

# KELLYE EISWORTH

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## *bitchglitch* - Project Statement

The female form is often viewed as an object of desire. This idea permeates every aspect of popular culture. Pictures in magazines, billboards, and television shows suggest that a woman's value is measured by her ability to please a man, creating an archetype of femininity characterized by submissiveness, unintelligence, and sex appeal. *Bitchglitch* is a critical investigation of this misrepresentation of women in contemporary society. Using imagery from commercial advertisements as source material, this body of work seeks to subvert the commodification of the female form as a tool of oppression and social control.

Mainstream advertising is a perfect example of this phenomenon. Their purpose is selling products to be consumed; in fact, many ads literally depict the female body as a piece of meat. Others allude to women as candy. The predominance of these highly sexualized representations of femininity serves to normalize the objectification of women. These interpretations are often one-dimensional, limited to the roles of sex-toy, housewife, or damsel in distress. The imagery used in *bitchglitch* shows a range of these female stereotypes. When seen as a group, recurring themes of violence, objectification, and disempowerment emerge.

The process of making is an integral part of the project's conceptual framework. To create the collages, ads sourced from the Internet are translated into code and "glitched," or damaged, using a text edit program. Once reverted back into images files, various elements of the corrupted images are reassembled to form a new composition. A repurposing of digital errors, the use of this dirty new media aesthetic provides a direct way of confronting the flawed nature of these representations of women. Sardonicly remixing the symbols of archetypal femininity, *bitchglitch* rejects its ideals and challenges its validity as a social construct.