

“Vital Acts of Transfer”: #MeToo and the Performance of Embodied Knowledge
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We are learning that the more we open our mouths, the more we become a choir.

And the more we are a choir, the more the tune is forced to change

Amber Tamblyn ‘I’m Done With Not Being Believed’¹

Women’s contemporary social media practices inform their intimate spaces and online identity performances in new and significant ways; the interplay between these sites suggests that meaning in this digital era is created through both embodied and technologically mediated gestures. For instance, the #MeToo campaigns gives voice online to different lived experiences of rape culture, a term defined here as the normalization of “male aggression and violence toward women” as both “acceptable and often inevitable.”² There are endless ways that we may trace the affects and meanings of the #MeToo movement. It holds both a long-standing history through the originating work of activist Tarana Burke,³ and denotes a more recent cultural zeitgeist that is very much still in process. As these temporalities imply, any analysis offered at this point is necessarily provisional. Acknowledging the contingencies of the shifting moment, this paper centres on the embodied actions contained within #MeToo. These embodied performances function as what Diana Taylor terms “vital acts of transfer,”⁴ insofar as they “transmit cultural memory and identity... through a non-archival system of transfer.”⁵ In *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, Taylor reads performance broadly as actions that “are rehearsed and performed daily in the public sphere” including “[c]ivic obedience, resistance, citizenship, gender, ethnicity, and sexual identity.”⁶ She

argues that if we do not value the kinds of knowledge transferred through performance, “only the literate and powerful could claim social memory and identity.”⁷ This understanding of performance and its embodied forms of knowledge provide the basis for the tension Taylor reads between the official archives of events and histories and the repertoires, or lived experiences, which the archive cannot capture.

Reading the #MeToo movement through the frame of feminist performance theory offers a way into thinking about the embodied, affective performances and relational aspects of the phenomenon. Studying #MeToo as a performance recognizes the value it offers as an iterative form of communication that moves across digital and lived experience as well as different media platforms. For “[e]very click, share, like, and post creates a connection, initiates a relation. The network dynamically grows, evolves, becomes... The social in social media is not a fact but a *doing*.”⁸ The words and gestures associated with sharing, liking, posting through the MeToo hashtag are performative in the sense that, as Tania Bucher argues above, they do something. The articulation and circulation of a statement like “me too” performatively asserts a collective recognition that the patriarchal abuses of rape culture exist widely at the level of everyday experience. Moreover, performative iterations of “me too” suggest that the normalization and indifference previously associated with sexual assault will not be tolerated in the same ways as they once were within public discourse.

One way to expand the conversation around feminist hashtag practices is to consider what forms of networks are mobilized by the valuable forms of embodied knowledge feminist hashtags transfer. If “[p]erformances function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated” gestures,⁹ what vital acts, knowledges, and memories do hashtag practices embody and enable? Reading the #MeToo

movement as a performance, or an on-going event directed toward a participating audience, recognizes it as a series of collective resistant gestures deeply tied to our personal performances of civic (dis)obedience and identity. The act of posting on social media marks a moment where our felt intentions compel us to name and share our lived memories, desires, and experiences within a public forum. In this way, #MeToo is an example of “feminist responses to rape culture [that] are organized as much by affective solidarities as they are by technological networks of online distribution.”¹⁰ As such, feminist hashtag practices are situated between the poles of the textual and the embodied. Recognizing the relation between these poles creates space for fuller understandings of #MeToo than those presently expressed in dominant media which largely characterize the movement as a witch-hunt, or reframe it as a dangerous polemic that disserves men and women alike.¹¹

To ground these questions, I examine two recent moments where repertoires of #MeToo are framed through explicit negotiations between celebrity and intersectional feminist rhetorics. The first moment is the initial erasure of Tarana Burke as originator of the MeToo movement within the celebrity-oriented virality of the #MeToo hashtag in the autumn of 2017. When Alyssa Milano tweeted on October 15, 2017 to ask women who have experienced sexual harassment or assault to change their status to “Me too,” she garnered half a million tweets¹² and twelve million Facebook posts¹³ in response within the first twenty-four hours alone, notably failing to credit the central statement “me too” to the groundbreaking efforts of Burke years prior. As Burke herself recalls, that day she “thought her world was falling apart” as she feared she would “be erased from a thing that I worked so hard to build.”¹⁴ Milano and several news outlets sought to quickly correct this, and Burke has been importantly re-centred within conversations of the movement. However, Burke’s initial erasure at the start of the hashtag’s

viral circulation arguably impacts how the broader public understands the movement as one that is tied to celebrity feminism rather than the long-term grassroots activist practices of Burke. This initial erasure raises important questions about the limits and occlusions of #MeToo. The second moment is the launch of the Time's Up movement and its prominence at the 2018 *Golden Globe Awards*. On January 1, 2018 Time's Up decried workplace sexual harassment in Hollywood and beyond through an open letter in the *New York Times* and an associated social media campaign using #TimesUp alongside #MeToo. Backed initially by 300 high-profile women celebrities, the campaign created a fund for women seeking legal recourse against harassment and pushed for gender parity in Hollywood boardrooms by 2020. The campaign also requested that Golden Globes attendees wear black to "signal their support for those who have experienced sexual misconduct."¹⁵ This gesture of resistance and solidarity flipped the script on the long-standing misogyny of Hollywood award shows by making a pointed statement to the entertainment industry in response to emerging reports of producer Harvey Weinstein's decades of predatory abuses of power that began during the fall of 2017.

These two moments exist within the rise of an emergent feminism that marks "a sudden reappearance of feminist concerns" within the areas of celebrity culture, digital spaces and practices, and activist campaigns.¹⁶ Both examples offer insights into how different feminist communities, and in particular, activist and celebrity feminisms, can come together specifically within online spaces, and where they still exist quite apart from one another. Celebrity feminism is a particularly important area of analysis as it is presently the site of complex negotiations between neoliberal postfemininity and intersectional feminist politics.¹⁷ Celebrity feminisms' more recent public feminist declarations push against retrograde postfeminist ideologies that rose to prominence in the early 2000s. These ideologies, characterized as postfeminist for the ways

they eschewed second-wave feminist concerns with structural inequality, favour instead capitalist notions of empowerment tied to consumerist practices and self-branding.

Postfeminism, as a gendered effect of neoliberalism, situates individuals “as entrepreneurial actors in every sphere of life.”¹⁸ Feminist media scholars have successfully mapped postfeminism across a variety of media spaces from television and film, to the blogosphere and the world of “lady porn” found on Pinterest and other lifestyle media outlets.¹⁹ A great deal of postfeminist ideals are enacted not only by popular cultural texts but also in the paratextual lives of celebrities through their personal Instagram accounts, publicity tours, and awards show appearances. As celebrity feminism is always performed on a public stage, it is a loaded space where cultural desires and anxieties are acted out for a consuming public, curious and ready to work out their own complex relationships to identity and the social through the avatars of those in the spotlight. In this way celebrity feminism is a key site of both “postfeminist sensibilities, but also diverse feminist politics that can both align with and challenge postfeminist sensibilities.”²⁰

The ways in which celebrities mobilized against the decades-long abuses of Weinstein with the public sharing personal testimonies, explicit critiques of the industry, and direct actions to build feminist community through #MeToo and Time’s Up, offer a notable counterpoint to over a century of Hollywood’s positioning of women as sexualized and inferior subjects. Celebrity feminism’s relationship to #MeToo reflects the performance and performative nature of the movement. In taking on these examples of highly public performances, I situate each moment as “scenes” or “scenarios” in the unfolding and continuous narrative of the #MeToo movement. In doing so, I examine the repertoire performed alongside the official archive, considering the gestures, contexts, and sites from which the discourse of each moment unfolds in order to tease out more clearly both frictions and erasures.²¹

Reclaiming the Repertoire of #MeToo

One striking aspect of the #MeToo movement is its ability to garner concerted public attention as a way of advancing various forms of action from a wide-range of people, media, industries, and institutions. The movement's "cultural resonance and reach is unparalleled" in its ability to name and confront issues of rape culture and sexual harassment "in ways previously unimaginable."²² As a report from the Women's Media Center states, since late October 2017 media coverage of sexual assault has risen 30% in US newspapers. This increase in media attention has resulted in larger public conversations about both sexual harassment and gender equity more broadly and has resulted in an increasing presence of women journalists writing these stories.²³ What these changes in media function and process have done is explicitly make space to expand on who can write and what topics can be seriously taken up —and, more specifically, how the "who" (women) and the "what" (writing on sexual assault) are taken up together as legitimate within dominant stories that are broadcasted and published to the public, as opposed to whispered on the margins. Moreover, women writing about women's issues encourages the gathering together of women to discuss and participate in the conversation. In this way, feminist hashtag resistance encourages digital forms of public assembly, which lends to a performative assertion of the right for marginalized experiences of sexual harassment and assault to be made visible, and consequently, supported.²⁴

#MeToo is not the only site of feminist social media practice to confront rape culture and systemic sexism more broadly. As early as 2014, Tanya Horeck observed that "social media...has opened up important opportunities for feminists to talk back to cultural depictions of rape and to interrogate rape culture" that include "an immediacy of response that has shifted the

political terrain considerably, raising new questions about our personal and affective relationship to representations of sexualized violence.”²⁵ Stefania Marghita further argues that what is significant about the “post-Weinstein” moment is how it has “allowed for the victims of abuse to be heard and believed and to gain a sense of justice.”²⁶ Horeck and Marghita’s comments suggest that within feminist hashtag movements there exist forms of affect tied to technological immediacy, the search for a community of listeners, and the desire for support and justice in the daunting face of rape culture. These emotions are felt within the context of daily practices and they also resonate through them. Thinking through hashtag movements as a repertoire recognizes how they fit as part of a larger set of social media practices used as a “key platform of communicative response-ability for anti-rape activists and feminist critics,” which merge together in acts of “testimonial, advice giving, and cultures of support.”²⁷ These acts of testimony, advice giving, and the production supportive cultures are all made manifest by feminists grounded in their embodied, located, personal experiences; the personal is indeed political in these forms of activism. What we must continue to question is how these acts of testimony, advice, and support have continued to privilege some voices over others and what kinds of erasures they may (perhaps unwittingly) participate in.

As the editors of a recent issue of *Feminist Media Histories* have argued there is a continued and pressing need for genealogies of hashtag feminist activism in order to ensure that the public privileging of particular celebrity figures like Alyssa Milano in the #MeToo movement do not overshadow the original and continued efforts of activist Tarana Burke.²⁸ Within this context, the notion of the archive and the repertoire offers a significant frame for considering the #MeToo era. Feminist hashtag movements contain important archives of collected data but they also leave much out. The necessary corrective offered by intersectional

feminists to the ways in which #MeToo became tied to celebrity feminist visibility in its early days of (re)emergence is instructive here. Bringing into popular discourse Burke's original use of the phrase and the hashtag over and above Milano's reflects a frame that is mindful of the locations, actions, and milieu that privileged one version of the movement's history over another.²⁹ This is precisely what an emphasis on the repertoire over the archive allows for: if Milano's tweet and the documented viral social media practices that followed it make up the official archive of the 2017 movement, Tarana Burke's original use and intentions behind the phrase "metoo" index a repertoire of lived experience and embodied knowledge as its central operating principle.

In "The Fragility of Safety: Beyond The Promise of #MeToo," Lisa Factora-Borchers outlines the personal histories and embodied affective realities that led Burke to bring forth the phrase "me too" as a model for sexual assault activism. The article quotes Burke recounting her experience of being unable to help a young woman named Heaven during a moment of her disclosure of sexual assault. Burke notes she "passed Heaven off to someone else because she wasn't capable to be fully present to Heaven's needs."³⁰ The experience stayed with Burke for a long while; she was "regretful because she was unable to say the words 'me too.'"³¹ The lasting affective resonances of this encounter with Heaven "helped Burke realize that sexual abuse in all its forms was far too large for one person to carry,"³² and this memory informed Burke's revolutionary work at the start of the Me Too movement in 2006.³³ The larger intentions of the MeToo movement (which are subsequently also found in the hashtag campaign) are tied to many individual personal histories—all distinct and separately lived. Within each is the act of transferring lived histories into a synchronously merged collective chorus. In agreeing to (and having the freedom and safety to be able to) identify with a collective telling of shared

experiences of sexual harassment and assault asserts that as an act of resistance this work is collective and does not need to be (nor will it be) done alone. Crucially, the sharing of localized experiences through mass media technologies builds previous feminist repertoires that assert anti-rape culture messages with the reach and the volume they now need in order to be heard by a society so intent on avoidance, deflection, and erasure.

The repertoire points to what exists beyond the texts themselves, shifting focus to the things surrounding it including contexts, spaces, bodies and gestures. Reading hashtag feminist practices like those found in the #MeToo movement through the frame of the repertoire help us to see how there are always “multiple systems at work” in acts of transfer and also “forces us to situate ourselves in relationship to it,” fostering an awareness that “as participants, spectators, or witnesses, we need to ‘be there,’ part of the act of transfer.”³⁴ Being there recognizes our actions as ways of transmitting social knowledges that situate bodies and emotions as vital to the production of new knowledge. This example offers a brief foray into how we might think about the embodied knowledges that circulate through our hashtagging actions, and the value and meaning embedded within these knowledges. This frame allows us to consider investments, lived outcomes, and consequences of major media phenomenon to better understand our roles as producers, consumers, witnesses, and participants in ways that make the ethics and politics of these movements central to our analytic accounts of them. This centring of affect, embodied practices, and relational obligations to one another is one means through which we can respond to the continued call to transform these hashtag gestures into lasting actions. Ideally, this form of (re)centring shifts the frames and conditions upon which we direct what is taken up and what still needs to be addressed in the wake of mass social and political movement.

Rescripting the Repertoire: Time's Up and the Golden Globes Red Carpet Blackout

Thinking more broadly of #MeToo movement as a cultural performance, its strength is found in how it intervenes into the scripted requirements of patriarchal structures of rape culture. For Taylor, performance is a term that signals “a process, a praxis, an episteme, a mode of transmission, an accomplishment, and a means of intervening in the world,” all at the same time.³⁵ As a performance praxis, the circulation of #MeToo provides the broader public with words, ideas, and most importantly the permission to engage in discussions around rape culture, sexual harassment, assault and consent culture. It is an intervention that both offers the epistemic framework and the conditions for transmission and translation of lived experience into critical discourse. Its virality and reach are tied to the publicness of its iteration and circulation. Beyond the hashtag itself, the movement has inspired many other performances on the public stage including wide-spread protests, media coverage, op eds, debates, and actions at entertainment industry award shows like the 2018 Golden Globes.

Performances of feminist resistance during award shows are not entirely new. The last decade has seen significant assertions of feminist politics, including Lady Gaga appearing as her alter ego Jo Calderone at the 2011 VMAs (Video Music Awards), Tina Fey and Amy Poehler hosting the Golden Globes in 2015, and Beyoncé's 2014 VMA closing performance where she sampled Chimimanda Ngozi Adiche's “We Should All Be Feminists” while the word FEMINIST was boldly emblazoned behind her. Beyoncé's performance marks an important precursor to the 2018 Golden Globes as it signaled greater public acceptance for celebrity feminism and opened a space for political articulations not previously accepted within popular discourse. In a post-Weinstein era, Time's Up provides an early marker of Hollywood's developing relationship with activist politics as seen most clearly in both celebrity women's

performances of solidarity on the red carpet and the feminist political speech acts on the award stage. These performances articulate a productive feminist critique of the unequal gendered dynamics within Hollywood and pointed to promising future possibilities, while also raising questions around the success of their collective commitment intersectionality. Here gestures of refusal tied to the red-carpet blackout and the accompanying activist statements online and onstage foregrounded particular lived knowledges and realities as points of refusal circulated through technological channels that are more often used to reify the status quo. The concept of the repertoire is useful here as it prompts an analytic shift away from “*texts* and *narratives*” and toward “scenarios” or, situations that index locations, actions, milieux, gestures, and tensions the social actors within them.³⁶ Reading the tactics of resistance within Time’s Up and the Golden Globes staging of its core principles as a repertoire moves the focus beyond the award show’s function as one official archive of Hollywood’s governing structures. Examining the event alongside the corresponding social media movement as a scene we may ask how the performances within this scene offer “conscious strategies of display” while also indexing the “occlusions” found within more official discourses.³⁷

The red carpet “blackout” was a performance as well as a performative act of resistance that forced a pointed conversation between women celebrities and journalists. Building on the campaign in previous years to #AskHerMore,³⁸ journalists were compelled to ask women celebrities about the blackout and their hopes for the Time’s Up campaign. This was a marked change from the usual focus on their outfits to questions of feminist politics. It also offered a visual refusal against the industry’s open objectification of women. Taking away the standard adornment and parading of their bodies is symbolically significant. Actress Eva Longoria argued “For years we’ve sold these awards shows... with our gowns...and our glamour. This time the

industry can't expect us to go up and twirl around. That is not what this moment is about."³⁹

Meryl Streep described the red carpet as a "thick black line" demarcating a move away from a sexist past toward a more equitable future.⁴⁰ In direct support of this, several celebrities brought prominent feminist activists including Burke, Rosa Clemente, Saru Jayaraman, Billie Jean King, Marai Larasi, Calina Lawrence, Ai-jen Poo, and Monica Ramirez as dates.⁴¹ This gave these activists, many of whom are directors of valuable international feminist organizations, air time and visibility. Together they jointly released a statement asking for a shift in focus away from perpetrators and toward the "systematic nature of violence including the importance of race, ethnicity and economic status in sexual violence and other forms of violence against women."⁴²

Further, they note that attending the Golden Globes was a gesture intending to "shift the focus back to survivors and on systemic, lasting solutions."⁴³ This beginning articulation of an intersectional feminist politics both acknowledged celebrity privilege and sought a dialogue with it while mobilizing it as a platform for feminist activist mandates on a global stage. Visually however, it also showed the glaring disparity between the **white actresses and the activists accompanying them, all of whom were women of colour**. In this way the gesture for some undermined or tokenized the representational politics it ultimately expressed. I would suggest that one productive outcome of this is how it extended an important intersectional critique of the gesture that points to how much more needs to be done to create equity in this arena.

Within the awards ceremony itself there was a marked contrast from previous shows around what the event prioritized throughout the evening. In the traditional award show script, the night's focus is on the best actor and supporting actor categories as well as those of best script, director and film (which are overwhelmingly full of male nominees). These were not the moments of focus in 2018. Instead, impassioned acceptance speeches by women (including

Oprah's resounding battle cry as the first black woman to receive the Cecil B. DeMille lifetime achievement award) garnered all the attention and carried on the feminist conversation that began on the red carpet. This was complemented by women presenters taking the opportunity when announcing an all-male nomination category to point-out gendered inequalities within voting practices, including Natalie Portman when announcing best director and Barbara Streisand's similar critique when announcing the best dramatic film category. Women's acceptance speeches became a main attraction of the evening as public audiences were curious to see how celebrities would make use of the stage in the wake of #MeToo. Conscious of this expectation, many women celebrities referenced the movement and signaled support for each other while in the audience and during their speeches, enacting what I see as a contemporary and vital form of fearless speech.

Fearless speech, or *parrhesia*, according to Michel Foucault, is a specific form of speech that operates outside of and against institutional discourse. It is a personal, embodied, and performative speech, wherein the speaker reveals to others the truth of their lived experiences for the purpose of advancing a structural criticism of some sort. It is spurred by a sense of freedom and duty.⁴⁴ As Foucault notes "the speaker uses his [*sic*] freedom and chooses frankness instead of persuasion, truth instead of falsehood or silence" which places them at the risk of their own security.⁴⁵ Like the intentions behind the use of #MeToo, many women's performances on stage and off included public declarations of personal truths, truths that abusers intended to remain private, for the sake of speaking out against the institutional discourse not only of Hollywood as one structure, but of larger institutional sexism and rape culture. For instance, Laura Dern's acceptance speech criticized practices of silencing within Hollywood, urging survivors and bystanders to no longer be silent, but instead to push toward "telling their truth," laying this ethos

out as “our culture’s new North Star,” rather than adhere to past institutionally expected modes of logos in order to more seamlessly navigate Hollywood. Many acceptance speeches by women shared these related gestures of calling out past abuses, standing with survivors, and gesturing toward a better future.

Oprah’s stand-alone **speech** embodied many of the tenants of Foucault’s fearless **speech**, beginning with locating her positionality in her own lived experiences as a young black girl in her opening remarks. She named the corruption around workplace harassment in Hollywood and all industries, she drew lines of solidarity between women across difference, she offered the world stage an account of Recy Taylor’s⁴⁶ brutal assault and fight for justice. She did all this to assert that the abuses of powerful men are no longer acceptable and that their time is up. Her counterpoint to calling out various forms of misogyny was to gesture toward the tools we do have and to highlight our shared promise of a different future. She noted that “speaking your truth is the most powerful tool we all have” and brought the audience to their feet by declaring that a “new day is on the horizon!”

Oprah and other women award winners pointedly and fearlessly performed their feminist politics as an embodied action, articulating in clear and certain terms what was previously whispered or altogether silenced out of fear of speaking against the institution that had, supposedly, “made them.” There was affect and passion entwined within their words; which indexed **embodied experiences normally erased, minimized, or distorted in public discourse.** **Their spoken record of lived truths and affective experiences put a cog in the wheel of how the history of Hollywood is written; a history which up to this point has been largely supported by, and in turn supportive of, rape culture** discourse. It is necessary to name these instances of erasure to *place them in language* – to make them discursively material, to edge the metaphor

with embodied experience, to articulate lived experiences. At their best, these were examples of fearless speech as feminist act of resistance. Performances which explicated what has been largely erased in the public archives of sexual assault, undoing the tendency toward victim-blaming via acts of specificity and naming. In doing so, they worked towards an indictment of the systemic forms of abuse called for by activists in the audience and elsewhere. While we cannot discount that all of this unfolded in a space of Hollywood's own glamorous self-promotion, it did provide a platform for women with a great deal of privilege and a large viewing audience to push against official discourse, and in doing so created new texts and scripts for others to take up when the awards show was over.

Conclusion: Utopic gestures

In situating #MeToo as an embodied performance of feminist resistance, I have sought to trace some of the iterative gestures of the movement and consider the type of collective affect it allows for. In tracing the vital acts of transfer found in the performances and performative gestures of the hashtag movement, a picture of what is promoted, lost, refused in the translation of lived experiences of systemic, gendered abuses of power emerges. I have outlined forms of feminism that are now visible on the world stage and how are they dialoguing with each other through the movement. The examples of how celebrity feminism has taken up the #MeToo movement shows both points of promise in engaging with intersectional feminist critiques of systemic sexism, and occlusions that require greater attention. Ideally, the spaces where celebrity feminist resistance fails can open the way for even greater dialogue on what is needed from feminists and allies in all spaces.

With this sentiment in mind, I want to conclude by suggesting we can read the acts associated with #MeToo as utopic performatives, or social actions that “gesture toward” a better world.⁴⁷ In this capacity, the utterances of “me too” and their different iterations in public cultural performances hold the potential to inspire necessary transformations within public dialogue. Jill Dolan argues that theatre and performance “offer a place to scrutinize public meanings, but also to embody, and even if through fantasy, enacts the affective possibilities of ‘doings’ that gesture toward a much better world.”⁴⁸ Like the *gestus* these are “actions in performance that crystalize social relations and offer them to spectators for contemplation.”⁴⁹ While Dolan is speaking exclusively of live theatre performances, I would suggest that this definition be extended to other kinds of public performances such as social media practices and awards shows. In both examples above, there are performative acts of communication that crystalizes social relations and offer new possible futures (of refusal) for audiences to contemplate. Key to this, is that the gestures are felt and lived by both the performer recollecting their lived experiences and affective positions and the audience receiving them. This thus evokes audiences as a “temporary community” and a “site of public discourse” that “can model new investments in and interactions with variously constituted public spaces.”⁵⁰ In doing so, utopian performatives work against official histories and draw on different repertoires of expression and listening. Since dominant culture has not openly permitted women’s experiences assault and harassment to be recorded in a court of law or media accounts in good faith, feminists have sought alternative means of speaking them into language through personal disclosures shared among supportive networks. These create necessary communities for public discourse that in all their iterations are gesturing toward a more equitable public good.

The larger intentions of the MeToo movement and hashtag campaign are tied to many individual personal histories—all distinct and separately lived. Within each is the act of transferring lived histories, synchronously merging into a collective chorus. In agreeing to (and having the privilege to be able to) identify with a collective telling of shared experiences of sexual harassment and assault claims discursive that this work of resistance will not be done alone. Crucially, the sharing of localized experiences through mass media technologies builds previous feminist performance repertoires to assert anti-rape culture messages with the reach and the volume they now need in order to be heard by a society so intent on avoidance, deflection, and erasure.

Biography

Shana MacDonald is an Assistant Professor in the Department of Communication Arts at the University of Waterloo. Dr. MacDonald is a leader in interdisciplinary scholarship across the increasingly vital areas of communication, media technologies, digital culture, and gender. She has published in a diverse range of leading journals across the humanities including *Feminist Media Histories*, *Media Theory Journal*, *Performance Research*, *Canadian Theatre Review*, and the *Canadian Journal of Film Studies*. Her interdisciplinary scholarship, situated between film, media and performance studies, examines intersectional feminist social and digital media, popular culture, cinema, performance, and public art. Dr. MacDonald's wide-ranging scholarship is enhanced by her long-standing work as a globally recognized artist. She is an internationally curated artist who explores the community-building potential of practice-based, site-specific art interventions in public space through her work with the collaborative, a feminist design lab dedicated to developing new forms of relationality through technologies of public performance. She is also founder of the Mobile Art Studio (MAS), a transitory creative lab space that brings art out of the gallery and into public participatory spaces. Her creative and scholarly work is committed to finding new platforms to design and publicly circulate women's intersectional lived experiences and histories as a means of modeling feminist principles of relationality on a broad scale.

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² Roxanne Gay, *Bad Feminist* (New York: Harper, 2014), 129.

³ For information on Tarana Burke's originating work see Sandra E. Garcia, "The Woman Who

Created #MeToo Long Before Hashtags,” *New York Times*, October 20 2017, <https://www.nytimes.com/2017/10/20/us/me-too-movement-tarana-burke.html>, accessed 15 June 2018.

⁴ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC: Duke University Press, 2003).

⁵ Taylor, *Archive and Repertoire*, xvi-xvii.

⁶ Taylor, *Archive and Repertoire*, 3.

⁷ Taylor, *Archive and Repertoire*, xvii.

⁸ Tania Bucher, “Networking, or What the Social Means in Social Media,” *Social Media + Society* 1-2 (2015): np.

⁹ Taylor, *Archive and Repertoire*, 2-3.

¹⁰ Carrie A. Rentschler, “Rape Culture and the Feminist Politics of Social Media,” *Girlhood Studies* 7, no. 1 (2014): 78.

¹¹ See for example Daphne Merkin, “Publicly, We Say #MeToo. Privately, We Have Misgivings,” *The New York Times*, January 5, 2018, <https://www.nytimes.com/2018/01/05/opinion/golden-globes-metoo.html?module=inline>, accessed December 29, 2019; Cathy Young, “Is ‘Weinsteining’ Getting out of Hand?” *LA Times*, 1 Nov. 2017, <http://www.latimes.com/opinion/op-ed/la-oe-young-weinsteining-goes-too-far-%2020171101-story.html>, accessed 20 June 2018.

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¹³ Andrea Park, “#MeToo reaches 85 countries with 1.7 million tweets” *CBS News* December 6, 2017, <https://www.cbsnews.com/news/metoo-reaches-85-countries-with-1-7-million-tweets/>, accessed December 29, 2018.

¹⁴ Marie Solis, “Tarana Burke Remembers One Year Since #MeToo Went Viral,” *Broadly*, October, 15 2018 https://broadly.vice.com/en_us/article/xw9p8w/tarana-burke-me-too-anniversary-alyssa-milano, accessed December, 29, 2018.

¹⁵ Valeriya Safronovajan, “Time’s Up Pins Are the Political Accessory at the Golden Globes,” *New York Times*, January, 7 2018 <https://www.nytimes.com/2018/01/07/fashion/times-up-pins-golden-globes-2018.html>, accessed April, 3 2018.

¹⁶ Jessalynn Keller and Maureen E. Ryan, eds., *Emergent Feminisms: Complicating a Postfeminist Media Culture* (New York: Routledge, 2018), 1-2.

¹⁷ Keller and Ryan, *Emergent Feminisms*, 6-10.

¹⁸ Samantha Lindop, *Postfeminism and The Fatale Figure in Neo-Noir Cinema* (New York: Palgrave, 2015), 14.

¹⁹ See for example: Rosalind Gill, “Postfeminist Media Culture: Elements of a Sensibility” *European Journal of Cultural Studies* 10, no. 2 (2007):147-166; Angela McRobbie, *Be Creative: Making a Living in the New Culture Industries* (New York: Polity, 2016); Elana, Levine, *Cupcakes, Pinterest, and Ladyporn: Feminized Popular Culture in the Early Twenty-First Century* (Chicago: University of Illinois Press, 2015).

²⁰ Keller and Ryan, *Emergent Feminisms*, 4.

²¹ Taylor, *Archive and Repertoire*, 28-29.

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