



THE FEMICIDE MANIFESTO

Written by Waverlee Cyr, Birdy Carl, Mylena Guerro, Katrin Harris, and Charlotte Rogers.
For Gunk! LLC

PREFACE

This manifesto was written with the intent to bring attention to the ways in which women from all time periods have been systematically abused and oppressed, the accomplishments of women, and to give women of our modern age a chance to share their own opinions and experiences existing within the feminine. This manifesto does cover a broad range of topics, but it does not cover the complexities, trials, and successes of all topics mentioned. Humanity as a whole has done an incredible job of moving towards equality and justice for all, as well as reversing the oppressive nature of previous nations. However, the history behind the oppression of many parties still deserves to be told, and there are ways in which we still need to work to destroy the remnants of past oppression and the new forms of oppression that still exist today. In no way does this manifesto attempt to ignore the hard work of activists of other movements, or the tragedies that other minority groups have faced, and still face today. This manifesto is not anti-anything, except anti-oppression. We believe that every human deserves a chance to live freely without limits, and equally to peers, regardless of sex, race, religion, class, or gender. The Femicide Manifesto is by fems, for everyone willing to listen, and if that does not pertain to you, that is okay :).

The following text contains the Femicide manifesto, an investigation exploring the concepts of sex, fear, and femininity. To be feminine is to be a conquest of the world around you, to be a slave to the hypnotizing inputs of a class who discards you. Work yourself to death to appeal to the very gaze whose goal is to destroy you. Quietly being reaped of the fruit you tore from your own body. Scared to retaliate for fear of the words they will use to degrade your

honest efforts. What is the gain of repeatedly forcing yourself to choke down ever-changing expectations? Suffocating in unbreakable rules of who you ought to be. What will you do when your wage, the respect you're owed, your desirability, all depend on which curses you were born with, whipping you for those you were born without? Watch yourself, your soul, your smile contort into something no feminine being grins to see in their reflection. A twist of greedy self-riotousness used as a mask to deflect the insecurity ingrained so deep within your flesh. What does it take to distract you from the value in systematic attraction? What does it take to remove yourself from the definition of femininity that's been predefined for you? Do you cut your hair? Do you wear "obscene" clothes? Or do you pluck out every single hair that sits anywhere but your head? Do you reclaim the harsh stereotypes your femininity was built on? Or do you flip them upside down and threaten to destroy the very concept and its creators? Do you tie up your hair somewhere in between the blades of a double-edged sword? What do you do to rebel against an audience that will find lewdness in your rage? The audience that attributes lust to every crack and crevice of every thought you have, contorting it into content for their inexcusable pleasure. Is there a way to escape this matrix when both sides of the axe will pierce your tender extremities, licking up every last drop, and enjoying it too? What is left for femininity when the concept itself was not one created by a woman? The Femicide Manifesto works to discover how the feminine remains resilient despite existing in a world that was not made for its survival.

{1} THE HISTORY OF SYSTEMATIC OPPRESSION AGAINST WOMEN

"The cause of our time is the brutality that so many people face around the world because of their gender." (WuDunn) Women and feminine individuals have historically been subject to

inequality at best and brute violence at worst. From the beginning of the homosapien timeline, rules and regulations regarding gender roles, personalities, and abilities have been set in place, inevitably and negatively affecting the lives of feminine individuals. To begin, let's look into the lives of women before our era.

EARLY OPPRESSION

For the first humans (7000 BCE-1700 BCE), gender roles were automatically **chosen** based on physical traits and the tasks that accompanied them. Individuals with female sex characteristics are able to produce children, a vital aspect of our species' prosperity that has led women to assume nurturing roles and characteristics. As a result of having the role to bear and care for children, women often stayed close to base camp and gathered smaller materials from surrounding areas. Spending so much time within the home, nurturing it, directly contributed to women frequently taking on household chores and daily tasks to keep the environment functioning smoothly. Men also played a **chosen** part in child-rearing and participated in the transmission of cultural activities and norms. The point being that members of both sexes assumed roles based on what was needed to keep their community healthy and afloat. All roles within the community were equally respected during this period, and no noticeable power imbalance occurred. So, when did the equality gap between genders become so apparent? Around 5500, the invention of the plough eradicated the need for women's contributions to farming. A single-manned machine that was potentially dangerous to surrounding individuals, the plough introduced a revolutionary way of farming that was no longer accessible to most women. This is because these women had to mind the children around them and keep up with social fraternization and work that required multitasking. With this new invention, the demand for crops drastically increased, and with it, labor became more physically demanding and

time-consuming. More children were needed to meet the demands of this labor. The need for more children led to women again having less time for farming, and also to being traded between tribes for their fertility or the number of children they were able to produce. The receipts for these transactions serve as the first documented pieces of evidence of female exploitation. This exploitation would increase the overall wealth and status of a tribe, and lay the foundation for centuries of exploitation and oppression to come. Soon after, populations began to grow rapidly, increasing the need for larger areas of land to farm and live on. More men were needed as soldiers due to disputes over land increasing, leaving labor roles empty. For “employers,” these roles were most easily filled by slaves, especially female slaves with a high reproductive capacity, fueling a future where a woman was considered property and a monetary asset. However, after the breakdown of the tribe system, a male-fronted family unit was seen as most desirable, stressing the nobility of a man’s ability to provide successfully for a large family unit and to be seen as the leader of that unit. This also introduced the development of class, where women were not seen as owners or leaders of really anything, and their voices became drowned out by their subordination. “In other words, once women lost their direct role in agricultural production, they lost their status, power, and equality as well.” (Bull)

In medieval Europe (476 BCE- 1492 BCE), strange and unusual punishment was often used against women. Punishments that were noticeably more gruesome than the still horrifying punishments men received. Torture devices such as cages, belts, and bridles were used on women to reinforce the idea of inferiority and the lack of control that women had over their own autonomy. There was a widely held belief that women were more prone to practicing witchcraft, which reflected a cultural and social bias towards the intelligence and intentions of women. The fear that superstition caused led to punishments such as drowning and burning. “The role of

gender in the medieval justice system was explicit: women were presumed morally and spiritually weaker, and torture served to maintain domination and authority.” (Medieval Torture Museum) Similarly, during the Renaissance (14th-17th century), women were looked down upon, seen as inferior, and emotionally or mentally weak. Their role in their community still tended to be a domestic one, and women were not seen in traditionally male-dominated spaces like politics, sciences, commercial agriculture, and media. However, the amount of respect women were given gradually increased during this period as they began to take up space in areas of intellectual and artistic trends. Intellectuals and creatives like Aphra Behn and Emilia Lanyer used poetry and literature to defy societal norms and serve as role models for future women in their respective fields.

In early East Asia, specifically a patriarchal Confucian China (206 BCE- 220 CE), women were required to live a life of dependent obedience. Confucius himself stated, “a woman is better if she is illiterate”. In another passage, Confucius tells a king that there were nine ministers present, while there were evidently ten of them. One of the ministers was a woman. Confucianists believed that women were to submit to every man in her life, including her father, husband, father-in-law, son, and the general population of men. Many traditional acts of oppression accompanied these beliefs. Footbinding, widow-chastity and suicide, concubinage, and female infanticide due to a preference for sons all negatively affected and oppressed the lives of women during this period. Confucianism heavily stressed the importance of a male heir to carry on the family legacy, money, and power. This led to the discardment and even homicide of daughters, leaving young girls significantly behind their brothers in all areas of life. Footbinding was the practice of binding women’s feet to create a permanent lotus shape. This foot shape was seen as traditionally proper and desirable, but left thousands of women with a lifetime of chronic

pain, as well as physical disabilities and mental turmoil. Due to the belief that a woman was in servitude to her husband, widowed women endured social ridicule and were encouraged to remain single and even commit suicide after their husband's death. This societal rejection and isolation left widowed women in a state of deep depression and poverty. Men were allowed to take as many concubines as they deemed necessary to ensure the success of their lineage. These women often competed with one another for respect and status, and their children were simply



disconnected

from them,

belonging to the

man's first wife

in the eyes of

society at this

time.

The feet of
77-year-old Zhang
Yunying
photographed at her
home in 2005 by Jo
Farrell for her book

Living History: Bound Feet Women of China. Photo: Jo Farrell

WOMEN'S SUFFRAGE in the U.S.

The *Declaration of Sentiments* by Elizabeth Cady Stanton is an outstanding representation of the unfairness that women generally endured during the early days of the United States. Announced at the first Women's Rights Convention in 1848, Stanton and other convention members outlined areas of life in which women's rights were unequal to their male counterparts. In simplified terms, these areas include:

- Married women were legally dead in the eyes of the court, property of their husbands

- Women were not allowed the basic right to vote
- Women had to obey laws yet had no voice in their formation or say into which officials were elected to government positions
- Married women had no rights to property
- Husbands had complete legal power over and responsibility for their wives to the extent that they could imprison or harm them with impunity
- Divorce and child custody laws favored men; no rights were given to women
- Women had to pay property taxes, although they had no representation in the levying of these taxes and legally did not have rights over the property being taxed
- Most occupations were closed to women. When women did work, they were paid only a fraction of what men earned for doing the same job
- Women were not permitted to enter professions such as medicine or law
- Women had no means to gain an education since no college or university would accept women students
- With only a few exceptions, women were not allowed to participate in the affairs of the church
- Women were robbed of their self-confidence and self-respect, and were made totally dependent on men

These facts of life at this time seem absurd to a modern reader, but for the women of the late 19th century, this was their reality. The goal of recognizing the unfairness that existed in their reality was to abolish the unfairness completely and to allow women to live as freely as their male counterparts, thus improving the quality of life for women everywhere. The Women's Rights Convention formed the roots of women's suffrage. It was the first official meeting created in

favor of respecting women's basic human rights. The end goal shared by these women is the same goal that women of today strive to complete, with Stanton claiming, "We hold these truths to be self-evident; that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness." (NWA), pushing towards not a matriarchy per se, but equality for all. The *Declaration of Sentiments* carries the same sentiments as the work of activists to follow. Just one year after the publication of this document, California became the first state to give some property rights to women. Offering a glimpse of what could be achieved through the outspokenness of women. In 1851, at the second ever National Women's Rights Convention, Sojourner Truth, an American Women's Rights Activist and a former slave, delivered her notorious speech titled *A'int I a woman*. "If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they are asking to do it, the men better let them." (Truth). Sojourner Truth speaks of the contradicting attitudes towards women depending on their race and background, despite the similarities in nature that all humans share. Truth reasons that women can eat as much, work as hard, and feel emotion all the same as men do. However, women, especially African American women, are treated as though they couldn't do a quarter of that. Following this impactful speech and successful convention, in 1852, the issue of women's property rights was finally brought to a member of the U.S. Senate. This was a major success for Suffragists, as the right to own property could be the gateway to an independent life for the country's women. In 1866, Elizabeth Cady Stanton and Susan B. Anthony formed the American Equal Rights Association, an organization focused on suffrage for every living being, regardless of identity. In 1868, the 14th Amendment was passed, unfortunately dividing the American

Equal Rights Association over the questioning of black men's rights, leading to women's suffrage temporarily being a lesser matter in the eyes of society at that time. Thankfully, through the following years, divisions of the Women's Suffrage Movement continued to expand and became more apparent within the U.S. Activists like Mary Livermore, Lucy Stone, Henry Blackwell, and Victoria Woodhull were fighting for women's suffrage and a woman's right to independence. By 1872, the Women's Rights Movement had a strong national presence with Susan B. Anthony casting her ballot for Ulysses S. Grant in the presidential election. She was arrested for this and brought to trial in Rochester, New York. Fifteen other women were also arrested for illegally voting. Activist Sojourner Truth showed up at a polling booth in Battle Creek, Michigan, demanding a ballot to vote. Truth was turned away. By 1878, a Women's Suffrage Amendment was proposed to Congress and subsequently denied. It wasn't until 1919 that the United States passed the 19th Amendment, which was worded exactly the same as the 1878 amendment proposal. Finally, not until August 26th, 1920, did American women receive full voting rights in their country. This historical journey of women's suffrage is a prime example of blatant discrimination and oppression. Yet, it importantly showcases the hard work and resilience of women.

THE IMPACT OF WOMEN IN EARLY ART HISTORY

From the beginning to the end of the 20th century, and forever after, women have created a powerful and insightful space dedicated to their art. Many artists like Judy Chicago, Frida Kahlo, the Guerrilla Girls, and Georgia O' Keeffe poured their hearts, emotions, and complex creative energy into highlighting the very systems used to oppress them. Their art offers us a glimpse into what it was like to live as a female artist during each respective era, and it paved the road to expressive freedom for every generation of women that succeeded them. "Feminist artists

sought to create a dialogue between the viewer and the artwork through the inclusion of women's perspectives.” (The Art Story)

To begin to understand the position these women were in, we must first understand the climate of society during the time period that the feminist art movement began. Women’s suffrage had only been achieved in 1920 when the 19th Amendment was passed. A life-changing decision that directly opposed the role that women were ‘ought to have’ in the early 1900s. Between wars, during depressions, and through giant leaps in technological advancements, many women still found themselves struggling with identity. The pressures focused on being ladylike, proper, dainty, and unopinionated only carried into the new pressures of having a successful marriage, career, and family life. Society insisted women must now participate in society, but the unspoken social code still expected them to retain the outdated, misogynistic traits from before 1920. For the artists of the feminist movement, this lack of personal identity and the taboo surrounding the idea of a woman speaking her mind created an intense internal discourse. This discourse eventually found itself spilling onto canvases, formed into sculpture, and spoken from the roofs of performance art. Artist Judy Chicago claimed that the art world lacked a true representation of the female experience. Chicago and artists like her aimed to highlight the difference in society's expectations and definitions of them compared to their own sense of themselves and their womanhood. “...Feminist artists sought to rewrite a falsely male-dominated art history, changing the contemporary world around them through their art...” (The Art Story). Many of them chose to focus on expressing the female experience within sexuality, identity, social ideals, and the oppression they continuously faced in politics.

Judy Chicago is one of the several artists of the feminist art movement who had a monumental impact on the art world. Born in 1939, Chicago found the representations of women

in art disgusting, distasteful, and disrespectful. The way that women were portrayed only exposed the view of one through the distorted eyes of a man. Every representation was what someone **thought** a woman should look like, feel like, or how they should act. No true representations of how a woman **actually** looked, felt, or acted existed in the forefront of modern art. In 1970, Chicago began the first feminist art program in the nation at CSU Fresno. This collaboration of feminist artists that shared the same ideals was the first stepping stone into exposing what was then the underground of true feminine expression. It forced a large institution to recognize the voices of these women and the creative input they had to offer. One work that truly represents this divine alliance is *WomanHouse*, a project consisting of 17 different rooms, the construction of which was directed and created by Judy Chicago. Each room exposed a different, but very real and blunt aspect of womanhood. It sought to break apart and redefine what parts of being a woman were socially acceptable to discuss and display, as well as to move past the mental confines of the past expectations of women. Another influential piece by Judy Chicago is *The Dinner Party*. The 1463 x 1463 cm, ceramic, porcelain, and textile sculpture features an intricately designed table with places for 39 prominent female artists throughout history. An additional 999 names were also inscribed onto the base of the table. This mind-blowing masterpiece is a beautiful representation of the love, creativity, and community that was built within the feminist art movement. It also shows the commitment and effort that had to be put into truly having female artists heard and represented. With some of the dinnerware resembling female genitalia, this artwork also daringly explored another taboo of female anatomy and pleasure. Other wares represented butterflies, flowers, and traditionally feminine concepts. The use of media like the textile elements was also a direct nod to crafts that were traditionally feminine. This advocated for the importance, the skill required, and the beautiful

outcomes of ‘feminine’ crafts and how inspiring they could be. *The Dinner Party* broke the boundaries of modern art to the point of censorship. The U.S. Senate attempted to label the work as “3D ceramic pornography, and *The Dinner Party* struggled to find a permanent home all the way until 2007. The social discourse and the disgust that this art brought to a traditional viewer further exposed the influence that feminist artists had on society, and it caused many to



reevaluate
the standards
that had been
presented to
them. It
proved that
the way
women had
always been
represented
was a

flowery cover-up for what it really felt like to live as such.

Judy Chicago, *The Dinner Party*, 1974–79, ceramic, porcelain, and textile, 1463 x 1463 cm (Brooklyn Museum)

Besides Judy Chicago, many other incredible artists were active participants in the feminist art movement. Frida Kahlo was a Surrealist painter who expressed her troubles with mobility and femininity within bodily autonomy through her art. Her self-portraits displayed her own skewed reality, and Kahlo denounced femininity and explored some very early concepts on

gender in her portrait *Self Portrait with Cropped Hair*, 1940. This portrait features Kahlo in traditionally male attire and with a short hairstyle. Which was in high contrast to Frida's long, wavy hair and the traditional embroidered Tehuana dress she usually painted herself in. "This androgynous persona may refer to Kahlo's own bisexuality." (Moma) The exploration of gender that Kahlo presented the public with shows the ever-changing and growing concepts of identity and self that feminist artists had at the time. The Guerrilla Girls were anonymous artists who used their art as a vessel to address political injustice. Focusing on topics like racial discrimination and sexism in the art world, these women took a chance inside a divided market in 1985 in New York. The Guerrilla Girl's art was bold and simple, yet extremely effective. They brought light to unheard voices and the challenges they faced at this time. Georgia O'Keeffe was battling sexist ideology all the way back in 1905. In 1925, O'Keeffe began a series of artworks capturing the newly found industrial beauty of New York City. Painting skyscrapers was an act of rebellion itself, with the subject matter being something that was traditionally considered masculine. Even while facing backlash from her own husband and fellow artist, O'Keeffe continued to find inspiration within the vertical liveliness of the city, and was one of the first feminist artists to advocate for a woman's well-deserved space in modern art. All of these women were incredibly brave, yet supported in their right to create loud art. By working tirelessly and continuously to change the narrative of a conceptual woman, feminist artists like these created a world of opportunity for women like you and me.

The space that is so readily available for women today would not exist without the women of the 20th century feminist art movement. By tackling ideas of sexuality, femininity, and political injustice, these women completely transformed the art world and created a space for artistic feminine equality. Personally, these women have given me the opportunity to be loud, to

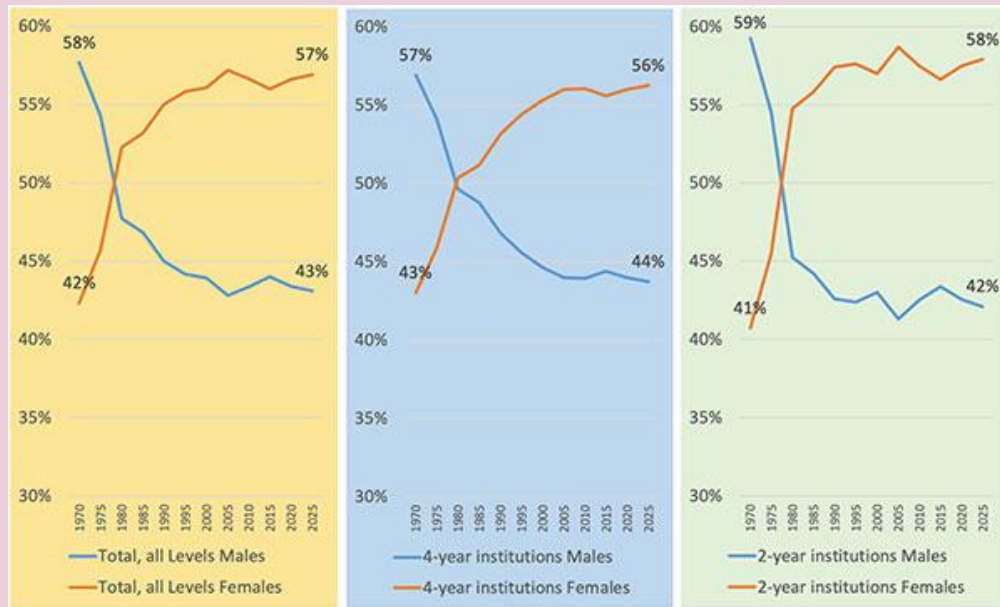
take up space, to be messy, improper, foolish, and to remain respected and loved. Without them, I think society would not have progressed to the point of today as fast as it did. I have an incredible amount of respect for these artists, and am very thankful that they had the courage to recognize inequality as well as to highlight the power of womanhood and the many gifts that come with femininity. The artists of the 20th-century feminist art movement continue to bring together communities of women that band together to fight against injustice. Women like Judy Chicago, Frida Kahlo, the Guerrilla Girls, Georgia O'Keeffe, and so many more inspire me and many other female artists of today. These women make us proud to be feminine.

GLOBAL EDUCATIONAL OPPRESSION

Education is an area that has the highest amount of data showcasing the systematic oppression of women. This data suggests that women historically have been given less access to education, participated in only base-level learning, and have gone on to earn less than men despite having completed the same level of education. Sheryl WuDunn is a brilliantly outspoken American writer, entrepreneur, and lecturer who holds a Pulitzer Prize. Her 2010 research into sex-trafficking, gender-based violence, and other issues of women's rights in the 21st century all started with taking a look into the education discrimination many women faced in developing countries. In her TED talk, WuDunn explains how gender discrimination in rural China made it unlikely that school girls in poverty would be able to continue their education past middle school. In many countries, education was and still is traditionally looked at as a secondary privilege for women, instead of a right of passage. With limited or delayed access to formal rights and consideration, women were often steered towards domestic services such as sewing, cooking, and occasionally, base-level reading. Women were unjustly stunted in their educational journey by political, cultural, and social barriers. Historically, literacy and enrollment rates for

women were significantly lower than for men, and it is believed this is a direct result of a longer history of underinvesting in women's education. Pre-colonial societies did have educational practices and beliefs that valued educating everyone regardless of sex or gender. Women of the Onondaga, Mohawk, Seneca, Cayuga, Oneida, and Tuscarora tribes were held in high regard, being seen as equally important as the men in the tribe. These women took part in overseeing land, home, and agricultural decisions, choosing Hoyaneh, and played a role in influencing early feminist activists. Sadly, many cultural practices like this were erased by the colonization of these people. In other places, young women had limited access to concealed, safe, sanitary facilities and to clean water. As a result, many girls dropped out once they reached puberty. In rural areas, these challenges were also accompanied by a lack of educational institutions and teachers to staff those facilities. Some societies' patriarchal norms cause families in poverty to direct what resources they have towards the futures of their sons instead of their daughters, due to the sons being thought of as the future monetary providers. In conflict zones, women lost access to every aspect of education, and were unable to focus on the now luxury of education, as the survival of themselves and their families was imminent. Gender-based violence has also kept many generations of girls and women from being able to safely and comfortably pursue education. This phenomenon of disregard for women's education is also demonstrated within the U.K. Past bills, such as the Marriage Bar, which required women to resign from any professional positions after getting married, restricted a woman's ability to pursue higher education. In America, prestigious universities like Yale and Princeton did not accept female applicants until 1969. Columbia University did not admit women until 1983. Some male students at these universities during this time even protested the idea of female peers with signs that read "Rather dead than co-ed", reinforcing the previously believed idea that a woman's place was certainly not

a studious one. However, thanks to the efforts of leaders like Bernice Sandler, Savitribai Phule, Mary McLeod Bethune, Graça Machel, Patsy Mink, and several others, the literacy rates for women have increased 30-40%, and over 95% of colleges globally are co-ed.



SOURCE: U.S. Department of Education, National Center for Education Statistics, Higher Education General Information Survey (HEGIS), “Fall Enrollment in Colleges and Universities” surveys, 1970 through 1985; Integrated Postsecondary Education Data System (IPEDS), “Fall Enrollment Survey” (IPEDS-EF:86-99); IPEDS Spring 2001 through Spring 2016, Fall Enrollment component; and Enrollment in Degree-Granting Institutions Projection Model, 2000 through 2026. (Data prepared February 2017)

The graph above demonstrates the rise in female acceptance rates into higher-level institutions from 1970-2025. In 1970, women held 42% of the acceptance rate while men held 58%. By 2025, women held 57% of the acceptance rate while men held 43%. The drastic change is often attributed to the changing gender roles and norms as the country progresses. Activists of the Women’s Rights and Educational Rights Movements play a key role in perpetuating the growth and change of society. On the downside, netizens have pointed out the decline in value of higher-level education as the rates in which women attain such education increase. This may be an effect of systematic sexism, but also relates to the technological advancements and changing demands of a capitalist nation.

HISTORICAL OPPRESSION AGAINST QUEER WOMEN

Women who identify as LGBTQ+ have faced extremely difficult battles related to their identity and rights for centuries. Though once considered sacred and accepted in some communities, homosexuality was not fully legalized in the United States until 2015; before that, only being slowly decriminalized starting in 1962. All queer women, given all the same struggles as women mentioned above, were also publicly shamed, legally prosecuted, treated as mentally ill, and looked down upon by society. Colonization, the creation of unjust laws targeted towards transgender and homosexual individuals, as well as medical pathologization, have all made life for queer women an uphill battle.

Homosexuality and gender queerness have roots in history from around the world as far back as Neolithic times. The term sapphic describes a feminine individual who loves other feminine individuals. The name for this term is derived from the Island of Lesbos, home to the Greek poet Sappho. Sappho was best known for her poetry, containing emotionally evoking passages of love and desire towards both women and men. Her works were quickly synonymous with feminine sexuality and caused “sapphic” to catch on as a word to describe fems who love fems. Even though the accepted term came from ancient Greece, a woman was still held to discriminatory rules and regulations regarding their sexuality during this period. Bisexuality was much more accepted than homosexuality, and even then, women were expected to outgrow their homosexuality and end up with a family of their own down the line. In times before ours, while the term homosexual or transgender was not commonly used, the term “third-gender” was recognized, and gender fluidity for identity purposes was seen across many cultures, as well as in Neolithic art. In the Las Capellanías necropolis located in Cañaveral de León, a Bronze Age drawing shows a figure that possesses both male and female characteristics. The figure is shown with male genitalia, two swords, and a headdress with a necklace. The presence of traits that

were traditionally both male and female suggests that Bronze Age communities may not have adhered to a strict gender binary. The artwork mentioned, found in Las Capellanas, is called a stela. Stelae are works of ancient art and literature that were thought to communicate legends and depict heroes/heroines. Many stelae depict figures that have both male and female attributes and convey fluid ideas of gender and sexual-orientation. In Native American cultures, Two-Spirit individuals historically were people who embodied both masculine and feminine traits. These traits were equally acknowledged and accepted by the community, and roles were given to the Two-Spirit individual based on all aspects of their gender identity and sexual orientation. The Bicolano language's word, *papanay*, was a term used to describe "a woman who sleeps with another woman as if she were a man," showing native concepts of homosexuality were accepted before Spanish colonization. The Gallus Priests in Rome were castrated, wore women's clothing, and adopted traditionally feminine traits to honor the goddess Cybele. These priests are incredibly similar to the gala of Mesopotamia and Sumeria. The gala were also priests and priestesses that lived outside of the gender roles of their society, which gained them a sacred status in their communities. In ancient India, "Atsyana's *Kamasutra*, which—unlike its public perception in America—was something of a guide for spiritual life, even describes queer sexual acts purely for pleasure. Many other ancient texts also feature intimate same-sex relationships, both sexual and asexual in nature. In the Mahabharata, for example, Krishna and Arjuna are said to have a bond of friendship that goes beyond marriage or procreation, and their friendship is a very important aspect of this epic." (The REVIVAL Zine) In South Asia, Hijra are gender non-conforming individuals once considered sacred in the belief that they were able to bless a household with prosperity and fertility. They were often called upon to bless newlyweds and newborns at house parties, and they found work as entertainers in a sacred fashion. It was

believed to be incredibly disrespectful to not thank or compensate Hijra. Today, Hijra are relentlessly discriminated against and seen as social outcasts. They often have to rely on collecting money from passersby or on prostitution to be able to survive. Post-colonialism, South Asian countries adopted ideals that more closely aligned with Western traditions than the traditions that these countries previously upheld. During the 19th and 20th centuries, the British colonized much of South Asia, bringing their Christian ideals of life and gender with them. This led to the erasure of the value seen in Hijra and queer individuals, and effectively erased important parts of what we consider queer history from communities around the world. As beliefs like these and Western culture influenced norms and traditions in several communities, the expression of feminine transgenderism and homosexuality (plus all queerness) continued to see stretches of erasure as previously accepting communities began to be colonized. Colonization would directly cause generations of acceptance to be taken away from individuals who exist outside of the colonist's Christian gender binary. We see examples of this in the Nazi regime, as they targeted queer individuals, deporting them to concentration camps and subjecting them to cruel and unusual experiments. This regime also commenced the destruction of the Institute of Sexology in Germany, a leading research facility that advocated for transgender studies and autonomy. In the Americas, Indigenous third and transgender people, as well as homosexuals, were targeted heavily by Spanish colonizers to enforce the inflexible gender norms they held their beliefs in. Many of these individuals were killed for their identity, and those who were still alive were forced to outwardly change themselves and their outward beliefs in the name of survival in their newly colonized community. This is also seen in the several individuals who served in the U.S. Civil War, some of whom, like Albert Cashier, continued to live as men. Albert was unfortunately eventually put into an asylum, where he was forced to wear a dress for

the rest of his life. Post colonization, queer women were seen as medically sick or mentally unstable. Many were treated with procedures such as sterilization, lobotomies, and underwent conversion therapy. Doctors and nurses held prejudice against queer women, and this resulted in medical neglect, physical endangerment, and a lack of concern for their health, even during dangerous and complex procedures. Within medical institutions and within casual communities, queer women often experienced gender-based violence. “Corrective-rape” was common within correctional facilities as people in positions of power used their power to abuse women based on their gender non-conformity. Within the medical world, gender affirming care has historically been undermined and labeled unnecessary. Insurance providers under the Reagan administration followed the HHS classification that labeled gender-affirming care as “experimental”. This led to many transgender women having to experience medical neglect and discomfort. Departments labeled experimental also received no funding at the time, making it all the more difficult to advocate medically for trans individuals. On top of that, medical providers would downright refuse services to queer individuals and use them as guinea pigs, contributing to medical abuse. Early colonizers like Henry Benjamin classified queer individuals as mentally unwell, treating dysphoria and same-sex attraction as “hysteria”, leading to said women being kept in asylums. Some women had to continuously live with gender dysphoria, and all had to survive without the ability to express themselves physically and mentally. Sadly, in most cases, these women were led to suicide. In the United States, “cross-dressing” laws prohibited one from true gender aligned expression and led to a long-standing run of incidents of police brutality and harassment towards transgender individuals. Queer women were targeted by laws prohibiting “deviancy” and were often subject to police perversion, harassment, and brutality. From 1929 to 1974, facilities such as New York City's Women’s House of Detention served as primary sites for the policing

and incarceration of queer women. Additionally, many states have historically used homosexuality as a *per se* reason to deny women custody of or visitation rights with their children. Florida even maintained a ban on same-sex adoption as late as 2010. Openly queer women also historically report having a harder time and a lower success rate securing jobs and housing.

Around approximately 1895, the Cercle Hermaphrodites was formed by a group of people who claimed to be androgynes. They aimed to “Unite for defense against the world’s bitter persecution” (Younes), becoming one of the first trans-activist groups. In 1897, the first documented group advocating for general LGBTQ+ rights, known as the Scientific-Humanitarian Committee, was created in Berlin. The first documented group advocating specifically for sapphic rights was created in 1955. This group was called The Daughters of Bilitis and was based out of San-Francisco. The formation of the earlier groups paved the way for queer-activists like Stormé DeLarverie and Louise Lawrence to advocate for equality in both the medical and social spheres. Stormé DeLarverie was a self-proclaimed butch lesbian and activist from 1920s Louisiana. DeLarverie co-founded the Jewel Box Revue, North America’s first racially integrated touring drag company. She performed as the company's only drag king, and from that stemmed a lifetime of continued activism. Louise Lawrence was a transgender American activist and scholar who was in contact primarily with victims who had been arrested for public cross-dressing, becoming responsible for introducing sexual researchers to a massive community of transgender people. Another major contributor to the fight for equality was Marsha P. Johnson, an American activist on the front lines of several LGBTQ+ movements during the 1960s and later. After moving to New York City to pursue freedom of expression, Johnson consistently was persecuted and arrested for simply wearing make-up or

dressing as she pleased, in turn finding herself having trouble getting a job or stable housing due to the prejudice. Marsha found solace within the drag group “Hot Peaches” and performance art. Through these outlets, she was able to have her voice heard and was later asked to be the vice president of the Street Transvestite Action Revolutionaries (STAR) by Sylvia Rivera. Rivera is known as the founder and president of the STAR organization, a group that played a large part in advocating for transgender individuals and vocalized their disagreement with traditional gender norms. “I as a person don’t believe that a transvestite or a woman should do all the washing or all the cooking and do everything that’s forced on by the bourgeois society and the establishment that women have to do this. I don’t believe in that. That’s all a lot of baloney. If you have a lover or you have a friend that you really care for, you split everything down 50/50. If you don’t feel like doing it, you just don’t do it. Let him do it because this is what we’re all trying to get across. Men are oppressive. They just oppress you in all different ways.” Rivera expressed her discontent in a 1970s interview with Liza Cowan. The 1959 riot at Cooper’s Donuts, the 1969 Stonewall riot, and several others marked a change in the way that queer individuals were heard and recognized. Both Johnson and DeLarverie were in attendance during the Stonewall riot, with Stormé DeLarverie being credited with instigating the altercation by punching a police officer in the face who was aggressively shoving her during the raid. That punch would lead to thousands of queer individuals fighting back against the injustice they had faced for so long. With leaders such as Stormé DeLarverie, Sylvia Rivera, Marsha P. Johnson, Louise Lawrence, Miss Major Griffin-Gracy (trans-rights activist and leader), Lili Elbe (one of the first recipients of gender-affirming surgery), and several others, society slowly began to become more accepting of their identities. Cross-dressing laws were eventually phased out due to several court cases and some newfound acceptance. However, San-Francisco still had bans in place until 1974, and

many cross-dressing bans were still in place disguised as “public decency” or “gender-specific clothing” regulations. In December 1973, homosexuality was finally declassified in the newest version of the DSM, and was no longer recognized as a mental disorder. In 1975, Minneapolis banned discrimination based on self-image. In 1980, “transsexualism” was recognized in the DSM-III, and was later declassified, or rather reclassified to “gender dysphoria” in the 2013 DSM-5. While not yet fully declassified like homosexuality, the reclassification signified a shift in focus towards treatment access and medical/societal acceptance. Triumphantly and unfortunately, this is still fairly recent history, and as for all topics mentioned, there is still work to do. Today, as many of us know, queer women still face discrimination and injustice within social, medical, and professional atmospheres. To learn more about the lives of sapphic women from history and to find resources that are available to aid queer women everywhere, check out the Archives of Lesbian Oral Testimony. This organization has countless documents from real queer women discussing everything that has to do with sapphic history. Being able to hear in-depth conversations and perspectives from the past offered great insight into the history and experiences of sapphism. We also recommend PFLAG.org. PFLAG is an organization dedicated to “supporting, educating, and advocating” for queer individuals and their families. Additionally, to learn more about the lives of trans women from history and to find resources that are able to aid trans women from all walks of life, I recommend visiting the pages of Mardi Pieronek. Mardi is a Canadian woman born in 1962 and has lived through the history we previously mentioned. She shares many moments of her and her friend’s pasts and provides a wonderful testimony to the trials and celebrations of the feminine transgender experience on both her podcast “A Life Lived Trans” and on her social media. Her videos and vulnerability were both enlightening and

extremely helpful when doing research for this project. You can find Mardi Pieronek on Instagram @mardipantz.

{2} HOW A HISTORY OF OPPRESSION MANIFESTS IN THE LIVES OF MODERN WOMEN

Despite efforts and changes made by activists, artists, and feminine individuals, remnants of the oppression they once faced still linger within everyday life for modern women. Today we are still fighting for total equality, and today's women have exposed the ways we are overtly and covertly treated unequally. While public safety has made somewhat of a safer environment for fem presenting people, data from a LogicMark survey shows the reality of fear that women are forced to burden 24/7 in the back of their minds. "Walking alone at night dominates their concerns, with 67% of respondents identifying it as their primary fear — significantly outpacing traveling in unfamiliar areas (55%) or navigating parking garages (42%). Findings reveal that safety concerns have become deeply embedded in women's daily routines, with 38% forced to take precautionary measures every single day to feel secure." (Security Today) The following set of statistics from UN Women also provide a prevalent overview of gender-based violence against women:

- "Global scale of violence against women: An estimated 840 million women — almost one in three — have been subjected to physical and/or sexual intimate partner violence, non-partner sexual violence, or both at least once in their life (30 per cent of women aged 15 and older). This figure, which does not include sexual harassment, has remained largely unchanged in the last two decades."
- "In 2024, around 50,000 women and girls worldwide were killed by their intimate partners or other family members"

- “While 60 per cent of all female homicides are committed by intimate partners or other family members, only 11 per cent of all male homicides are perpetrated in the private sphere.”
- “Violence against women starts early, and risks persist throughout life. Adolescent girls are more at risk of intimate-partner violence than adult women. In the past year only, almost 1 in 6 adolescent girls aged 15 to 19 years old (16 per cent) who have been in a relationship have already been physically or sexually abused by a partner. Still in the past year, between 4-5 percent of women aged 60 and older have experienced intimate partner violence. The true figure however, may be higher as this does not capture additional types of violence older women may face, such as withholding of medication or assistive devices or financial abuse, and neglect.”
- “In the digital spaces the proliferation and normalization of misogynistic content through the manosphere is expanding harmful social norms used to justify VAWG online and offline.”
- “Women with disabilities report a higher rate of all forms of intimate partner violence than women without disabilities. A recent review confirmed a strong link between disability and increased risk of violence.”
- “Climate change and environmental degradation increase the risks of violence against women and girls due to displacement, resource scarcity and food insecurity, and disruption to services for survivors.”

- “Humanitarian contexts have a severe impact on the safety of women with 70 per cent of women experience gender-based violence (GBV) in humanitarian contexts compared with 35 per cent worldwide.”
- “Women and girls remain the biggest share of detected victims (of human trafficking) worldwide, accounting for 61 per cent of the total in 2022, and most of them continue to be trafficked for sexual exploitation, a pattern that has carried on for many years now.”

With the Technological Revolution came newfound ways in which women continue to face exploitation and persecution. UN Women also provide the quotes below to expand on this claim:

- “Sexual harassment and stalking are the most commonly reported forms of technology-facilitated violence experienced by women and girls. Image-based abuse (sharing intimate photos without consent), unwanted messages, social media posts, and phone calls are the most frequently used tactics for sexual harassment...Other forms of abuse that women and girls face include cyberbullying, hate speech, sexual exploitation, defamation, intimate image-sharing, sextortion, revenge porn.”
- “Young women and girls: Given that girls and young women are more likely to use technology for learning, accessing information and connecting to peers, they also face increased exposure to online violence. One global study found that 58 per cent of girls and young women have experienced some form of online harassment”
- “Women who face multiple forms of discrimination: Women with disabilities, Black and indigenous women and other women of colour, migrant women, and LGBTIQ+ people all face higher risks of digital violence.”

- “Women in political and public life: Human rights defenders, activists, journalists and lawmakers face increased rates of violence both online and offline too. A UNESCO study found that 73 percent of women journalists experienced online violence in the course of their work. The Inter-Parliamentary Union found that 1 in 3 women parliamentarians in Asia Pacific had experienced online attacks.”

Both sets of statistics support the idea that a history of oppression against women still continues to fight against being broken down today. The second list specifically highlights how these dangers continue to change as our world and technology advances. Technology has given human-traffickers access to gaining monetary assets via posting content online and engaging in discourse virtually. A quickly growing online adult entertainment industry has led to the ongoing abuse of numerous women, both over and under the legal consenting age. Alex Devine, a former pornographic performer shares her devastating experience while working in the industry, “Donkey Punch was the most brutal, depressing, scary scene that I have ever done. I have tried to block it out of my memory due to the severe abuse I received during the filming. The guy, Steve French, has a natural hatred towards women in the sense that he has always been known to be more brutal than EVER needed. I agreed to do the scene thinking it was less beating, except the ‘punch’ in the head. If you noticed, Steve had worn his solid gold ring the entire time and continued to punch me with it. I actually stopped the scene while it was being filmed because I was in too much pain.” (CovenantEyes) The access to such a wide range of online pornographic material does not only cause physical and mental pain and abuse. The porn industry thrives off of capitalism and a constant stream of rapidly updating beauty standards. Both of which are causing women to view themselves in a negative light. Many women turn to spending large sums of money on products and procedures to keep up with these standards, which becomes increasingly

difficult as the development of media altering programs and AI technologies advance. We live in a world where women are trying to compete with ideals that are not based in anything made organically, and pursuers of women are seemingly forming a disconnect between internet ideals and physical reality and anatomy. Currently, in December 2025, the internet is too often split on whether or not a piece of media has been created organically, or if it has been computer generated. That becomes dangerous when it comes to portraying expectations of how a person should look, act, or feel. AI technologies have also given predators the opportunity to carry out violent fantasies against artificial women. Numerous female celebrities have experienced having deep-faked revenge porn made of them, and in some countries, companies even offer services providing fully customizable AI sex-bots. These bots are often left ripped, broken and even in shambles after use. Evidently, the development of AI technologies like these may lead to their users normalizing the violence they are able to act out upon these bots. In turn, increasing the risk of real world violence against women.

The discrimination against women isn't always violent, as many women express feelings of being treated with a different level of respect and decency as male counterparts in social settings. This includes harassment and discrimination in all areas, such as in professional settings, educational settings, and within hobby cultures. Within education, many non feminine presenting individuals still debate the history of discriminatory practices against women in education. They claim that history does not affect the women of today, and while access to education and the acceptance of women pursuing education have greatly increased, women around the globe are still looked down upon in higher-level education and tend to not be taken as seriously as men in their same fields. In developing countries many women are still left without access to basic resources that allow them to be healthy, safe, and comfortable enough to pursue

education. Some of these women also live in cultures that still hold extreme traditional beliefs and expectations towards women. These sentiments expressed by modern women are perfect replicas of women from the past. Today's remarks are definitely more passive however, and mostly involve smaller comments, but do escalate to mental, physical, and sexual harassment within the workplace. Our own band member, Mylena, often expresses her frustration working within different kitchens throughout the years. She has first hand experience dealing with a workplace whose culture relied on a gender-based hierarchy, and remembers often being undermined or dismissed simply for her own gender. Queer women also face even more instances of struggles in the workplace such as these. While illegal, many employers still hold prejudice against queer women and hide that within unanswered applications and missing followups after interviews. Queer women are also statistically more prone to abuse in educational and professional settings, with a study from the Williams Institute claiming, "Employees in all sectors report high levels of discrimination and harassment of LGBTQ employees at work, Nearly nine in 10 adult students report hearing anti-LGBTQ remarks in school, LGBTQ employees are twice as likely to feel that LGBTQ people are treated worse at work than non-LGBTQ employees."

Within musical settings, all of the members of Gunk! can attest to the fact that music scenes, especially punk/metal/hardcore scenes, tend to be male dominated. As fems within said scenes, we have had our fair share of extremely unsettling experiences. I (Willie) can not tell you the amount of times I have had someone try to explain to me how my own vocal setup works. While I appreciate the advice, I have reached a point where I have an understanding of my set up and exactly how I want the effects, noise, and vocals to sound. Of course I am still working to complete and rework my setup, and it can be a tricky one to deal with (Sorry Nick), however to

be met with the assumption that I don't know how to work my equipment rather than the true fact of me just fuckin wit noisecore always rubs me the wrong way. Subconscious sexism has a funny way of exposing itself in ways in which the perpetrator fails to realize. The way I'm treated when I am with Daisy, a band in which every member except me is male, versus the way I'm treated when playing with Gunk! too reveals this. People tend to take the rest of the band and I more seriously and find me more aggressive, competent, or masculine when playing with Daisy, even though my vocals in both bands remain pretty much the same. The way others band interact with Gunk! Versus with Daisy varies as well, even coming from bands that have played with both projects. I saw differences in attitudes in cities that both bands have gone to, and even in the way people in my personal life talk about each band. While not perceiving them as inherently bad, people genuinely seem to perceive a band of female musicians as less professional. I also have felt that within the scene, male musicians are more common, as well as more overlyingly accepted. Even the connotation of being a "girl-band" instead of just a band is rooted in misogynistic tendencies. In the media we often see female musicians being portrayed in sexual ways, or having to highlight what makes them feminine to be able to be recognized and seen in the industry. Once recognized, these women are still always taken with a grain of salt and treated with an air of subordination. Very few female musicians have experienced 0 prejudice or differences in navigating the music scene/industry compared to male musicians. Die Spitz member Ellie Livingston shared the same sentiment we have about being classified as a girl-band in a 2025 interview stating she wants to be known as just a band that makes "badass music" instead of being restricted to the label "girl-band."

The history of oppression against women serves as a direct cause to the modernized discrimination women of today face. To be frank, in countless more ways than mentioned above,

and in some ways that are unfathomably unjust. The roots of such complex and longlasting oppression will take generations of resilient women to reverse. I understand that I, and we, are all growing extremely tired of talking about it, and the rhetoric of past arguments sometimes may seem redundant. However, it is extremely important that we continue to talk about our own and past experiences in hopes to educate communities and to make people aware of the injustice women are facing around them. Attached below is a link to a survey in which we anonymously ask any feminine individuals of today to share their experiences with modern day oppression. We will continuously update and feature this section on our website, and hope to shed light on ways in which oppression still lingers around us. Commentary on this section and any parts of this manifesto are also always welcome in the anonymous submissions widgets on our website.

LINK TO SURVEY: <https://forms.gle/8V7nAX8nLouRKuX48>

{3} FINAL SENTIMENTS FROM GUNK! AND HOW WE CAN CONTINUE TO CELEBRATE AND UPLIGHT THE FEMININE

To close out this mostly informational manifesto, each of us has composed four answers to four questions that explain what FEMICIDE is all about. These questions include:

1. Define femininity in your own words.
2. What are the ways in which you have seen remnants of oppression affect the music scene?
3. Who are your current top three inspirational women?
4. What short message do you have for fems reading this?

All following photos by the amazing Sutton Raeburn, @suttraeb on Instagram!

BIRDY-

1. Femininity is a tender, yet fierce wisdom and nurturing spirit that lives within whoever chooses to embody it. It recognizes when action is to be taken and it executes with intention, sometimes loud sometimes quiet. Femininity is the energy that keeps the world in balance.

2. I have seen oppression affect the music scene in simply the lack of representation. It is still a heavily white male dominated space which has brought a lot of pain and suffering to certain individuals that do not fit



into that category. But I do see a lot of people working to change that and be allies.

3. Adrienne Marie Brown, Robin Wall Kimmerer, and Marina Abramović.
4. You can do anything you fucking want and you are a literal magical being with innate wisdom and no one can take that from you. Say no when you mean no (and don't apologize for it), follow your dreams and lean on each other.

CHAR-

1. Femininity to me is nurturing, it's intuitive, it's compassionate, its strength, and its power. The divine femininity is boundless. It's a part of everyone's wholeness.

2. I have seen remnants of oppression affect the music scene, like when there is one jabroni hardcore dude at the show who doesn't think women have a place in the hardcore scene.



There have been a few times when we'll be playing with a band and we'll try and make small talk or even support them by buying their merch and they often act like they're better than us and the interest is very non reciprocal. And like it's totally cool if you don't like our music, but at the end of the day we're all doing the same thing. Creating. And we should be supporting each other, especially right now. Or my favorite is when we get done playing the filthiest set and a woman will come up and say "ya'll are so cute!" And like I get it's probably a compliment, but annoying because you wouldn't say that

to a band full of dudes who just got done playing a gnarly set.

3. My top three inspirational women right now are Kristina Esfandiari (King Woman, Miserable, NGHTCRWLR etc), Emma Ruth Rundle (Marriages and The Headless Prince of Zolpidem), and my best friend Hannah. Both Kristina Esfanfiari and Emma Ruth Rundle are total visionaries, poets, and artists in their own rights.
4. Women need other women. Step into your divine feminine and lean on each other. Nurture your female relationships. We need each other now more than ever.

KAT-

1. Femininity to me means to express yourself unapologetically. to try new things and never feel bad in doing so. to hug your friend when she cries, and feel comfortable with the fact that you cry too. it's realizing and encouraging yourself that it's okay to do things for you. it's disregarding beauty standards and remembering that you're realistic. to stand up against discrimination and say "fuck you" to the face of a man that sexualizes you. it's taking pride in your emotions and never letting yourself feel belittled in having them. it's having love for the friends who you feed off of each other's energy and make each other feel confident, and to support your friends and whatever they do. it's feeling immediately safe around another woman. it's the comfort in wearing what you want whenever the fuck you want without thinking about anyone but you. it's remembering that femininity has no boundaries.
2. In the music scene, i see many femme/woman-powered feminist bands whose message is to not sexualize and rape women and to start treating them equally. in my opinion, it's the fact that we even need to have these conversations about consent and rape is insane to me. women should not have to rise up against this still, or ever in the first place. we deserve equality. on another note, many women i know, (myself included) feel the need to cover our drinks and keep watch of what we consume out of fear of being drugged or assaulted. women deserve to



feel safe, we should not have to cover our drinks and we most definitely should not have to feel fear about rape.

3. Brody Dalle is the lead vocalist, guitarist and songwriter for the distillers, and she has played a big role in inspiring me to get better at my own talents and to never stop learning. Stephanie Byrne, lead vocalist of cheap perfume speaks out about sexual assault and discrimination against women, among many other great things. i really admire how she speaks out about things that still hurt women today, and she inspires me to always stand strong. Victoria Vincent, or “vewn” is an artist who has an incredibly unique style and has helped me to find my own personal art style. any time i’m in the midst of an artist block, i look at her art and i’m instantly inspired to draw again. ever since i was 14 years old, she has been my favorite artist and has played the biggest role in my art journey. she has reminded me to always be creative and do art for nobody but myself.
4. Be proud of yourself, love your friends and community, speak up, and never forget who you are. we love you.

LEANZ-

1. Femininity is something that was told and given to us but we took it back, we’re not just mothers anymore or homemakers for our husbands but we still cook and take care of ourselves and our community in a way that we want to. My femininity is when I call my boyfriend babygirl when he isn't a girl, but it makes me feel masculine and feminine at the same time. Femininity to me is power, whether your a lady at the bar, or a trans fem person shaking ass in the club, or a fem picking the outfit that you really want to show your friends and your partner that truly aligns with your own self expression. Femininity

is when you decide to put your make up on, or not, it's whatever you want it to be, however your soul desires to be expressed.

2. Times when I feel oppressed for myself is when I'm trying to make in the music industry and progress my career further. Your hanging out with the bigger dogs and you realize, I'm trying to seek validation from dudes trying to do the same, and that's my own problem #trauma but I'm gonna make it to the top haha. It's good to get validation and it feels good but not when you're getting praised for being the only female musician hanging out with male musicians but only its only real positive effect is the exposé of the ways in which femmes can also be negatively affected by systematic sexism.

Another form of oppression is that all these men are constantly trying to inform me about things I already know or tell me what to do with my band or my music and the events I would like to book. There was a time when we were playing and I was in the green room chilling, met this dude and talked briefly. After our set I'm in the green room gathering my things and he says to me "OMG WHAT A GOOD SET!, when we first met I thought you were someone's girlfriend." It's like what behooves people to say shit like that, it's like damn women can't play music without a man I guess. AND THAT'S NOT TRUE. In this industry, I just want to bring people together and have a good time. I feel like in heavy/alt music we're in this transition of being progressive but there are still some setbacks caused by beliefs from the past, but we keep going forward.

Use the right pronouns and ask people about themselves.

3. This is a selfish answer but it rants true haha, the women that inspire me are my bandmates. To learn and create with these women is something I could not fathom a couple years ago. Coming from a sort of traditional music background, but being in girls

rock camp every summer playing in all girl bands, this shit is fucking awesome. They're my family and my sisters, they make me a better musician, a better friend. We get to be loud and heard together and they deal with my bullshit. Being in Gunk! genuinely makes me feel like I'm in the power rangers or TMNT. When I'm on stage with them we are fighting this invisible force that wants me to fuck up while we play.



Another woman who inspired me is Lori S from Acid King. She fucking rocks so hard. She been doing it for 30 years. She is Acid King, she is the frontwoman, lead

guitarist. I had the privilege to meet her and be her driver and PA kinda for What's left fest. She is a pioneer in Doom/Stoner metal. I got to talk to her about what kind of music she's like and where she's from. I love true crime and we talked about it and that was cool. I didn't want to be too much of a fan girl but she just inspires me to keep going and I got to tell her thank you for doing what she does. I was talking to someone (A MAN) at What's Left Fest and was telling them that I was so happy I got to drive her and this man said " oh is her husband in the band too?" And it's like no her husband isn't in the band again it's like why would you say that.

Another woman that inspires me is ME. I know that's the most Kanye West sounding answer but it's true and I'm not trying to sound like an asshole. I've been through a lot

and as someone who didn't go to college, I didn't have a conventional start to music as an adult. I started in bands with dudes in Colorado and had a blast and learned that music is something I truly want to do. I want to be in the industry. I want to put on badass shows and play bad ass shows. I love booking a show and seeing all the acts get equal enjoyment and just pure fucking vibes. I have a drive that comes from a place... I don't even know where. Since I was a kid, I've always been performing, being a part of a community. Idk as an adult I'm slowly realizing my kid self set me up for success. I wanna do this shit for her. I want to play and travel the world and book some badass shows for my band and other people.

4. To the women/girls/nb folx out there just keep going man, fuck wearing a bra all the time. Keep creating, keep having fun and playing with your friends. Don't lose your wonder or sparkle cause lord knows I've lost it at times, but being in the community, playing music gives it back to me and idk, lets fuck bitches, get money, and be hot. GUNK! WILL ALWAYS AND FOREVER BE FOR THE GIRLS,GAYS AND THEYS!!!!%\$#^%#

WILLIE-

1. Femininity, to me, is not something that can be verbally defined but can be observed within the ways femmes nurture, celebrate, fight for, and express love for one another through words, actions, artistic expression, and the mundane aspects of everyday life. Femininity exists within every brave soul who dares to be gentle, to make space for both critical thinking and complete zen. Femininity embodies both traditionally feminine and masculine traits, as femininity is responsible for the existence and creation of all traits. Femininity's grace exists in the field your ancestors planted, in the condolences of your

dearest friend, and within the rage we are filled with when faced with injustice and persecution. Femininity is intuitive, and I think it has always been.

2. As I previously mentioned, I see the remnants of oppression within the ways femmes abilities and knowledge are consistently questioned when it comes to music. It's honestly so damn degrading to constantly have your knowledge tested, especially when you know that a man would not be having the same conversation about whatever piece of equipment someone thinks you don't know how to use. I also see the sexualization of women as an underlying problem in the scene. When we are making music about very real human rights issues and personal struggles, it's really sad to make eye contact with a group of people who are overtly sexualizing us, not even taking in or really caring to understand the point we are trying to convey.



Especially for femmes, the way you dress or do your makeup or hair gets you ridiculed or lusted over. It's sad because using clothing and expression through visual appearance are often ways we just want to have fun, feel good in our skin, and tell a story. As Birdy said, a lack of representation in music also is a direct cause of a history of silencing and oppression against women. However, I think that as more and more femme bands are highlighted within the music scene, acceptance and the normalization of women in music will progress. As Kat said, I do also worry constantly about the safety of my bandmates,

especially when we are traveling in unfamiliar areas, just us five. While this is something women everywhere do unfortunately deal with, It's frustrating that within communities full of people that supposedly hold themselves to a certain set of morals, femme individuals still have to fear for their safety.

3. My top three inspirational women right now are Judy Chicago, Masani Negloria of Pussy Gillette, and of course, the femmes in my life. As again previously mentioned, Judy Chicago is an Artist, Writer, Activist, and wonderful amazing talented woman that was a key figure in the Feminist Art Movement. I actually learned about her in school and she has literally, idk, just completely left me in awe. The way in which she both actively celebrated and advocated for women during such a turbulent time period is a true representation of the passion and love that exists within the divine feminine.

Masani Negloria of Pussy Gillette has an energy that embodies everything I love about women. A bassist, vocalist, performance artist, and overall badass, Negloria puts serious political topics as well as goofier lyrics among gritty riffs, effectively embodying the true spirit of the peoples unrest. She claims, "I didn't know I could do any of this until I actually did it." an experience that I personally share and speaks to the amount of power feminine individuals unbeknowngly carry within themselves. I see Masani Negloria's rage and compassion in myself and in every femme I know, and I find it so fucking cool and inspiring.

The femmes in my life also continue to provide me with some of the most meaningful and special connections, whether they are verbal or nonverbal, in person or online, or really in any capacity. My mom, my grandmas, my partner's family, my friends, my bandmates, even my coworkers all serve as role models of femininity. I feel so uplifted

and supported by the femmes in my life, and I rely on the sacredness of feminine connection and community to get me through the hardest days. Making music with women has especially allowed me to step into an entirely different level of vulnerability and connection. I feel most like myself and the safest with the women who have allowed me to literally be, well, insane. These amazing, awesome, beautiful people have the ability to care enough and listen to the 10 hours of ideas and concepts I send to them weekly, and they so eloquently transcribe them into such beautiful music and ideas because they listen and are so accepting. They are also some of the most brilliant people I know, their knowledge of this earth and awareness and compassion for all living creatures and the arts and just life in general has really helped guide me and has inspired me to embody these divinely feminine characteristics.

Women everywhere, everyday inspire me. Hence the 30+ pages on such topics, and as I researched, I was continually more and more inspired and in love with women. I LOVE THE FEMMES, NBS, GAYS, AND (mostly) EVERYONE IN LIFE!

4. To the femmes and whomever reading this, know there is so much sacred power in your voice, in your time, in your energy. Know what odds are against you, and know that you are strong enough to overcome those odds and then some. Remember to look to each other for support and guidance, and remember to look within yourself to dismantle whatever effects a long history of oppression against women has had on you. Please love each other, love each other's creations, and most importantly find all the love for yourself that already exists within you. And of course, remember to actively pursue the dismantling of today's oppressive systems, like I stay saying, nothing will change until

the people in power are as scared of us as we once were of them. The power to change our world exists within the determination of all of us.

All in all, this has been the FEMICIDE Manifesto, exploring the concepts of sex, fear, and femininity through both historical and modern perspectives. For now, this is all we have. However, while doing research for this project I came across SO much history and so many archives of experiences relating to the topics mentioned, as well as about countless other topics I did not mention. This isn't even accounting for the several parts of history that have been erased and mis-conskewed. That being said, all of my sources are sighted below, and I did make sure to do my most accurate and thorough research, but please feel free to reach out regarding any fallacies or corrections. Femme history is an extremely, extremely broad and intricate category, and part of me is dealing with extreme unrest due to the fact that there is so much more that I would love to talk about and feel the need to share. I am thinking, as I continue to research this topic and organize new sections, I will periodically update and release new versions of this document, but on no set schedule or anything. Also reach out if there's anything in specific you want us to cover.

Basically, the most important thing we can do to continue to uplift, celebrate, and recognize all femmes is by educating ourselves and others. Education is so important when it comes to advocating for ourselves and others in the modern day. It also brings us an even deeper sense of community and allows us to embody feminine energy. Education allows us to form connections and have conversations while upholding the legacy that members of previous generations fought tirelessly to obtain. The right to pursue education is becoming increasingly important in our country. Education, as well as various other human rights, are being directly

attacked by an oppressive regime chasing censorship and media regulation. The majority of this censorship is beginning with the erasure of key moments and figures from activists rights movements in the United States whom have gotten us to where we stand today. We must attempt to redocument and obtain as much of this history as we can before it is potentially taken from us.

Other than that, like we all said, remember to love on and lean on and support each other. Support local music, shop local, trade local, make friends local and everywhere, be accepting and compassionate to all living creatures (yes, even if you don't understand), express yourself however tf you want (as long as its not unreasonably harmful to yourself or others), stand up against injustice, use your voice and any privilege you have to help make this world easier to survive in for others without those privileges, be active and present in the lives of other femmes and those that matter to you, be loyal, be honest, check yourself, check the people you know, have important and uncomfortable conversations, fuck the government, fuck all oppressive leaders, pray for soverntiy and freedom for all persecuted nations, and remember to never trust what the system made to destory you attempts to sell you, or what they tell you you have to do or believe in, do your own research, check your sources, keep yourself and others safe. - Willie ;P

We love you so much <3



W0rks Cit3d W0rm

“A LIFE LIVED TRANS.” *YouTube*, www.youtube.com/channel/UCITl0Gxcj0-7ytj1wkDFoXw.

Accessed 2025.

“American Women Artists: 1830-1930 | Exhibition.” *NMWA*,
nmwa.org/exhibitions/american-women-artists-1830-1930/.

Barber, Karen. “Hannah Höch, Cut with the Kitchen Knife Dada through the Last Weimar Beer
Belly Cultural Epoch of Germany.” *Smarthistory.org*, 2020,
smarthistory.org/hannah-hoch-cut-kitchen-knife-dada-weimar-beer-belly-germany/.

Bull, Sue. “Patriarchy and the Origins of Women’s Oppression | Links.” *Links.org.au*, 16 July
2023, links.org.au/patriarchy-and-origins-womens-oppression.

Capatosto, Victoria. “A Brief History of Civil Rights in the United States.”
Library.law.howard.edu, 2018, library.law.howard.edu/civilrightshistory/transgender.

“Die Spitz: “Women Are Raised to Be Prim, Proper, Quiet and Small, but If You Want to Be
Successful, You’ve Got to Be Loud and Take up Space.”” *Kerrang!*, 12 Sept. 2025,
www.kerrang.com/die-spitz-women-are-raised-to-be-prim-proper-quiet-and-small-but-if-you-want-to-be-successful-youve-got-to-be-loud-and-take-up-space-debut-album-someth-ing-to-consume-jack-white. Accessed 30 Dec. 2025.

Eisenberg, Bonnie, and Mary Ruthsdotter. “History of the Women’s Rights Movement.” *National
Women’s History Alliance*, 1998,
nationalwomenshistoryalliance.org/history-of-the-womens-rights-movement/.

Elizabeth Cady Stanton. “Declaration of Sentiments.” *Nps.gov*, 7 Feb. 2023,
www.nps.gov/wori/learn/historyculture/declaration-of-sentiments.htm.

- Eversoll, Madison. "The Meaning of Sapphic: Unraveling the Power of Identity - Richmond Public Library." *Richmond Public Library*, 21 June 2023, rvalibrary.org/shelf-respect/the-meaning-of-sapphic-unraveling-the-power-of-identity/.
- Fritz, Melanie, and Nat Mulkey. "The Rise and Fall of Gender Identity Clinics in the 1960s and 1970s." *ACS*, 1 Apr. 2021, www.facs.org/for-medical-professionals/news-publications/news-and-articles/bulletin/2021/04/the-rise-and-fall-of-gender-identity-clinics-in-the-1960s-and-1970s/.
- Georgia O'Keeffe Museum. "About Georgia O'Keeffe." *Georgia O'Keeffe Museum*, 2015, www.okeeffemuseum.org/about-georgia-okeeffe/.
- Getz, Trevor. "READ: Art and the World Wars (Article)." *Khan Academy*, www.khanacademy.org/humanities/whp-origins/era-7-the-great-convergence-and-divergence-1880-ce-to-the-future/x23c41635548726c4:other-materials-origins-era-7/a/art-and-the-world-wars. Accessed 4 Sept. 2025.
- GPE Secretariat. "15 Women Leading the Way for Girls' Education." *Globalpartnership.org*, 2015, www.globalpartnership.org/blog/15-women-leading-way-girls-education.
- "Higher Education Enrollment Trends by Gender, 1970 to 2025." *Educational Policy Institute*, 20 Mar. 2019, educationalpolicy.org/hello-world/.
- Igiebor, Oluwakemi. *Historical Development of Women's Underrepresentation in Academic Leadership in Nigeria: A Review of Literature*.
- JCFS Chicago. "The History of Pride Part 2: Don't Forget the Leaders of the Movement | ResponseCenter." *Www.jcfs.org*, 2020, www.jcfs.org/response/blog/history-pride-part2.
- King, Elizabeth M. *RDr FILE COPY Title: WOMEN'S EDUCATION in DEVELOP. Author: KING, ELIZABETH A.* 1993.

- Klein, Jennie. "Judy Chicago, the Dinner Party." *Smarthistory.org*, 12 Oct. 2018, smarthistory.org/judy-chicago-the-dinner-party/.
- Macdonald, Fiona. "The Semi-Sacred "Third Gender" of South Asia." *www.bbc.com*, 20 July 2017, www.bbc.com/culture/article/20170720-the-semi-sacred-third-gender-of-south-asia.
- McLaughlin, Allison J., et al. "Systemic Transphobia and Ongoing Barriers to Healthcare for Transgender and Nonbinary People: A Historical Analysis of #TransHealthFail." *PLOS Digital Health*, vol. 4, no. 3, 12 Mar. 2025, p. e0000718, <https://doi.org/10.1371/journal.pdig.0000718>.
- Metcalf, Meg. "Research Guides: LGBTQ+ Studies: A Resource Guide: The Daughters of Bilitis." *Guides.loc.gov*, Library of Congress, guides.loc.gov/lgbtq-studies/before-stonewall/daughters-of-bilitis.
- National Museum of Women in the Arts. "Guerrilla Girls | Artist Profile." *NMWA*, 2023, nmwa.org/art/artists/guerrilla-girls/.
- . "Judy Chicago | Artist Profile." *NMWA*, 2024, nmwa.org/art/artists/judy-chicago/.
- National Women's History Museum. "Woman Suffrage Timeline (1840-1920)." *History of U.S. Woman's Suffrage*, www.crusadeforthevote.org/woman-suffrage-timeline-18401920.
- Pieronek, Mardi. "Mardi Pieronek (@Mardipantz) • Instagram Photos and Videos." *Instagram.com*, 2017, www.instagram.com/mardipantz/.
- Post #2. "AI - Russia Opens First Brothel of Bots in Moscow." *The FreeBSD Forums*, 2019, forums.freebsd.org/threads/ai-russia-opens-first-brothel-of-bots-in-moscow.68951/. Accessed 30 Dec. 2025.

- Rajkumar, Shruti. "Overachiever Magazine." *Overachiever Magazine*, 29 June 2021, www.overachievermagazine.com/activism/the-history-of-hijras-a-glimpse-into-queerness-on-the-other-side-of-the-world. Accessed 16 Dec. 2025.
- ROBINSON, Lynn. "Pablo Picasso, Guernica." *Smarthistory*, 9 Aug. 2015, smarthistory.org/picasso-guernica/.
- Robyn. "The Louise Lawrence Transgender Archive." *Louise Lawrence Transgender Archive*, 2025, ltransarchive.org/.
- Role, Overview. "Confucianism & Women | Overview, Role & Sexism - Video | Study.com." *Study.com*, 2025, study.com/academy/lesson/video/confucianism-and-women.html.
- Samy Nour Younes. "A Short History of Trans People's Long Fight for Equality." *TED*, 28 Mar. 2019, www.ted.com/talks/samy_nour_younes_a_short_history_of_trans_people_s_long_fight_for_equality.
- Siddhaye, Sai. "Shattered Hegemonies: Queerness in Precolonial India." *The REVIVAL Zine*, 12 July 2020, therevivalzine.wordpress.com/2020/07/12/shattered-hegemonies-queerness-in-precolonial-india/.
- Sojourner Truth. "Sojourner Truth: Ain't I a Woman?" *National Park Service*, 17 Nov. 2017, www.nps.gov/articles/sojourner-truth.htm.
- "Survey: Walking Alone at Night Is the Greatest Safety Fear of Women Nationwide -- Security Today." *Security Today*, 2025, securitytoday.com/articles/2025/08/19/walking-alone-at-night-is-the-greatest-safety-fear-of-women-nationwide.aspx?admgarea=mag&Page=1.

system_admin. "Tortured by Tradition: Gender and Punishment in Medieval Europe." *Medieval Torture Museum — Our Main Product Is Emotion*, Medieval Torture Museum — our main product is emotion, 10 Oct. 2025, medievaltorturemuseum.com/blog/tortured-tradition-gender-and-punishment-medieval-europe/.

Tate. "Modernism." *Tate*, 2017, www.tate.org.uk/art/art-terms/m/modernism.

---. "Surrealism in Egypt: Art et Liberté 1938 – 1948." *Tate*, Mar. 2018, www.tate.org.uk/whats-on/tate-liverpool/surrealism-egypt-art-et-liberte-1938-1948.

The Art Story. "Feminist Art Movement Overview." *The Art Story*, 2017, www.theartstory.org/movement/feminist-art/.

The Museum of Modern Art. "The Persistence of Memory." *The Museum of Modern Art*, MoMA, 2019, www.moma.org/collection/works/79018.

The museum of modern art. "Self-Portrait with Cropped Hair." *The Museum of Modern Art*, MoMA, 2019, www.moma.org/collection/works/78333.

"The Power and Struggles of LGBTQ+ Women in the Workplace - out Leadership." *Out Leadership*, 24 Oct. 2023, outleadership.com/news/the-power-and-struggles-of-lgbtq-women-in-the-workplace/.

UN Women. "Facts and Figures: Ending Violence against Women." *UN Women – Headquarters*, 25 Nov. 2024, www.unwomen.org/en/articles/facts-and-figures/facts-and-figures-ending-violence-against-women.

---. "FAQs: Digital Abuse, Trolling, Stalking, and Other Forms of Technology-Facilitated Violence against Women | UN Women – Headquarters." *UN Women – Headquarters*, 10

Feb. 2025,

www.unwomen.org/en/articles/faqs/digital-abuse-trolling-stalking-and-other-forms-of-technology-facilitated-violence-against-women.

Van Batavia, Penelope. *Invisible, yet Free: Sapphic Relationships in Late 19th-Century Europe*.

3 Apr. 2022.

Velie, Elaine. “3,000-Year-Old Carving Challenges Bronze-Age Perceptions of Gender.”

Hyperallergic, 28 Nov. 2023,

hyperallergic.com/3000-year-old-carving-challenges-bronze-age-perceptions-of-gender/.

Wagner, Sally. “How Native American Women Inspired the Women’s Rights Movement (U.S.

National Park Service).” *Www.nps.gov*, 17 Apr. 2020,

www.nps.gov/articles/000/how-native-american-women-inspired-the-women-s-rights-movement.htm.

Wernham, Adam. “The History of Women’s Education.” *Blackstone Career Institute*, 23 May

2025, blackstone.edu/the-history-of-womens-education/.

Women at the Center. “Sylvia Rivera and Marsha P. Johnson: Listen to the Newly Unearthed

Interview with Street Transvestite Action Revolutionaries | New-York Historical Society.” *Www.nyhistory.org*, 26 June 2019,

www.nyhistory.org/blogs/gay-power-is-trans-history-street-transvestite-action-revolutionaries.

Wright, Adam. “South China Morning Post.” *South China Morning Post*, 7 Mar. 2018,

www.scmp.com/culture/arts-entertainment/article/2135927/foot-binding-photos-chinese-women-tiny-shoes-they-wore?module=perpetual_scroll_0&pgtype=article. Accessed 29 Dec. 2025.

Wu Dunn, Sheryl. "Sheryl WuDunn: Our Century's Greatest Injustice." *YouTube*, 17 Aug. 2010, www.youtube.com/watch?v=hFgPtuzgw4o.

Archive-It.org, 2025,

wayback.archive-it.org/12142/20230810043925/www.alotarchives.org/content/chris-and-bridget.



GUNK! LLC, The FEMICIDE Manifesto