

### Introduction:

Dissecting the dramatisation of socially constructed gender binaries and the emphasis on gender performance... Contestant Number 22-01-71-65 of section W101 please step forward.

### Slide 2:

My initial focus this term was on men within feminism. Two Radical Feminist performances, Ono's "Cut Piece" and Rosler's "Semiotics", are recreated with male volunteers; a simple way of directly co-opting men into Feminism.

### Slide 3:

The Equality conflict between Men's Rights Activists and Feminists continues, despite existing side by side for decades- Radical Feminism originating in the 1960's, and Men's Rights Activism branching from the Men's Liberation Movement in the early 70's. The inability to co-operate, despite working towards a common goal, illuminated the importance of labels in my practice. This conflict led me to the topic of gender and what it must take to move past the labels assigned at one's birth.

Abramovic and Nengudi's performances test the limits of the human body both mentally and physically. This is reflected in my performance through both the physical restraints on the performers and the emotional responses through my audio.

### Slide 5:

The Undoing of and Performative Gender is next. "Centre Jenny" depicts the filming of a reality show where participants evolve around one archetypal female; a hierarchy is formed based upon how evolved they are from this form to become Post-Human. The documentary "Paris is Burning" features the Transgendered Ball culture in New York. Exploring the plot and themes of 'Centre Jenny' and found footage from 'Paris is Burning' into my digital work elements are my next steps.

### Slide 6:

In addressing Hyper Masculinity, "Bullhead" is an example of how males can be swept into a culture of steroids. In counterpoint, the musical "*Viva La Drag*" shows the complete opposite, reflecting the drag culture shown within "Paris is Burning" while iterating its wider acceptance (as opposed to a hidden subculture). Footage from 'Bullhead' and dance routines from 'Viva La Drag' are possible elements to incorporate in the exploration of Hyper Masculinity.

Slide 8:

George Barber's practice focuses around the Scratch Video Movement of the 1980s. His work involves editing found footage, through multiple layers of audio and text. "Life Fell To Earth" features footage found on the internet. Through inspiration of his practice I created my first Scratch Video based on the Undoing of Female Gender.

Slide 11:

Within Wilkes' photograph "Body I Am", the viewer's gaze focuses upon the gesture of her left arm rather than the chaos surrounding her, or the implicit nudity. In seeking to emulate the strength of this singular gesture, I selected a still from a performance based on found footage from my earlier practice; here the figure draws similar attention to hand, forearm, wrist and trunk of the body.

Slide 13:

The psychology of looking reflects our cultures and societies. This psychology perceives a norm for males and females which alters and becomes a struggle when these genders and their counter-parts attempt to be Hyper Feminine and Hyper Masculine.

Kruger's "No Progress" draws clear attention to of the role of social standing in perception. She is aware the audience is looking at her, but not making eye-contact, demonstrating both the power in the gesture of turning away, and the intimidation of societal gaze. I linked this to my exploration of hyper- masculinity and its opposite, placing two dichotomous images of the same figure in the portraiture style demonstrated in Kruger's piece.

Ending:

And relax. Thank you.