

tech/trans/fem: feminism is.
[artists statement]

Video conceived and edited by Lyndsay Michalik Gratch
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The title, *tech/trans/fem: feminism is.*, is a play on Dara Birnbaum's 1978 video remix *Technology/Transformation: Wonder Woman*. In her video, Birnbaum remixes footage from the television show *Wonder Woman* to offer a feminist critique of the way women are portrayed in popular culture. Birnbaum highlights *Wonder Woman*'s identity as unfixed and transient, and shows how technology can be used to create a new understanding of this character, and by extension, of mediated representations of women on a larger scale. The history of video art as an aesthetic and political form has been punctuated by such feminist moments, movements, and sociocultural statements about the role of women in the home, society, and popular culture. Additionally, since the advent of home video technology, women have been using such equipment to create remixed and original works that call for feminist social justice.

Following this history, and the larger history of the use of film, video, and television

Lyndsay Michalik Gratch is an interdisciplinary scholar-artist and an Assistant Professor of Film at Georgia Gwinnett College. She earned her PhD in Performance Studies from Louisiana State University. Her interests include performance studies, adaptation, critical/cultural studies, remix culture, and video art. She has published in *Text & Performance Quarterly*, *Theatre Annual*, and *Liminalities: A Journal of Performance Studies*. Her book, *Adaptation Online: Creating Memes, Sweding Movies, and Other Digital Performances*, will be published by Lexington Books (an imprint of Rowman & Littlefield) in 2017.

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Rosa Avila is a junior pursuing a major in English and a minor in Film at Georgia Gwinnett College. As the first person to attend college in her family, Rosa plans on continuing her education in film studies after graduation.

Kinsey Denney is a filmmaker who directs both narrative and documentary film with a queer feminist focus. She graduated from Oberlin College in May 2017, with a degree in Cinema Studies and Psychology. She has also studied narrative film at the Prague Film School in the Czech Republic.

K. J. Edwards is a mother, wife, and student. Her academic work centers on black women figures in literature. A dedication to equality informs all aspects of her work and life. Edwards has presented academic papers at several conferences and symposiums, including *Intersections* (Georgia Gwinnett College, 2015 and 2016) and *CREATE* (Georgia Gwinnett College, 2015 and 2016).

[artist biographies continued on next page]

for feminist social change, *tech/trans/fem: feminism is.* includes adaptations and remixes of notable video, audio, online, and written feminist texts. In addition to remixing segments of historical and contemporary texts, we (eight scholar-artists from locations around the United States) use home video technologies to offer re-performances of the feminist writings, videos, and speeches we have been most inspired or enraged by, along with performances of original texts in which we address our unique vision(s) of feminism today as a complex and intersectional set of ideas and ideals. Through the juxtaposition of these texts, this video shows how our lives have been enriched and altered by the various waves of feminism as we understand them.

Additionally, through the intertextuality achieved by multiple voices, visions, and aesthetics—and by combining new, old, and re-performed texts—this polyvocal video remix articulates the complexities of present-day feminism. We differ on whether and/or how we embrace the title of “Nasty Woman” in our own lives. Yet our video includes calls for solidarity, radical empathy, racial equality, women’s rights, LGBTQ rights, and both quotes and directly addresses Hillary Clinton, the so-called “Nasty Woman” who was nearly the first woman president of the United States. This document thus stands as a sort of collective “Nasty Womanifesto,” in which we include our frustrations, hopes, and ideas about what works or may work as we move forward in a society that (despite progress we have made in regards to voting, work, and reproductive rights) continues to undervalue and objectify women in the work place and in popular culture.

We seek to distance this remix (which uses some “original” footage) from the traditional genre conventions of documentary filmmaking (e.g. the notion that all *important* faces should be accompanied by names). Further, as Rósza Zita Farkas states in “Whose Body 2” (2015), it is “both hilarious and worrying that the demand for authenticity is placed upon self-representation—particularly online and on female bodies.” To challenge this method of authentication of identity and authority, we intentionally leave our (sometimes visible) faces *always* unnamed, opting instead for a simple list of names as co-creators on this statement and in the video credits.

Eliza Levinson graduated from Oberlin College in May 2017, with a degree in Cinema Studies and Art History. Her film work includes practices in expanded cinema and 16mm projection, a short series on VHS tapes, and a multimedia work exploring fake news, reality TV, and surveillance.

Anna Marsden is an Instructor in the Department of Communication Studies at the University of North Texas. As an activist in the Dallas-Fort Worth metroplex, she uses performance studies concepts to encourage recovery for victim/survivors of sexual assault. She is also a local organizer who works specifically toward feminist and queer initiatives.

Jacquelyn Paige Paschal is a senior at Georgia Gwinnett College. She is currently majoring in Psychology, and in the future hopes to work in the area of Public Policy.

Julie Thompson is a Writing and Rhetoric major and the former Editor-in-Chief of the school newspaper, *The Globe*, at Georgia Gwinnett College. She intends to pursue a career in journalism after graduation. Her academic interests include gender, disability studies, and street culture.

Overall, *tech/trans/fem: feminism is* articulates our intentions to use our voices, bodies, talents, and ideas for feminist social justice and progressive social change. If that is what a “Nasty Woman” does then perhaps that is who we are.

References

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