLITTER in some form on the performers or in the performance space, or the ESSENCE OF GLITTER in the form of innovative curses, everyday swearing, glamour, fancy dancing, self-deprecating humour, jibes or other kinds of jokes, voice alterations and instrumentation through, for example, beat-boxing or electronic magic, jigs, any form of contortionism, delight, high-kicks, or GLITTER REPLACEMENTS such as breakfast cereals, beads, grains, feathers, tinsel, tassels, stickers, bubbles, candy, or elaborate hats or masks.
2. GLITTER-based performance is disorienting; its goal is to transform public space into a funhouse mirror room full of tiny disco balls. GLITTER spins madly, twinkles, makes people want to dance or vomit, encourages people to think of the past and future simultaneously, and to think of themselves and their personal effects through variations on a kaleidoscope.
3. GLITTER-based performance incriminates the audience via any of the following modes: direct interaction, call-and-response, thoughtfully-arranged and chaotically rearranged tables and chairs, throwing GLITTER on the audience, GLITTER audiences are also performers. GLITTER encourages us to FEEL strongly and to LOVE each other, while also providing a reassuring sense of shame, guilt, or illicit pleasure, all of which can be powerful motivating forces of mutual recognition, and thus have revolutionary potential. In the same way that GLITTER sticks, the intense FEELINGS should be almost impossible to shake, even if that intense FEELING is a shared boredom.
4. GLITTER-based performance is improvised. GLITTER revels in uncertainty but practices its tricks.
5. GLITTER-based performance is not concerned with reality, except to transform it into something more fair and

fabulous.

6. GLITTER-based performance participates in sliding-scale, pay-what-you-can (PWYC) or volunteer-and-get-in-for-free (VAGIFF) and other forms of anti-capitalist economies. GLITTER is a fundraiser that pays performance artists for their work. GLITTER is a dreamer.
7. GLITTER-based performance is as queer as can be and aims to create a queer space where white supremacy and male supremacy are rendered ridiculous. GLITTER-based performance is trans feminists, queers, sex workers, border hoppers and stowaways in brilliant coalition.
8. GLITTER-based performance acknowledges outright that organized religion almost always screws with people. GLITTER-based performance works to reverse or at least neutralize the negative effects of organized religion through the power of GLITTER.
9. GLITTER strategically pretends like everything is okay. This is an impatient survival strategy. GLITTER knows that everything is not okay.
10. GLITTER-based performance is informed and motivated by love, but is not necessarily happy. GLITTER-based performance is, in many instances, characterized by rage.
11. GLITTER-based performance ensures that a lot of things are going on at once. For this reason, collaboration, multimedia presentations, costume changes, stripping, crowd surfing, mechanical devices, displays of sexual intimacy or sexual alienation (solo or in a group), displays of virtuosity, radical actions that inspire resolute feelings of agitated resistance, lipsynching, gyrating, etc. are all encouraged.
12. GLITTER-based performance provokes, but not for the sake of provocation alone; the limits of GLITTER-based performance are always changing. Risk is necessary.

13. GLITTER-based performance is game, regardless of what anyone thinks or what time it is.

*GLITTERfesto PART III: A collaborative list in progress*

GLITTER is fabulous and will not be diminished. GLITTER claims frivolity as a badge of honour. GLITTER is millions of tiny mirrors that show our best and worst selves. GLITTER helps us share our best selves and change our worst selves. Sometimes we are on our knees. GLITTER gets everywhere. GLITTER cannot be contained. GLITTER is glory and shame, flipsides. GLITTER resists indifference. GLITTER revels in the effeminate. GLITTER rivals bold. GLITTER is glam. GLITTER is cheap. GLITTER is sparkle. GLITTER is magnificent. GLITTER, unlike chalk, does not wash away. GLITTER identifies. GLITTER is for all ages. GLITTER transcends confetti. GLITTER reminds. GLITTER takes a hit. GLITTER takes over. GLITTER is a trans\*formational politic. GLITTER is carnival. GLITTER keeps going long after the safety valve has blown. GLITTER grabs and resists. GLITTER is in the spotlight. GLITTER is juvenile. GLITTER curses. GLITTER is BYOEverything. GLITTER marks you. GLITTER does not assimilate. GLITTER is donated and given away. GLITTER is a clown, a mime, a dancer, a revolutionary. GLITTER is love. GLITTER is rage. GLITTER is on wheels. GLITTER limps and lisps. GLITTER has many rhyming cheers and a few hymns. GLITTER is the show going on and on. GLITTER is without permit. GLITTER has an intergenerational memory. GLITTER is right now, today. GLITTER is sexy, obviously. GLITTER looks good on every body. GLITTER does not worry about authenticity. GLITTER is a set of values without a system. GLITTER is an escape. GLITTER is a world. GLITTER is below and above. GLITTER is decolonizing. GLITTER is triumphant. GLITTER has its own moral code that no one can put their finger on. GLITTER is resistance. GLITTER is in-progress. GLITTER recognizes that most of us are on stolen land. GLITTER is intentional and accidental. GLITTER is ludic, usually. GLITTER is lucid, barely. GLITTER is for everyday as a special occasion. GLITTER is shiny dirt.



**Follow-up notes on the GLITTERfesto: T.L. Cowan  
in conversation with Tammy Pamalovovich, Aging  
Supermodel Lesbian Feminist Experimental Poet and  
Revolutionary**

TLC: Tammy, tell me how you became an Aging Supermodel  
Lesbian Feminist Experimental Poet and Revolutionary.

TP: I was young and beautiful and then I got older. But I am still  
beautiful.

Once I blew all of my money on make-up and sunglasses and  
couldn't get any other jobs after I was 25 and had to move back  
in with my mother, I started to look for new careers. I tried a  
few different kinds of jobs but they were unfulfilling and there  
weren't any jobs that used my skills to max capac. Being a Lesbian  
Feminist Experimental Poet and Revolutionary has allowed me to  
use my ability to create a work of art in the form of an outfit, and  
to create a work of art in the form of revolution.

TLC: Lesbian Feminist?

TP: Brand recognition. Populism.

TLC: Probably not.

TP: Fuck the LFs who have screwed their trans\* sisters in the  
struggle in ways that are despicable, ignorant and idiotic, but I  
still believe in the idea of ladies having each other's backs and  
supporting each-other's boxes and packages and tits everything  
else.

I don't consider myself a *woman* so much as I consider myself a  
*supermodel*.

But back to your question, I am taking Lesbian Feminist back  
from the meanies who are afraid of trans women, *supermodels*,  
sex workers and other life-forms of femininity. But also because I  
am a *supermodel*, I understand my role as an ambassador for all  
kinds of woman-ness, especially the ones ripped off by super cunt  
LFs and by super cunt, I mean vagsentialist to the exclusion of

other ways of having genitals. For the record I know that vag- and cunt-having people are discriminated against all the time. I am a *supermodel*, so I *really* know it and I have appeared in some cunt-trashing magazine images in my time, just to keep myself in high-quality mascara. To be clear: I heart cunts. But that doesn't mean I'm vagsentialist.

bell hooks writes about feminism as a transformational politic. I want all feminists to believe in a GLITTERy hot trans\*formational politics. As a *supermodel*, I am constantly transforming, so I know that it is possible. Not all transformations or transitions are the same thing. I know that.

It is possible that my reclamation project is not working. My reading is incomplete. I have just started. Supermodels are not necessarily stupid, and although I *am* a supermodel savant, I have failed before. I might have to make up a new word like "Xulous," which would be something like crossing like I mean trans-ing to the fabulous side of whatever the fuck. For example, it is Xulous to cross from super-cunty over to GLITTER.

TLC: GLITTER?

TP: GLITTER is like the most diverse of tactics possible, because it *gets everywhere and goes with everything*.

GLITTER is a version of "we" that Robyn Weigman talks about as a *tantalizing hallucination... a wish that is yet to come true*. I just read this book yesterday. GLITTER is a "we" that shares a critique that is based on fighting violence and injustice. But everyone can have their own version of GLITTER. GLITTER is sharing and difference.

TLC: Aren't supermodels mostly white, thin, apparently able-bodied and cis?

TP: Those are only the supermodels that we know about. My version of *supermodels* are conceptual. I mean, they are based on ideas but also have bodies. These bodies are not unproblematic, like all bodies.

TLC: But don't all women want to be supermodels?

TP: The conceptual kind of *supermodel* is something people are just coming to know about. Mostly through my work. It is almost impossible to want to be something that you don't know about.

TLC: I'm not convinced by this conceptual supermodel persona.

TP: If I weren't one myself, I might not believe in it either.

TLC: What is your role in the GLITTERfesto?

TP: I am the public face of the GLITTERfesto.

TLC: Why does the GLITTERfesto need a public face?

TP: Otherwise it would just be a manifesto. Every face is public, but some faces and bodies are more visible than others, or are required to be more visible, or are more visible because of a politics that makes some people more vulnerable to violence based on how they look, etc. I feel an affinity for people who are forced into visibility. Although it is true that being a conceptual supermodel is different than being someone who is ultra-visible because of racism or trans-phobia. It is possible that this is not the most perfect of ideas.

TLC: So you are only interested in photo ops?

TP: I like attention.

TLC: What if you don't get to control your own image.

TP: I carry a sign, which is also a sigh. That is, when you say my message, it's supposed to be a bit breathy.

TLC: Do you really think that your sign/sigh, "Social Justice is Fabulous," is revolutionary?

TP: Just being fabulous isn't enough. You have to take to the streets. This is why I think we should start saying "Xulous." This year, I'm going to change my sign. Although neologisms are tricky.

I don't know.

TLC: What is the performance part of the GLITTERfesto?

TP: It is about how to make the kinds of political performance that I like.

TLC: Is GLITTER an identity?

TP: No. It is a critique.

TLC: Of what?

TP: Everything bad.

TLC: Can trans\* women trust you? Can women of color trust you? Can Indigenous women trust you? Do you trust yourself?

TP: Ack. Impossible to answer.

TLC: Describe your poetic practice.

TP: It is a process-based found occasional poetics.

TLC: So do you *write* anything?

TP: I design the poems and help ordinary people make something beautiful together. You would be surprised by how many conceptual supermodels are also poets and really good people.

TLC: So you are central to the process?

TP: There are too few aging conceptual supermodels.

TLC: But you aren't leading anything, *per se*.

TP: Well, there's the GLITTERfesto.

TLC: That hasn't exactly been a smash hit.

TP: It will be.





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