Pleased to meet you, pleased to have you on my plate
your meat is sweet to me
your destiny
your fate
you’re my life support, your life is my sport
Im a man-eating machine
(im a man-eating machine)
corporate cannibal, digital criminal
corporate cannibal, eat you like an animal
my blood flows satanical,
mechanical, masonical and chemical habitual ritual
COMS 324 WEEK XII: CREATING NEW WORLDS FOR US TO EXIST

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Janelle Monáe, 2010
Women of the Harlem Renaissance, 1920s
1. Define each — surveillance, self-surveillance, and sousveillance. Give an example from course readings/lectures.

2. Define the practice of micro-celebrity. Give an example.

3. Explain intersectionality.

4. Name one space that was explored in our course readings - What bodies are included, which bodies are excluded from that space? How?

5. What is a sensory-inscribed body? Give examples.

6. Why it is impossible to think of the real and the virtual as separate? Think with Jason Farman and Theresa Senft.

7. What is critical disability studies? How does it reframe disability?

8. Choose one part of Lefebvre’s triad and explain.
spatial practice – perceived space / representations of space – conceived space / representational space – lived space
**Intersectionality**

(n)
concept (coined by Kimberlé Crenshaw) used in critical theories to describe the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and thus inform each other.

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Bob is a stripey blue triangle! And should be proud.

Sad, some people do not like Bob. Bob faces oppression for being a triangle & for having stripes. 🌈 🧸

Luckily, there are liberation groups! But they aren’t intersectional.

**So they look like this**

Bob can’t work out where to go.

O am I more stripe or triangle?

Oppression of one affects us all. No liberation without equal representation.

Bob wishes that the triangles and stripes could work together.

Intersectionality is the belief that oppressions are interlinked and cannot be solved alone.

Oppressions are not isolated.

**Intersectionality now!**
intersectionality

— term by Kimberlé Williams Crenshaw, 1989
— often used in critical theories to describe the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and cannot be examined separately from one another
— mostly used when discussing systematic oppression

not an ideology — a methodology
— A way of approaching the world’s issues from your embodied experience
— One person or group may have multiple forms of oppression directed against them at the same time.
— A person can be oppressed in one way, and have privilege in another.
differential space

- counter-space
- This space has the potential to dissolve the social relations of abstract space/the space of power (such as a space where wheelchairs are not capable of riding) and generate new diverse relations that foreground and emphasize difference and are more in line with the specificites of experience, especially of those not in power, those resisting.

- the space of the Other

— Lefebvre
Heterotopias

real places - places that do exist and that are formed in the very founding of society-which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted (Foucault, 1986: 24).
Ontology is the study of beings or their being — what is. Epistemology is the study of knowledge — how we know. Logic is the study of valid reasoning — how to reason. Ethics is the study of right and wrong — how we should act. Phenomenology is the study of our experience — how we experience.

— http://plato.stanford.edu/entries/phenomenology/
Haraway's *Cyborg Manifesto* and Elizabeth Wilson's *Sphinx in the City* operate within frame/method of "l’Écriture féminine" feminine writing concept that rejects masculinist histories and instead enacts the idea to "write the truth of your body" Luce Irigaray and Hélène Cixous using non-linear, performative and autobiographical language to describe the truth of a new kind of body: the sphinx/ the cyborg.
Elizabeth Wilson — Into the Labyrinth

- there is nothing natural about the city, but we have believed this image.
- for women the city offers freedom, including sexual freedom, but also new dangers, regulations, rules
- Planners and reformers (those who conceive space) have repeatedly attempted to regulate women – and the working class and ethnic minorities – by means of ideological, normative, utopian plans, attempting to destroy the richness of urban culture and any pleasures of life for different kinds of bodies.
the urban landscape produces the conditions to search for mysteries, extremes, and revelations.

One does this as a flaneur/flaneuse and engages in a dérive.

dérive contradicts the ways in which the city is supposed to be built to showcase the rational mastery of human over environment.

e.g. roads for cars and sidewalks for pedestrians.

we enact this rational mastery (conceived space) through our spatial practice (lived space).

But we know that the city space is not a static object, but rather a constantly changing environment.

Wilson - “the city is in a constant process of change” (representational space)
Space is produced by the dynamic relations between spatial practice, representational space, and representations of space over time.

- Lefebvre
“Our Bodies, ourselves; bodies are maps of power and identity. Cyborgs are no exception.” —Haraway, 1991, 180
“Communication technologies and biotechnologies are the crucial tools in redrafting our bodies” — Haraway, 164

to think about a new form of embodiment is to think of the cyborg
ORLAN FAQ

Why the name ORLAN?
To change your name means to invent yourself.

After a session of psychoanalysis, I realized that I was forgetting some letters of my family name as I signed my name "morte" (dead) on my checks. I wanted to reuse the syllables which produce a positive connotation while keeping the word "or" (gold), I then added "lan" and from that time I called myself ORLAN.

Are you a feminist?
I am neo-feminist, post-feminist and alter-feminist!
I believe that sex discrimination, machismo and misogyny are linked in all religions, all colors of skin and countries with different degrees.
Are you a masochist?

I’ve always refused the body as pain. I celebrate the body as sensual pleasure. I have always fought against the Christian principles of redemption through pain. During my surgical operations-performances, the first deal with the surgeon was that I would not hurt during and after surgery.

Do you have a definition of beauty?
Beauty is constructed by the dominant ideology referring to models that we shall find beautiful.
Why do you have implants?
I had the idea to get implants which originally are made to enhance cheekbones. I put them on my forehead, which is not deemed within the reach of beauty.

I wanted to bring forth something different.

Why do you choose to alter your body?
I have always questioned the status of the body in within the society and the political, social and religious pressures that are printed in the flesh.

Why do you do surgery?
I’ve chosen to put some face on my face: I develop a work on figuration and re-figuration.

I had the idea to put a picture that I loved, not by need for surgery, but to invent myself. I wanted to change the image, to make new images.

What do you think of plastic surgery?
I’m not against it, that’s a technique of our time. Yet I’m against its attempts to standardize people.
Pt. I — CYBORG

c. 1960, a blend of cybernetic and organism.

1951, from cybernetics. Greek kybernetikos meant "good at steering."

the 4 components are not discrete, but rather interrelated & depend on each other

1) is a "cybernetic organism"
2) is "a hybrid of machine and organism"
3) is "a creature of lived social reality"
4) is a "creature of fiction"
Cyborgs actually do exist: about 10% of the current U.S. population are estimated to be cyborgs in the technical sense, including people with electronic pacemakers, artificial joints, drug implant systems, implanted corneal lenses, and artificial skin.

— Katherine Hayles, "The Life of Cyborgs: Writing the Posthuman." 1999, 322]
Cyborgs are inherently political
cyborg politics have been linked to reacting against oppressive mythologies:
- scientific progress; racist, male-dominated capitalism; the exploitation of nature to serve the needs of culture
- The cyborg doesn't have a Freudian origin.
- Because it doesn't depend on human reproduction for its existence, the cyborg is "outside gender".
- The cyborg is no Frankenstein waiting to be saved by its master/father.
- The cyborg does have a history, tied to the military.
- the cyborg is “oppositional, utopian and completely without innocence,” it is ironic
PT. II — BORDER CROSSINGS

1) boundary breakdown between humans and animals
   - as a result of things like pollution, tourism and medical experimentation

2) boundary transgression between humans and machines
   - machines are making "ambiguous the difference between the natural and the artificial"

3) the eroding space between "the physical and the non-physical."
   - as a result of things like the microchip, eg. to track our health, etc. / mobile phone - gps tracking
Pt. III — the differences between "comfortable old hierarchical dominations" (p.161)
a sample of "before-and-after" pairs:

<table>
<thead>
<tr>
<th>Organism</th>
<th>Biotic component</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physiology</td>
<td>Communications engineering</td>
</tr>
<tr>
<td>Eugenics</td>
<td>Population control</td>
</tr>
<tr>
<td>Sex</td>
<td>Genetic engineering</td>
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Pt. IV — the homework economy’ outside the home
- the feminization of labour
- the privatization of public space

Pt. V — the integrated circuit marks breakdown of public/private
- home has many meanings

Pt. VI — Cyborgs: A Myth of Political Identity
- ironic identity
1) "The production of universal, totalizing theory is a major mistake that misses most of reality, probably always, but certainly now."

2) "Taking responsibility for the social relations of science and technology means refusing an anti-science metaphysics, and embrace technology, and embracing the skillful task of reconstructing the boundaries of daily life."

3) Cyborg imagery suggests "a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves."
"Why should our bodies end at the skin, or include at best other beings encapsulated by skin?

The machine is us, our processes, an aspect of our embodiment. We can be responsible for machines; they do not dominate or threaten us."
Singer and model Viktoria Modesta

"I’d rather be a cyborg than a goddess." — Haraway