

## Title: grunge feminism

The history of grunge and the meaning of its musical expression has suffered as a result of its early categorization as a hyper-masculinized and hetero-sexualized rock genre. This unfortunate classification at the hands of rock journalism and music media outlets misinterpreted the artists' cultural criticism as simply anti-authority and generation X angst, when in fact, many artists posed serious challenges to late 20th-century conventions of gender, sexuality, and feminism. These male and female artists rebelled against binary gender conventions by performing queered and camped identities, that were commercially misinterpreted, packaged as "grunge", and sold to the masses. Consequently, in spite of commercial praise and success for their music, the many gender provocateurs in grunge have been widely overlooked as feminists.

Grunge feminism is an American counter-culture feminism with roots in the French Situationist Movement of the 1950s and 1960s, British Punk music and U.S. material culture of the 1970s, and finally culminating in the 1990s with an eclectic display of socio-sexual divergency. The coded feminist speech functionalities expressed in grunge are part of an important interrogation of gender that has been overlooked by mainstream feminism because of its rejection of the Heterosexual Matrix and its abject aesthetics. This multi-modal examination uses Media Specific Analysis (MSA), Feminist Musicology, Sociology, Queer Theory, Information Technology, and Electronic Literature Critique in order to experience grunge as a performative cultural rebellion.