

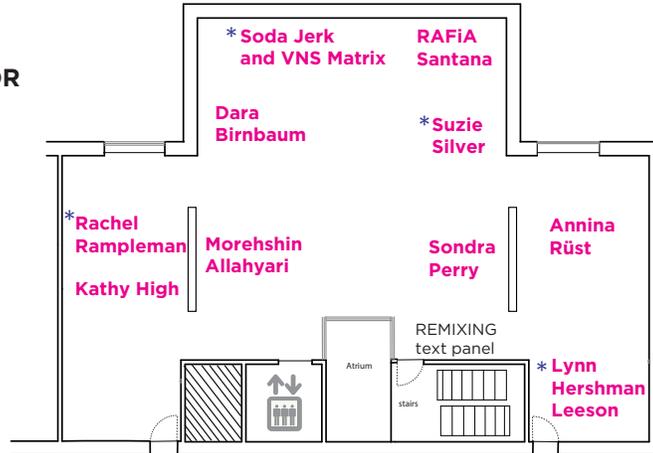
# MILLER

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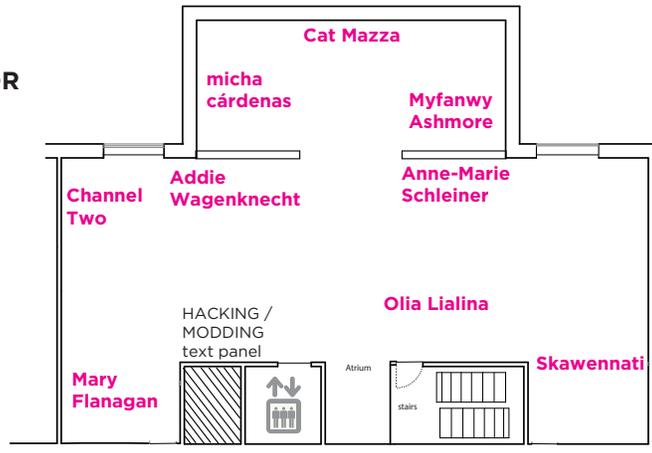
# HACKING/ MODDING/ REMIXING as Feminist Protest

Jan. 28 - Feb. 26, 2017  
Curated by Angela Washko

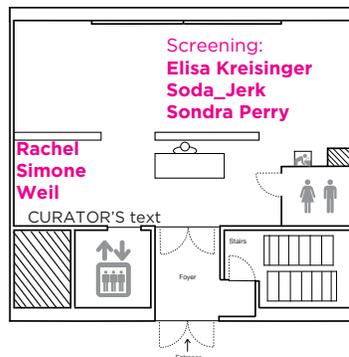
3RD  
FLOOR



2ND  
FLOOR



1ST  
FLOOR



\* These works include some mature content

**READ AND RETURN WHEN DONE.**  
Exhibition checklist available online  
[bit.ly/FeministHacking](http://bit.ly/FeministHacking)

# HACKING / MODDING / REMIXING as Feminist Protest

Curated by Angela Washko

*HACKING / MODDING / REMIXING as Feminist Protest* is an exhibition of 22 artists working at the intersection of art and technology to intervene on dominant voices in tech and popular culture, producing critical works that bring visibility to women's perspectives and experiences that have been marginalized, ignored or dismissed.

Women have been relegated largely to the consumer end of technology. Even today the statistics are jarring—in 2015 women made up only 9% of directors of the top 250 grossing major films and a 2013 study showed that only 26% of the positions in computing jobs in the United States were held by women.\* From looking at current tech giants like Facebook, Apple and Twitter (15%, 20%, and 10% of their employee base in tech positions are women, respectively), it is clear that the potential for gender-based bias in the products their platforms produce is high.

Despite their exclusion from the production end of new technologies and the entertainment industry, women have created dialogue with technocultural artifacts through hacking, modding and remixing them. By considering television, film, computer software, the internet, pop music, the medical industry, robotics, video games, corporate branding and advertising as sites of intervention—these women create new ways of looking at systems of oppression embedded in everyday objects, contexts and platforms while reframing and altering them to create narratives of resistance.

Taking an intersectional approach to presenting feminist practices, the works in the exhibition span over 40 years of artistic production by artists from diverse experiences and backgrounds—as exclusion from the development of technology and pop culture is an issue that impacts women of color even more substantially, as they experience both racial and gender bias in careers in these fields.

\*Studies by the Center for the Study of Women in Television and the American Association of University Women respectively. <https://www.aauw.org/files/2013/02/Why-So-Few-Women-in-Science-Technology-Engineering-and-Mathematics.pdf>

# HACKING / MODDING

## Floor 2

The exhibition is divided into two categories HACKING / MODDING and REMIXING.

On this floor, you will see primarily works that involve the hacking or modifying of original robotics, software or video games to create new sculptural objects, experiences, games, performances, videos, interactive narratives and more. There are many definitions of hacking and many ideas in the public imaginary of what hackers are like. This exhibition does not focus on security hacking or “black-hat hacking” —the television stereotype of the hacker hiding in *his* bedroom violating computer security systems for his own malicious means. Instead works in the exhibition focus on hacking as a practice of taking existing hardware or software systems and platforms and using code to alter their meaning. Artists in the exhibition have altered LaserDiscs, robot arms, internet browsers, knitting machines and more to introduce complicating feminist perspectives. Modding focuses specifically on modification of existing video games. In this section of the exhibition, viewers can play through and explore modded video games and browser-based experiences from distinctly different eras of computing made by Mary Flanagan, Olia Lialina, Myfanwy Ashmore and Rachel Simone Weil. Other highlights include two platform-challenging Second Life interventions: Skawennati’s nine-episode machinima series exploring First Nations and aboriginal histories through the lens of futuristic immersive time travel and micha cárdenas’ 365-hour performance as a dragon inside the virtual environment questioning the 365 days of “Real Life Experience” transgender people are asked to fulfill before undergoing Gender Confirmation Surgery.

\*\*This section continues upstairs with Lynn Hershman Leeson’s *Lorna* and Annina Rüst’s *A Piece of the Pie Chart*.

# REMIXING

## Floor 3

The exhibition is divided into two categories HACKING / MODDING and REMIXING.

On this floor, you will see works from 1979 – 2016 that have been made by altering original television, film, music videos, advertisements and cultural artifacts to give them new meaning. While the artists presented in the HACKING / MODDING portion of the exhibition are manipulating code and physical electronics in order to critique; artists in the remixing section are similarly chopping and manipulating existing footage to create new critical feminist narratives. This part of the exhibition is characterized by artists who edit women's voices into spaces where they have been told they don't belong. It features a number of performative video works in which artists literally insert themselves into conversation with pop cultural icons—from Suzie Silver standing in for Ronnie Van Zant of Lynyrd Skynyrd to Sondra Perry inserting herself into *The Twilight Zone* to Rachel Rampleman interviewing her sister about her intimate exchanges with Butler, Pa. native and Poison front-man Bret Michaels. TV, film, and music are torn apart, reconfigured and presented with alternative narratives in Elisa Kreisinger's queer twists on *Sex and the City* and *Mad Men*, Dara Birnbaum's deconstruction of gendered gestures on *Hollywood Squares*, Soda Jerk's tragic look into the life of Judy Garland, and RAFiA Santana's critiques of the appropriation of black culture present in pop star vernacular.

\*\*\*This section continues on the first floor with the short works screening program featuring short videos by Elisa Kreisinger/Pop Culture Pirate, Soda Jerk and Sondra Perry.

Addie Wagenknecht

***Optimization of Parenting, Part 2*, 2012**

HD video

courtesy of the artist and Bitforms Gallery

*Optimization of Parenting, Part 2* is a robot arm that reacts whenever a baby in the bassinet cries or awakes from sleep. Mothers are socially often expected to be full time parents. This is sometimes due to lack of options, the cost of childcare or the lack of family support. As a result, the mother often loses the very creative practice she has spent an entire life building. Being a stay at home parent without help is literally like having four full time jobs in a row, all the time, without weekends or evenings off. And yet, if a women was to spend 24 hours a day doing anything else, all the time, without stopping, people would think she was insane. Parenting, for whatever reason, is exempt from this rule.

In order to optimize as much of the routine tedious monotony of parenthood as possible and make it an option for all women to have both her creative work and children we must optimize the process of parenting. The automatic repetitive task can be transferred to other devices, without affecting 'the development of the baby. This frees the mother to do their creative work without having to factor or budget for the high cost of childcare or feel she is pigeonholed into the role because it is simply 'a women's nature'.

This project was developed with support from the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University.

Technical Assistant: Madeline Gannon

Additional thanks: Golan Levin, Jeremy Ficca, P. Zach Ali, Margaret Myers, Linda Hager

# Addie Wagenknecht

## ***Princess Bay***, 2012

browser add-on

courtesy of the artist and Bitforms Gallery

There is a dearth of women contributing to software and hardware development. This plugin is presented as a “filter” to challenge assumptions about gender roles in software, and to “rewire” your brain to who the developer is. The goal is to present such a ridiculous context to what female hacking aesthetics are and would be, that people get frustrated and start a deeper discussion and argument about gender, torrent culture and open source.

<https://github.com/wheresaddie/girlsvsgit>

Anne-Marie Schleiner

***O.U.T Operation Urban Terrain, 2006***

video, 18 min.

courtesy of the artist and Video Data Bank

*O.U.T.* is a work documenting the emergence of computer games that train players to fight in cities among civilians (Military Operations in Urban Terrain). *O.U.T.* contains sampled footage and machinima (stories told with video games) from five military simulation games. The following is a documentation of the performance, (Operation Urban Terrain), an urban wireless intervention by Anne-Marie Schleiner and an international cast of game expert and art activist collaborators. Two women, dressed in sexy soldier garb, form the ground unit and are connected wirelessly to a team of players. *O.U.T.* was performed in three locations in New York City during the Republican National Convention of 2004. The final performance shows two enemy game soldiers dancing together. Only in 2006 was the entire piece completed with new MOUT machinima footage placed at the beginning of the video.

Partially funded by the Lyn Blumenthal Memorial Fund for Independent Media.

Annina Rüst

## ***A Piece of the Pie Chart*, 2013 – 2017**

robotic installation

*A Piece of the Pie Chart* is a robotic gallery installation that addresses gender inequity in art and tech-centric workplaces. Inspired by industrial production lines, the project consists of a computer workstation and a food robot. The food robot puts pie charts depicting the gender gap in ratio form onto edible, pre-baked pies. Visitors use the robot to create pies using an automatized assembly line. As part of the process, pictures of the pies are automatically distributed via Twitter. Visitors can then take the pies to their own workplace or mail them to the workplaces where the data originated to remind those in charge how large/small the slice of the pie women can claim for themselves.

In *A Piece of the Pie Chart*, I am combining visualization of gender data in the tech workplace with action and humor. Mapping gender data onto edible pies adds material representation to gender statistics. The pies become a multisensory symbol explaining how women fare in the workplace. This data mapping style adds urgency to the technofeminist cause: It is not a data visualization to be passively consumed; it draws our attention to what the passive consumption of this inequity has produced. What comes out of the machine is an object along with instructions to take action.

I see *A Piece of the Pie Chart* as a mirror of myself, the female tech producer. The machine is a miniature version of an automatized assembly line, a symbol of the industrial revolution, a period in time where great social and technical transformation happened. In my factory-style setup, I am producing not just pies but an audience that will take action towards making art, technology, and society as a whole more diverse and equitable.

Cat Mazza

***Nike Blanket Petition, 2003 – 2008***

crochet and knit; natural and synthetic yarns; web media

From 2003 - 2008, a diverse group of international knit and crochet hobbyists participated in the microRevolt project—the *Nike Blanket Petition*, a 15-foot wide handmade blanket of the Nike swoosh. Each 4 x 4 inch square creates the Nike logo, acting as a signature for fair labor policies for Nike garment workers. Over the five-year period, “anti-sweatshop” squares were stitched into the quilt—representing people petitioning from over 30 countries. Squares accumulated from microRevolt workshops and exhibition tours, though many were donated from global knitting circles by post-mail.

Cat Mazza

***Documentation of microRevolt Projects, 2003 - present***

video, 3:18 min.

This video documents the workshops, performances and activism of microRevolt, which connect craft, technology and labor activism. The microRevolt website launched in 2003 “to investigate the dawn of sweatshops in early industrial capitalism to inform the current crisis of global expansion and the feminization of labor.” Mostly shot on DV tape in the mid-2000s, the footage was taken on tours to various knitting circles, art or activist spaces. Projects highlighted in the video include knitPro and the Nike Blanket Petition. Co-edited by Penny Lane. Soundtrack by Suzanne Thorpe.

## Channel TWo [CH2]

### ***barelyLegal\_IN***, 2016

HD video, 4 hours

*barelyLegal\_* is a series of data-driven desktop documentary “drives” tracing actual routes to obtain safe legal abortions for women in the United States. *barelyLegal\_* is data visualization or experiential data, in the spirit of very long form conceptual video art. Each piece plays the entire duration of a trek so that viewers can experience real barriers and real distance in real time. *barelyLegal\_* combines physical, social, and psychological landscape. The project is ongoing and was begun in January 2015, seven months before the anti-Planned Parenthood propaganda videos once again put abortion in the media spotlight. *barelyLegal\_IN* tells the story of a person traveling from Decatur, IN to Indianapolis, IN, a two-hour trek each way.

In former Governor, now Vice President Mike Pence’s territory accessing safe, legal healthcare requires an adult woman to schedule a consultation where she receives state-directed counseling that includes information designed to discourage her from having an abortion. She must then wait 18 hours. During her next appointment she must undergo an ultrasound, where the provider must offer her the option to view the image. For a woman with part-time hourly wages/no paid time off, children or seniors at home to care for, or unreliable transportation, injustice is magnified.

Technically, the work uses GPS coordinate data, spaced approximately 6 to 8 miles apart. We wrote a series of programs to make this work. A Processing program imports the GPS points exported by Javascript code and grabs a series of images from Google’s Street View.

Dara Birnbaum

***Kiss The Girls Make Them Cry*, 1979**

video, 6:50 min.

courtesy of the artist and Electronic Arts Intermix

Birnbaum manipulates off-air imagery from the TV game show *Hollywood Squares* in *Kiss The Girls: Make Them Cry*, a bold deconstruction of the gestures of sexual representation in pop cultural imagery and music. Minor celebrities (who Birnbaum terms “iconic women and receding men”) confined in a flashing tic-tac-toe board greet millions of TV viewers, animating themselves as they say “hello.” Birnbaum isolates and repeats these banal and at times bizarre gestures of male and female presentation—“repetitive baroque neck-snapping triple takes, guffaws, and paranoid eye darts”—wrenching them from their television context to expose stereotyped gestures of power and submission. Linking TV and Top 40, Birnbaum spells out the lyrics to disco songs (“Georgie Porgie puddin’ and pie/kissed the girls and made them cry”) with on-screen text, as the sound provides originally scored jazz interpolation and a harsh new wave coda. The result is a powerful, layered analysis of the meaning of the gestures of mass cultural idioms.

“Yellow Bird”: Spike and Allan Scarth. Vocals: Dori Levine. Audio Mix: William and Allan Scarth. Technical Assistance Thanks: Nova Scotia College of Art and Design, Fred McFadzen/Ed Slopek, Exploring Post #1, Ted Estabrook, Halifax Cablevision, Bruce Nickson, Madelaine Palko. Soundtrack: “Found a Cure,” Ashford and Simpson, “Georgy Porgy,” Toto. Television Footage: “Hollywood Squares.” Aired in NY on CBS/NBC.

Lynn Hershman Leeson

***Lorna, The First Interactive Video Art Disk,***  
1978-83

installation with video, remote, furniture

courtesy of the artist and Bridget Donahue Gallery

With *Lorna*, Hershman Leeson created the first artwork that used LaserDisc technology. Exploiting the interactive capabilities of the medium, the artist enables users to explore and intervene in the world of an agoraphobic woman named Lorna. *Lorna* was the first interactive video art disc. Users interact with and make choices for the protagonist, Lorna, an agoraphobic woman. Every object in Lorna's tiny apartment has a number that when pressed, access sound and video information about Lorna's fears and dreams as well as her personal history, conflicts and future. There are seventeen minutes of moving footage and 36 chapters which, when sequenced, differently infinitely shift meanings as they are recontextualized. As technology changed, the piece was migrated to a DVD platform in 2004.

\* This work contains mature content, including suggestions of self-harm.

Instructions:

Use the directional pad and the enter button on the DVD remote to navigate through the menus to guide Lorna.

Mary Flanagan

***[domestic]*, 2003**

computer, software, game controller

*[domestic]* explores visual and interactive devices for depicting personal spaces with a focus on memories of the home and family. A mix of photographic images and text layer the environment to reframe the act of memory, specifically, of childhood experience intersecting with spatial, temporal, and visual conventions within an interactive environment. As an artist's computer game mod, *[domestic]* breaks visual conventions by creating a claustrophobic, conceptual environment in which images take on iconic readings. The picturesque family snapshot, for example, is mingled with the crisp square framework of a computer game level, creating a particular sense of scale and abstracted sense of space.

The work in an autobiography, a childhood memory of a house fire. Created primarily of texts from within and extruding out of the walls, the work's creation of the virtual house becomes a container for memory, a movements from the memory. Players shoot "coping mechanisms" at the walls and at the growing fire within the space in order to contain it as it threatens to consume the world—and the player.

This personal work on memory poses questions about the ways space and memory are cognitively tied, and can such ties be re-experienced? What is the role of narrative and memory in computer games, and how do game environments, particularly the physical architectures constructed in game environments, radiate cultural and social meanings? The geometry, the "map," fragments both language and the cohesion of the space, and as a result, evokes trauma - in this play environment, there is no sense of closure, no sense of resolution or successful narrative cohesion.

Because the game is built in the Unreal Tournament 2003 engine, there is an anxiety produced between traditional 3D action play and the exploratory nature of the *[domestic]* experience, as well as a tension generated between popular 3D games' post industrial spaces and the more abstract home space created in *[domestic]*.

*[domestic]* premiered at the *Playthings* exhibition in Sydney Australia in October 2003, organized by DLux media|arts.

micha cárdenas

***Becoming Dragon*, 2008**

digital prints, digital video, 3:00 min.

*Becoming Dragon* questions the one-year requirement of 'Real Life Experience' that transgender people must fulfill in order to receive Gender Confirmation Surgery, and asks if this could be replaced by one year of 'Second Life Experience' to lead to Species Reassignment Surgery. For the performance, cárdenas lived for 365 hours immersed in the online 3D environment of Second Life with a head mounted display, only seeing the physical world through a video feed, and used a motion capture system to map her movements into Second Life. The installation included a stereoscopic projection for the audience. A Pure Data patch was used to process her voice to create a virtual dragon's voice, which can be heard in the video. During the year of research and development of this project, cárdenas began her real life hormone replacement therapy and wrote poetry and prose about the experience which was included in the performance. The project was realized through a collaboration between cárdenas, Christopher Head, Elle Mehrmand, Kael Greco, Ben Lotan and Anna Storelli.

More documentation of the performance is at [secondloop.wordpress.com](http://secondloop.wordpress.com)

Thanks to the Center for Research in Computing and the Arts, CallT2, Ars Virtua and the UCSD Visual Art Department.

Morehshin Allahyari

***Dark Matter (first series), 2012-2013***

3D printed sculptures, black nylon

courtesy of the artist and Upfor Gallery

*Dark Matter* is a series of combined, sculptural objects modeled in Maya and 3D printed to form humorous juxtapositions. The objects chosen for the first series are the objects/things that are banned or un-welcome in Iran by the government. The objects that in many other countries people use or own freely but under Iranian government laws (for several reasons) are forbidden or discouraged to use. Owning some of these objects/things (dog, dildo, gun, necktie, satellite dish, etc.) means going to jail, or getting a fine, or constantly being under the risk of getting arrested or bothered by the moral police. By printing and bringing the virtual 3D into physical existence, I want to simultaneously resist and bring awareness about the power that constantly threatens, discourages, and actively works against the ownership of these items in Iran. No matter how functional, through 3D printing, I am able to re-create and archive a collection of forbidden objects. In a way, the sculptural objects serve as a documentation of lives (my own life included) lived under oppression and dictatorship. This is the documentation of a history full of red lines drawn in the most private aspect of one's life.

What will happen when you re-contextualize the forbidden/banned/taboo? Could inserting the sculptures into another time and space change our relationship to these objects and challenge us to enter an historical dimension of the work? In other words, through positioning the tabooed I want to re-emphasize the dramatic and ironic aspect of forbidden; When looking back in twenty years, how would it feel to re-visit this collection?

Morehshin Allahyari

***Like Pearls*, 2014**

GIFs, web art, digital images, text, prints  
courtesy of the artist and Upfor Gallery

*Like Pearls* is a web-based project, created by using mash-up of images and GIFs collected from Allahyari's Farsi email spam for online underwear stores based in Iran.

Per Iran's Islamic law, the bodies of the underwear models are whited out, erased or covered with a pattern, creating a surreal image of sensuality and censorship. Allahyari's addition of sparkly, gaudy GIFs with a digital version of "I Want it That Way" by the Backstreet Boys in the background add the surrealness of the images. When the viewer clicks on various GIFs, a pop-up window appears with a passive-aggressive line of text that supposedly indicates romance or love, though in a slightly menacing manner ("I want you to be mine forever," or "Let her wear your love").

Through Allahyari's use of cliché images of love and romance, and the contradictory nature of underwear advertisements for an Islamic culture, *Like Pearls* examines how the kitsch aesthetics of spam and advertisement on the Iranian web is a complex phenomena, involving layers of cultural and religious censorship and oppression toward women and romance.

Instructions:

To navigate through the experience,  
use the mouse and point, click and scroll.

Myfanwy Ashmore

***Dear Sirs*, 2008**

Nintendo DS, custom coded game, R4 card

*Dear Sirs* is a mobile poem—a workplace related resignation poem and marking of time using mesostics and numeric references to embed secret locative information within the poem on a Nintendo DS. *Dear Sirs* is a part of a series of works that are all interactive game like poems that exploit the relationship between the user, the hardware, the physicality of the user and the interface. Through visuals, text and interaction the poems circumvent and explore poetic/textual conventions and human empathy in a technological context. The participant is required to mark time along with the poet in order to experience the poem. For each stroke on the touch screen with the stylus—one letter of the poem is sequentially revealed. Referencing the famous poem “What you say” by John Cage, this work uses mesostics and embedded numbers to reveal a location—both virtual and physical, and a rejection of participation in problematic systems.

Instructions:

1. Slide the POWER button on the side of the Nintendo DS to the right.
2. Press the DOWN button on the directional pad.
3. Press the A button to run Dear Sirs.nds.
4. Use the white stylus on the bottom touchpad to advance the mobile poem.

Myfanwy Ashmore

## ***mario\_battle\_no.1*, 2000**

hacked Nintendo rom

In *mario battle no. 1*, the gamer is invited to play the *Super Mario Bros.* video game, which originally consisted of Mario, a plumber from Brooklyn, who encounters monsters, villains, and wins money, and mind altering mushrooms, all under an umbrella of heroism to help free the captured Princess Peach (Toadstool), who is being held by Bowser, who also has an army of villains (Goombas, Lakitus, Koopa Troopas, Bullet Bills and Piranha Plants) in this game. The game they will end up playing, my version, is very different.

In my version of *Super Mario Bros.: mario battle no. 1*, I have removed all of the enemies, all of the prizes, all of the architecture, and left only the landscape. As there is no captured Princess Peach (Toadstool), no need for heroism, no monetary prizes, no amphetamines to make you stronger, there is nothing left to do but go for a walk, run, or jump around, solitary in the landscape and then you run out of time and die.

### Instructions:

1. Press START button to begin.
2. Use the Directional Pad to move, B button to run and A button to jump.

Olia Lialina

***My Boyfriend Came Back From The War,***  
1996

web page

*“My Boyfriend Came Back From The War* by Olia Lialina is an early example of net art from the 1990s. It tells the story of a couple that attempts to talk about the war after the man returns from it—a story of love and alienation. Kept strictly black and white, the work unfolds its visual and linguistic poetry through the use of split-screen frames, which link to a cinematic structure while incorporating a web browser’s possibilities. Since it was made, *MBCBFTW* has served as a source of inspiration for other artists, who continue to interpret it anew, both visually and structurally, and pursue its still-moving narrative in a variety of media.” — Sabine Himmelsbach

Instructions:

To navigate through the experience,  
use the mouse and point-and-click.

# Rachel Simone Weil

## ***Hello Kitty Land*, 2002**

custom NES cartridge

*Hello Kitty Land* is an unfinished, hacked version of the revered 1985 video game *Super Mario Bros*. The hack, created by the artist in her teenage years, transforms the original game into a pastel-hued version featuring Sanrio characters such as Hello Kitty. *Hello Kitty Land* is an exercise in alternative history and speculative futures that give primacy to nostalgia for girly-girl girlhood. It asks, “What if this game had shipped with the NES console instead of *Super Mario Bros*.? How would video game history be different today?”

### Instructions:

1. Choose the 1 player option and press the START button to begin.
2. Press Directional Pad to move, the B button to run, the A button to jump and the START button to pause.
3. Do not turn the console off or on.
4. Contact an attendant if the console is turned off.
5. The game has minor intentional glitches, but if it the controller is not functioning, please contact the gallery attendant.

RAFiA Santana

***Black Power Project***, 2014-ongoing

animated GIFs

How does blackness transform whiteness? Many non-black pop stars gain status for appropriating black culture because that's what sells. "Everybody wanna be a nigga but nobody wanna be a nigga," comedian Paul Mooney famously said in a 2003 *Chappelle's Show* skit. "Everybody" don't see it as stealing because black culture is what's hot and what's hot is up for grabs. Only giving a nod to our skills they ignore the history and meaning behind our style. They want to be cool, but they have no idea that our "cool" is a coded language and our defense mechanism for surviving the dangerous conditions of life under white supremacy. When non-black people wear baggy clothes, cornrows, & grillz, use African American Vernacular English, and perform the music we created (to speak out about our oppression) they profit from our pain. It's blackface without the makeup. I am completing the images as I imagined their promotional imagery would be if they went all the way.

Skawennati

***TimeTraveller™***, 2008-2013

HD machinima video, 75 min.

It is critical that Aboriginal people show up in The Future. Sepia-toned, historical images of silent, unnamed Indians are everywhere but rarely do we appear in future imaginaries, even our own. As a Mohawk woman, I believe that we need to visualize ourselves as full participants in the future in order to assume our appropriate role as active agents in the shaping of new mediums and new societies.

At the moment, nothing can represent The Future better than a real-time, interactive, 3D space where fantastical people populate improbable architecture and fly, teleport, and telepathically communicate their thoughts and dreams. *Second Life*, the popular virtual world, is such a space. How do Indigenous people fit into such spaces? And, more importantly, what is our role in defining those spaces? *TimeTraveller™* is a creative and critical intervention into such discussions.

*TimeTraveller™* is a 9-part machinima that tells the story of Hunter, an angry young Mohawk man living in the 22nd century. Despite his impressive range of traditional skills, Hunter is unable to find his way in an overcrowded, hyperconsumerist, technologized world. He decides to use his edutainment system, his *TimeTraveller™*, to learn about his heritage. Through a bizarre glitch in the system, he meets Karahkwenhawi, a young Mohawk woman from our present. Together they criss-cross time, and end up discovering the complexity of history, truth, and love.

# Soda\_Jerk with VNS Matrix

## ***Undaddy Mainframe***, 2014

installation: digital video, screensaver and print media

Soda\_Jerk's *Undaddy Mainframe* revisits the feminist malware of pioneering Australian art collective VNS Matrix. In this short video, VNS Matrix's seminal text 'A Cyberfeminist Manifesto for the 21st Century' (1991) is recoded via instructional computer videos of the 1990s.

For *Hacking/Modding/Remixing as Feminist Protest*, Soda\_Jerk have collaborated with VNS Matrix to present *Undaddy Mainframe* within the matrix of the collective's original billboard image—a further open source rewriting of feminist past, present and futures. Within this installation, Soda\_Jerk also present *The Direct Line*, a cyberfeminist screensaver available for free download.

Soda\_Jerk, *Undaddy Mainframe*, digital video, 1 min

Soda\_Jerk, *Direct Line*, Screensaver

VNS Matrix, *A Cyberfeminist Manifesto for the 21st Century*, print media

Materials: *A Cyberfeminist Manifesto for the 21st Century* (1991), HD *Green Screen Hand Gesture For iPad Animation* (2013), *Kids Guide to the Internet* (1997), *Komputer Tutor: Komputer Kindergarten* (1993), *The Exorcist* (1973) and online images.

With thanks to VNS Matrix: Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt.

\* This work contains mature content including explicit language.

Sondra Perry

***My Twilight Zone Thing*, 2016**

two-channel video, 1:02 min.

*My Twilight Zone Thing* uses appropriated footage from episodes of *The Twilight Zone* aside reenactments in Sondra's studio.

Suzie Silver

***Freebird*, 1993**

video, 11:00 min.

Suzie Silver directs and performs all the roles in this raucous and hilarious music video rendition of Lynyrd Skynyrd's "Freebird", the infamous Southern rock anthem for an entire generation of 1970s male youth. In this spoof of straight mass culture, Silver flips ironically between roles; from a lesbian proudly proclaiming her sexuality at the Academy Awards, to an in-concert Coors-drinking Ronnie Van Zant, and, finally, to a black-lace lesbian lounge swinger celebrating the wild, colorful world of "out" visibility. Silver draws upon an amazing array of found footage and special effects to bend genders and genres with spectacular visual delight.

\* This work contains mature content,  
including sexual themes.

Rachel Rampleman

***Poison (My Sister Fucked Bret)*, 2006**

video, 30 min.

Rachel Rampleman's *Poison (My Sister Fucked Bret)* is a 30-minute video account of the artist's younger sister Sarah's early childhood introduction to, and later teenage interactions with, Bret Michaels - lead singer of '80s hair-metal / glam-rock band Poison. With Poison music video clips interspersed throughout, a now (circa 2006) adult Sarah, living as the single mother of a toddler, shares her vivid and hilarious recollections of her multiple encounters with Bret, which eventually culminated in her spending a deeply unsatisfying weekend with the object of her decade-long obsession at his "cheesy" mansion in Tennessee. Shot solely and claustrophobically within Sarah's 2006 Kentucky home, the stories relayed in this video convey in excruciating detail the experience of being a naïve and self-conscious adolescent in the suburban Midwest in the throes of total rock-idol worship, followed by the thrill and excitement, then ultimately the bittersweet disappointment, that actually getting to meet one's idol can entail.

\* This work contains mature content,  
including sexual themes.

Kathy High

***I Need Your Full Cooperation*, 1989**

video, 28:00 min.

courtesy of the artist and Video Data Bank

An experimental documentary about the history of women's treatment by the US medical system. Juxtaposing feminist readings of medical tracts, narratives of patient treatment and archival footage, *I Need Your Full Cooperation* reveals the evolution of women's relationship to modern medicine. The video dramatizes Charlotte Perkins Gilman's "rest cure", adapting her 1892 story "The Yellow Wallpaper", and includes critical commentary by activist/writer Barbara Ehrenreich and historian Carroll Smith-Rosenberg.

Elisa Kreisinger

## ***Sex and the Remix: Queer Carrie*, 2010**

video, 10:54 min.

Carrie Bradshaw's constant dissatisfaction with the opposite sex is no longer an unquestioned desire to follow the expectations of conventional heterosexuality in the *Sex and the City* mash up, *QueerCarrie*.

## ***Mad Men: Set Me Free*, 2012**

video, 2:44 min.

In *Mad Men: Set Me Free*, Betty, Joan and Peggy are re-edited out of their original context to form a female-framed version of *Mad Men* that re-articulates feminist frustrations amidst rigid gender roles with the help of the 1966 Motown hit "Keep Me Hanging On".

## ***Mad Men: Don Loves Roger*, 2012**

video, 5:35 min.

*Mad Men: Don Loves Roger* mashes up every episode of *Mad Men* and remixes it into a story about two men who once preserved concepts of manhood and masculinity but then found relief and happiness in each other, becoming a threat to the very same patriarchal system on which their power and privilege was based. *Don Loves Roger* gives Don an opportunity to subvert rather than sell traditional masculinity.

Soda\_Jerk

## ***After the Rainbow*, 2009**

HD video, 5:42 min.

Through a re-imagining of the initial sequence of the film *The Wizard of Oz* (1939), the fantasy world of cinema and the reality of Judy Garland's complex life collide. Instead of taking Dorothy to Oz, the twister transports a young, hopeful Garland into the future where she encounters her disillusioned adult self.

*After the Rainbow* is the second work in the Dark Matter series, an ongoing cycle of video installations that are concerned with personal and historical experiences of time, and how these relations are mediated by screen technologies. Begun in 2005, each work in this series takes the form of a séance fiction where encounters are staged between the past and future selves of a deceased screen star. The Dark Matter series emerged from ongoing research into cultural theories of hauntology, which also informs Soda\_Jerk's live video essay *The Carousel* (2011).

Materials: *Donnie Darko* (2001), *Easter Parade* (1948), *Judy, Frank and Dean: Once in a Lifetime* (1962), *The Manson Family* (2003), *Meet Me in St. Louis* (1944), *Twin Peaks: Fire Walk with Me* (1992), *Planet Terror* (2007), *Vertigo* (1958), *The Wizard of Oz* (1939).

