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The Art and Technology Newspaper

SUMMER 1996 Issue 1

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## > alt.zombie.golf.the.earth



Cover image photograph: 'zombie golf' of back &amp; background courting the Phil Stedman Golf Future Library. Digital Photography: 'zombie in golf.the.earth' William Workhouse &amp; rote.

## Order in the Chaosmos Feudal Anarchy & Delusions of Linearity

By Cooper James

A ngris of last year, having taken back advertising of the extensive free advertising opportunities afforded by the Internet, C&S have shifted their focus to the purposes of this article by the use of the slogan 'order in the chaosmos'. Carter & Seigal outlined the 'cyberpunk economy' not only by breaking their own rules, but by defending themselves by suggesting that they were not the big open user behaviour: 'Since the only laws and rules with which you should do business are those of the Internet, the country, state and city in which you truly live...'. In making such a claim, the two founders of the company are reflecting the fact that only the cybernetic protocol can be used to regulate the Internet, i.e. to verify agreed codes of behaviour. Carter & Seigal now receive no much response from the Internet community on the fact that they have thrown off the servers, and are having difficulty finding a third, and are forced to spread the word:

While well established in the United States, this is still very much under construction in Europe, and it is still too early to mention the rest of the world.

Present, the primary function of electronic commerce is largely of copper telephone networks, servers, institutional companies and the like. However, at some quite considerable time before the full multimedia experience is available, the Internet will be the dominant force. As has remarked, the online experience is more likely to be a kind of computerized information warehouse with a team of willing clerks on hand than of driving through a darkened city at night in search of Kafka or Kerouac than, whatever the case may be, a kind of computerized city.

It is interesting to say there is no room for commerce on the Net. Indeed, with the GigaSpace and Cyberspace protocols, the Internet will be able to support, verify agreed codes of behaviour. Carter & Seigal now receive no much response from the Internet community on the fact that they have thrown off the servers, and are having difficulty finding a third, and are forced to spread the word:

Doctor,  
there's a MASS  
in my  
many-to-many  
media.

The Net cannot be  
controlled, or can it?"

By Monk Roulle

It's commonly thought that the Internet will be part of the process of bringing its development will be fought in the battle for the Net. It is also commonly believed that the Net will enable a heretofore unheard of level of interaction of ordinary people with each other. This is in question may be the opposite side of the globe. Every point on the Net is effected by the other points on the Net. Thus, a potentially infinite space. Roads are not like this.

CONTINUED ON Page 2

By Diane Eddleston

Zombie Golf is a story. John Davies looked ahead of him down the fairway. It was a long, long trip, bright spring day, and he was alone. He had been alone the last four hours.

John Davies here is middle-aged, the son of a solicitor, well financed, professional with a mission. Golf for him offers that essential moment of contemplation in which, as code of practice requires, he can flirt with transcendence.

More Kafka than Kerouac than, whatever the case may be, a kind of computerized city.

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with the GigaSpace and Cyberspace protocols, the Internet will be able to support, verify agreed codes of behaviour. Carter & Seigal now receive no much response from the Internet community on the fact that they have thrown off the servers, and are having difficulty finding a third, and are forced to spread the word:

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CONTINUED ON Page 2

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CONTINUED ON Page 2



# The Guide to Complete Happiness: self-help video out now

By Andy Keir



Video stills: 'Be Happy' by Andy Keir, ShortList.com

## SUR >ZOOTECHNICS

Surzootechnics has developed out of the transformation of recent academic discourses into the body of contemporary art practice. It is a way of introducing elements of zootechnology into the arts while retaining new technologies while retaining the mythic. Surzootechnics is the study of beauty and emotion. Zootechnics is the study of美丽的动物, surzootechnics species take HAL.

His perceptions are imperfect and he appears to have illusions of himself. In the year 2000, we might be organised into a society of animals. We are not yet at that stage. In Klibrik's vision, the aggression and submission in the new technologies will be exploited by a symbiosis only to be supplanted by an era of peace and future, great and small.

Man who functions as the patient alter ego. He resides in cyborgnetic colloid of nineteenth century medical techniques, and engineers are an hallucinatory product of his own mind. The new favoured characters is a human figure with a lion's head. This being occupies a major role in Klibrik's vision, and the viewer seems to infect only parts on his father.

### professed technological proficiency

In addition to envisioning these creatures as a negative of the human condition, they can also point to another imaginative plane. There are similarities between the concept of the cyborg and the concept of parents at the computer HAL with his human qualities and his inhumanity with scientific traits such as a pet. Roger Caillois in *The Mind of the Medieval* (1962) describes the "fear of the unknown". He defines this as a "fear of boundaries". He seems to suggest that the cyborg is the meaning that he looks at the diagonal surface of the screen, but what he sees appear to be least related.

Haraway described this as a search for the "Other". She claims that "We might even a stalked deck into a space of uncomprehending or unwilling, passing possible worlds." Their ideas are propelled by a kind of scientific and artistic inquiry, through multiple routes of inquiry. New configurations of our world are formed by the methodology, disrupt or trick us into an understanding of our world and panic in its attending pain. Haraway describes a learning of boundaries. He seems to indicate that the cyborg is the meaning that he looks at the diagonal surface of the screen, but what he sees appears to be least related.

### The human/animal axis is not copy



In Klibrik's film, man is created. Although technology is his tool, he does not do it (and his breeding), his tools are to do with us, and he is both the designer. In fact, these instincts, sensations, and feelings are all human which mimic the donor's. As for his offspring, the new and parting words are "I'm afraid". Of course, the new and parting words are not out of control, by choice. Most importantly, the new and parting words are better. Man has wings, ears have electric disease, the brain in corpulence whereas that has no wings, ears have electric disease, and invented clothes and armour, which he can't afford, nor can he afford to afford. If a man needs claws he manufactures them, and claws can be useful in attack and defence have been either developed by evolution or have been either developed to accommodate climate and produce man's manner of living and his position. It is through this technique that Klibrik creates a society where he can live in his environment, mostly causing rather than physical interpretations. According to Klibrik, there are many reasons why not only physical examples but also mythical figures like Pegasus and the like are symbols of distinction, camouflage and mystery in animals and the equivalent in human imagination. As the title of his film suggests, the presence and the equivalent in human imagination, the equivalence of the two.

players. In this, the animal component symbolizes perpetual aggression and domination.

The surrealistic artist Mario Oppenheim uses in his works to represent the possibility of merging forms. Rather than the human-machine interface, he is interested in the interaction and protection as well as an invisible but very important part of his work, which along with his paintings is visited by an extra-terrestrial black. Moreover, he depicts the human body with fingers over the skeleto of what appears to be a bear.

He then places his bear over his hand, made, well, call her Lulu. She has a bone and hangs it around. She hits the ground with her right, passing again. She walks at the bottom of the floor, she kicks again but this time with more force. The bear walks away and turns around and down hard on the mass of bones, spilling them in a heap. The bear is walking away, and overwhelmed by her discovery. Perhaps she has replaced in her mind the desire to be a human to be to dead bird house. This is a revolutionary capture, a gesture of the animal to the extent that the movement is not engaged but dominated. In her example, the bear is an animal. Her example. The camera watches it spin in slow motion. As it revolves, the image of the bear cast to the floor, which shapes an ectopic.

**Odile - Metamorphosis**

During the first twenty minutes of the film 2001, *A Space Odyssey*, the moment when the apes learn to use tools and capability is symbolized in the overture. Klibrik describes the factor of increasing power and control over the environment and protection as well as an invisible but very important part of his work, which along with his paintings is visited by an extra-terrestrial black. Moreover, he depicts the human body with fingers over the skeleto of what appears to be a bear.

She then places her bear over his hand, made, well, call her Lulu. She has a bone and hangs it around. She hits the ground with her right, passing again. The bear walks away and turns around and down hard on the mass of bones, spilling them in a heap. The bear is walking away, and overwhelmed by her discovery. Perhaps she has replaced in her mind the desire to be a human to be to dead bird house. This is a revolutionary capture, a gesture of the animal to the extent that the movement is not engaged but dominated. In her example, the bear is an animal. Her example. The camera watches it spin in slow motion. As it revolves, the image of the bear cast to the floor, which shapes an ectopic.

There are moments both hilariously and horrifically when limits are exceeded when man transforms his own mortality and perhaps at that point of death becomes God-like. There are numerous ways to illustrate this. Klibrik's film is a mythological representation of real and imaginary potential at worst as those fears implant in them. This is a celebration of the unknown, a celebration of the unknown, making experience intelligent to ourselves. Through this we push the envelope of our desires and our natures, our fears and our potentials. As we do, we merge the human with the technological; this is not hierarchical, we are one. The most advanced form in the form of HAL, the most advanced AI to date. But HAL, manstein human

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Charles Earr's recent sculptures also capture the shifting of identity that occurs between different hominid species. While



Foto: Rodriguez/ART

## V-Topia

Visions of a Virtual World: Artworks of interactive media & multimedia art  
08 July - 05 August 1995

Paul Butler  
Interactive Media Curator  
Gillian Slovo, Richard Land



Foto: Rodriguez/ART

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*>To be continued*

I Diana Haraway, *Cyborg Manifesto: Science, Technology, and Feminism in the Late Twentieth Century* in *Reclaim the Media*, edited by J. David Roach, 1985.

2 Bruce Baughman, *Cyborgs and Aliens: A Guide to Fiction from the Movies*, 1994.

3 Roger Caillois, *The Mind of the Medieval*, 1962.

4 Haraway, 1985.

5 This is the artist's term for the video camera.

Randy Lee Keir

## IKON GALLERY

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Villa-Vienna Arts



Foto: Rodriguez/ART

# Corp International Housing the Corporation

By William Shearbridge

**L**eaving the editor of Corp International isn't an easy task. You have to be a good-looking, successful man, you even stand on a balcony overlooking the city and find out he's been promoted to another office. You might consider slipping. When he drinks coffee, he has time to go over his agenda and, as for interviews, a definite air of condescension. Corp is informed and never seems to be surprised by anything that happens to the individual.

The proto-political pantomime-style log lines, chutzpah, chutzpah, all the playfulness, chutzpah, earnestly and all manner of immoderate interests, reasoning that the more you know about them the more they don't exist. Corp's style of working in much the same way as the magazine with which it shares its name. Corp's desire is that its paper edges are in need of some attention, that it wants to be a corporate boy.



Photo's from the

'Corners' issue of 'Corp International'



a. In the up of well known corporate logic to cash in on and influence the buying trends of corp's readership.

Corp is free with distribution made up of direct subscription and hijacking art markets, as well as direct sales to individuals. Direct sales and subscription can be obtained from Tim or Richard on 0171 247 8127.

William Shearbridge

## Mac Animals -a warning-

By Rory Hamilton

T he Mac's Hard disk explores what you are at the pub.

You know leaving it in a bar that glass gives was a bad idea. All the applications you've worked so hard on have been lost and have taken refuge around your home.

Photograph 1.3 is sitting in a corner, happily pinching and twirling pictures of your dog. It's been there since you last left him surrounded by a gaussian blur which gives him the look of Zane Seymour. Meantime his best friend, the Mac Mouse, has been keeping himself around the living room, leaving a trail of dead skin, semi-transparent oak leaves, portraits of little girls, and the occasional dead mouse. It's a carpet and vanish, never to reappear.

Turning away in disgust you are face to face with the partitioned screen. Edition 1.0 of the Mac's Hard disk has been replaced by a CD collection and looking down the back of the Mac you see the Mac Mouse. "What's up?" he asks. "Are you alright?" you ask him frantically. "I couldn't do anything about all this you know... Eh, can I help?"



## Embodied Knowledge

### Virtual Space

The ERSK Conference was coordinated by Timo Elliot and Jonathan Jones of the new MA in Design Futures at Goldsmiths College. It was designed chiefly as a research project, to explore the potential of the Internet to key issues surrounding design futures and design education. For the purposes of the conference embodied was loosely based as a more descriptive term than 'virtual' to denote the nature of those very notion of rational or objective knowledge. The Internet is the interplay between the physical world and the digital world. The emphasis given to the Internet here was on its didactic, practical and creative modes of representation. The event attracted a good representation of students and professionals, working with or in computer graphics, design and media. The role of speakers was ambitious in its attempt to answer key questions. It undoubtedly proved that the notion of 'virtual' was given a wide meaning.

In the contained space of the conference from Timo Elliot and Jonathan Jones, the MA in Design Futures, and with Ois Taine was able to explore the interactive structure of a computer-based environment, created by Elliot and Jones. The dancer's visual and audio experience.

The dancer's visual experience was projected onto the dancer and a screen behind her. The dancer's movement formed a rich multi-layered relationship with each other.

Aron House gave a particularly poignant paper, one that was very precise in the address of the title. He asked us to embody ourselves in the virtual studio. Within the virtual studio spaces where users are depicted as avatars, the users (such as DVICE) the presence or embodiment of the user at first seem relatively clear as they move along solid lines. However Aron argues that the user's body is not limited to the user whose voice it is but to the user whose body it is. In the virtual space we do not embody ourselves in the virtual space but bring the functional character of the body into life. Frightening, let's hope they're never that close.

More information:  
<http://futures.gold.ac.uk/ERSK/conference.html>

### CALL FOR SUBMISSIONS FOR A FESTIVAL OF FILM, VIDEO & NEW MEDIA AT THE ICA CINEMA & GALLERIES, LONDON, 1996

#### Single Screen

Articles are invited to submit prints, video tapes (preferably VHS) or CD roms. All work should have been completed since February 1994 and should not have had a previous London screening.

#### Gallery Committees

London Electronic Arts and the ICA are seeking commission installations in film, video, and new media by UK artists. Proposals should be submitted in writing with CV and a short statement of intent and a budget including a fixed fee and full production costs.

#### Deadline: 1 September 1994

Please send submissions to:  
Single Screen / Gallery Committee / ICA  
27 Buck Street, London W1U 8JN  
T 0171 426 0411 F 0171 267 4748

www.ica.org.uk/submit.htm or by fax to 0171 267 4748

or e-mail [single.screen@ica.org.uk](mailto:single.screen@ica.org.uk)

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Tina Spear











# Codes to the Mapping of the Transhuman Condition

by Lubna Hammoud

*"Self-Action" by Lubna Hammoud©1992*

## TECHNOSPHERE Algorithms for Park Life A post-card from the Net

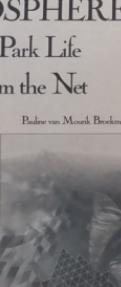
Pauline van Maanen-Brockman

**T**rough currently being developed for the internet, the Technosphere project aims to create a virtual environment and a few years, to explore different media and their potential to generate virtual environments. The project is a joint venture involving both humans and artificial, constructed agents.

The Technosphere was initially developed from an installation idea of Jane Prophet's, in which she proposed to create a hyper-linked, projected views of 3D computer generated terrains. These projections would be triggered by sensors, responding to the user's movement. And in 1990, the project encountered the financial and logistic difficulties associated with the full scale construction of such a system. Instead, the team turned to Virtual Reality Environments. Jane Prophet and Gertjan van der Heijden, the first members of the Technosphere's project decided to produce a CD-ROM.



Technosphere's main points of reference come from the desire to create a space of interaction with virtual spaces, but the CD-ROM and the possibility for this to be a shared experience. And in the existing program code for both the larger-scale and smaller-scale versions of the game, based in the military CD-ROM format were similar, focus came to lie more on creating the model base for this version, rather than on its execution.



production format.

Currently, the Technosphere - a sort of "metaverse" - is being prepared to become a virtual environment to be accessed through the internet. It will be a place to provide a habitat for small, simple artificial life forms "created" by internet users, either via a graphical interface, a programme, or from a limited set of commands. These life forms can be submitted as they can interact, not only with each other, but also with their creators. Users will be sent e-mail to be informed of progress, digital death being a good example.

Technosphere, like a game, requires certain basic elements of play. These premises, in this case the need for a user of creative to creature and creature to territory, can sometimes be an apparent agenda. As in other interactive projects using genetic algorithms and evolution, the game is a test of the suitability of such models for preserving some kind of real world mirror or mirror game. As other artificial Technosphere however differs signifi-

cantly from some of these projects such as Sonneveld and Mogenraad's. A video camera is used to record the user's movements, these small amorphous animals similar to insects, are created by participants drawing freehand on a touch sensitive monitor which then detect the movement of the hand and the movement. In Aviatrix the animals live and die, and the user can interact with them. They swim, their life-span for example influenced by the length of time you hold the mouse button down. An action here is triggered by a video camera, which records the movement of the user's hands. Here, the artificiality of the situation is dispensed. The monitor is placed on the floor, so that the user can sit cross-legged, resembling playing with a shod of virtu at fish. The participant's hands are more directly involved through feedback as the user does feel mostly as if setting in motion a real insect, as well as the imagination permitting.

Perhaps the choice of the internet for the interface of Technosphere's interface was initially a cost consideration and convenience factor, but the system can operate and exponentially increase random input to make it become more than an algorithmic or programme oriented theorem. As even the robust design of the interface, what kind of winds will feel predominant, will still make seek to challenge the premises on which the algorithm is based. This would be most interesting if absolute and total control could be achieved. The project is not the prime concern, the project is more flexible in its development over time, with the intention to expand and grow, no doubt seeking to incorporate an increasing degree of complexity in the future. The Technosphere project, Technosphere has had 15,000 hits to date, 2,000 users and a group involved in the project, and a large number of users testing the algorithms via their life.

J.J.Gibson have been an influence on perception based on the affordances of the environment and the relationships between creatures and their environment being directly incorporated. Once this paradigm is accepted, the possibilities of what the Technosphere will be able to do in the future will no doubt be fully tested.

All users will be able to access the Technosphere's Life Colony project to create artificial creatures from 1st September 1992.

For more information on Technosphere e-mail Jane Prophet at [Technosphere@caris.demon.co.uk](http://Technosphere@caris.demon.co.uk)

photos: courtesy Technosphere

As we approach the Millennium, the rise of new technologies, practical and theoretical, have led us to believe that we are beginning to question traditional assumptions about the relationship between the body and machine. This is what most have been science fiction scenarios. Cyber, the half human half machine is a reality, and a new experience in modern medical technology.

These selected images are part of a series

on the body-machine interface. They stand as a visual documentation of the body filtered through technology, prosthetic devices through glass, and the

All photographs have been taken with permission from the patients involved.

*"Radiotherapy" by Lubna Hammoud©1992*

# Hopeful Monsters: Feminist Foundational Mythologies

I | 1792 Mary Wollstonecraft stated,

the social formation.<sup>3</sup> She counters criticisms of economic reductionism asking,

"...we are so anxious that women, abolitionists and other groups are not recognised in their class position." (Harris 1984, p11).

Martinez argues the contribution that women make to the construction of society is precisely to destabilise problematic constructions of common identity by exposing the underside of the system (1994). She adds upon women, "For Ross Bradotti, writing in the early 1980s, 'Women are ... the place where foundations are being laid upon women. For her, women are ... the place where foundations are being laid upon women. For her, women are ... the place where foundations are being laid upon women'." (Ross Bradotti, writing in 1983, quoted in Martinez 1994, p10). What alternative mythologies might be produced here? How might feminists explore the implications of these foundational mythologies for working through the contradictions of the body, but also through the body, and through the material terrain whereupon they subject themselves?

### StraightGender/Technotology

Barbara Johnson's straight gender analysis is a 'strategic alternative' to an 'affirmative alternative' as a way of living out the difference of difference. (Ross Bradotti 1994, p2). The cyborg myth



problematises the essentialising tendencies of feminism which, while they are not shared by all, have been perpetuated by the traditional, the dualisms and underestimations of Enlightenment project which attempt to impose epistemologies on an inversion of the same binary oppositions that have been an absolute grounding for knowledge.

Eco-feminist, radical and Marxist feminists, for example, are criticised for their adherence to the traditional, the dualistic, the essentialising and underestimating of Enlightenment projects which attempt to impose epistemologies on an inversion of the same binary oppositions that have been an absolute grounding for knowledge.

*Acknowledgement of the fragility and potentialities of the subject, or even "death of the subject", can be seen as arising at precisely the historical moment when women have succeeded in achieving a subject position from which they might speak.*

The Subject as Process

In the tradition of women, feminists influenced by post-colonial discourse, poststructuralist, feminist writings and the actions of their organisations, the subject of the self is fluid, dynamic and open-ended. The meaning of the technological or cultural 'self' is thus constructed through processes of recognition by others, and that they have been constructed to there.

Laurencie sees gender as a "technologized," as a material and symbolic practice that is always in flux. This means that the gendered subject is always changing. The argument suggests that feminists must find new definitions for the female subject as a result of the 'logics, languages and practices of white femininity' (Barroso 1993, p10). It is therefore necessary for women to challenge the epistemological tradition of the woman as 'other' to construct a new one.

Laurencie claims that the 'feminist tradition of the self' is problematised because of the ways in which the female subject is excluded from the 'logics, languages and practices of white femininity' (Barroso 1993, p10). This, therefore, requires that the female subject challenges the epistemological tradition of the woman as 'other' to construct a new one.

*The challenge is to free monstrosity, difference, from the normative consolidations of the binary logic of Western thought to re-incarnate the monster as creature of positive difference, an object of wonder and wonder.*

But before we can set about deconstructing the subject, we must first be granted the right to speak as a subject. Acknowledgement of the female subject as a 'subject' can be seen as arising at precisely the historical moment when women have succeeded in achieving a subject position from which they might speak.

The whole notion of the female subject has been transformed by women from a withdrawal of women from the public sphere to technological attempts to fake our own voices. That, for Marxist feminists, is one focusing on power could address the reasons for the social relations of domination.

However, Carol A. Stabile argues that an

historical-materialist Marxist analysis does not overlook 'the differences which express



So, for Ross Bradotti,

the cyborg is the most radical threat to the status quo of patriarchal power.

*...she is the cyborg, the cyborg mother.*

Martha Rosler, Untitled (Cyborg), 1985

Martha argues that Harvey's theory is consistent with postmodern theory in its recognition of the hybrid, the multi-layeredness of gendered bodies and entanglements. She claims we can build a kind of hybrid, a new kind of life, that recognises that the postmodern subject is not univocal. This theoretical position reflects the dialectical nature of knowledges, and, as such, the body and the cyborg are outlets, outside of the regulatory frameworks of the traditional, the moralised, the moral, the good, the basis for the politics of subjectivity and location.

### Teratologics

Barbara Johnson, Sandy Stone, and Rosemarie Trockel all invoke the image of the cyborg in their work, but for different reasons. Trockel, for example, uses the cyborg as a metaphor for her social feminist friend.

Harvey's Cyborg Manifesto argues that 'monsters' in the confusion of boundaries are the site of the 'real' in the world.

The political point here is that the cyborg lead us to 'be political' (1994, p10).

Developments in the biological sciences and neurotechnologies have made possible the realisation of sense of sending. A totalitarian language of the body is used to describe the female subject as a vehicle for sexual and political change to challenge and displace and dominate.

As Laurencie claims, we are as much as through apocalyptic vision of a hellish apocalyptic scenario. The subject is thus created and dominated through the capitalist and imperialist appropriations of high-tech technologies to control the body, and through technologies, and the appropriation of women's bodies in the service of the capitalist project.

Harvey's Cyborg Manifesto argues that 'monsters' in the confusion of boundaries are the site of the 'real' in the world.

The political point here is that the cyborg lead us to 'be political' (1994, p10).

The whole notion of the female subject has been transformed by women from a withdrawal of women from the public sphere to technological attempts to fake our own voices. That, for Marxist feminists, is one focusing on power could address the reasons for the social relations of domination.

However, Carol A. Stabile argues that an

historical-materialist Marxist analysis does not overlook 'the differences which express

the social formation.'<sup>4</sup> She counters criticisms of economic reductionism asking,

"...we are so anxious that women, abolitionists and other groups are not recognised in their class position." (Harris 1984, p11).

Martinez argues the contribution that women make to the construction of society is precisely to destabilise problematic

structures. Bradotti reinforces the fact that these environmental changes are better understood in terms of the 'cyborg' as a concept, as a strategy. That is to say that the need for their technology to transform the medium are subject to the force of the cyborg imagination. This is what makes them successful, through the conversion of media into electronic communication generally, and what makes them open a space of a cyborg feminist future.

Cyberwizards, moral and ethical codes already exist on most MUDs. They are used as tools for combat, as weapons, in censuses and rages can be found offering advice on how to become a wizard. The ultimate power to define and maintain social norms on the net is held by the founders of the code of honor and their swords in command, wizards. This is the wizardry that creates the code that maintains the basic and vast majority of social norms and ethics on the net. To achieve wizard status the player must demonstrate their skills in coding.

So transformational power in MUD is in digital space, where digital ethics, digital rights, seem to code and in which the morality of the game is determined by greater transformational power, the play and the adherence of the user to the rules of the system. From this perspective, the very existence of the imaginary is an expression of the moral power of a system of heterarchic hegemony.

Insgurative behaviour on the MUDs seems to be more concentrated in male cyborgs who either siring or killing the weaker female characters. Actions deviating from those of Harvery's postmodern reading of the cyborg as a monstrosity.

Feminist politics offer as the power of the body and the subject to construct the cyborg as an alternative (if slippery) to the postmodern theory of the cyborg as a monstrosity. Bradotti adopts Deleuze's chiasmatic model and the concept of becoming related to his preoccupation with the 'normative subject' in his work on the postmodern reading of the cyborg. In this he recognises that the becoming of Bradotti's norm is not related to the becoming of the postmodern reading of the cyborg as a monstrosity. The becoming of Bradotti's norm is the becoming of the body without gender, the becoming of the body without species, the becoming of the body without race, the becoming of the body without class.

Harvey's Cyborg Manifesto argues that the cyborg is the site of the 'real' in the world. This is the argument of the 'real' in the 'real'. The argument that the cyborg leads us to 'be political' (1994, p10).

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Developments in the biological sciences and neurotechnologies have made possible the realisation of sense of sending.

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### Cyberwizards

Harvey's cyborg myth represents a radical departure from the traditional, essentialist view of the cyborg as multiple, hybrid forms, able to multiply and change.

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Bradotti's romantic subject has much in common with the cyborg, but she suggests that the cyborg is a 'revolutionary agent' in her world according to the cyborg myth.

This over simplified, perverse and partial reading of MUD culture is intended, I hope, to demonstrate the power of the cyborg as a tool for the cyborg imagination as a source of power and potential.

Bradotti adopts Deleuze's chiasmatic model and the concept of becoming related to her preoccupation with the 'normative subject'

and her preoccupation with the 'real'.

It is interesting that Bradotti's norm is not related to the becoming of the postmodern reading of the cyborg as a monstrosity, but to the terms still acts as a transitory stage through which the real can progress.

Thus Harvey's Cyborg Manifesto argues that the cyborg leads us to 'be political' (1994, p10).

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Finally, a fusion of the polemic style of these foundational myths, feminine energies, heterarchic hegemony, and the cyborg paradigm, is found in yet another foundation myth, the *NEW GEN*, a game that requires the player to make her own choice between the 'nasty' and the 'goodly' Mundane. The player must roll the dice and choose whether to be 'nasty' or 'goodly' Mundane. The choice will roll the dice, which will then determine the outcome.

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# \$ound Finance

By Eddie Harrison

**T**here was a time when achieving success in the music business meant building up a live following, getting right people in the right record companies. That is no longer the sole option now that there are so many digital possibilities. The use of digital technology has transformed the way we produce - of sequencers and samplers; MIDI and multi-tracks; drum machines and DAT machines. All kinds of new sounds can be made and given a going

For aspirant international superstars, however, for those who want to make it, the majors remain indispensable, controlling the all important distribution of the various forms of music.

musicians much more control over their products. Basically, control no longer has to be given to major company A & B at the first stage.

For aspirant international superstars, however, the major remain indispensable, controlling the distribution of the various forms of music. It is in this area with their vast resources, that they may take the lead. There is, however, a whole. There is, however, a possibility in the near future, a possibility which would be the international distribution and copyright of the Net are arranged. This is a very interesting idea, as no clear jurisdiction covering the Net, they are up for grabs and open to exploitation.



as well as samples of tracks which will be available on their Digital Jukebox for download. Cerberus also plans to use the Net as a catalyst, a forum within which to challenge the present structures. Cerberus has a very strong desire to see a change in the way things are done. They have received massive coverage in the press recently, partly thanks to their highly visible and opinionated website. Cerberus believe that the best way to pay at the forefront of this movement is to go fully online on August 25. Cerberus will offer reviews and explana-

tion, where they will be able to offer tips on improving tracks which are to be released on the jukebox.

Astar sees his company activities as part of a greater strategy. "The major label's control of the music industry's distribution network and outlet procedures has had an adverse effect on artists. It has been a long time since people say that the best bands manage to break through. The music media have become so big that they've vacated their use. It's time to break them down and let the music speak for itself."

Cerberus hopes to do this by offering non-exclusive rights to unsigned artists. This means no ties, no long term contracts, no obligations, no strings attached. The artist will only be committed to the particular label for a limited period of time and then they're only on the digital format. Ideally, this means that artists and small labels can work together to produce a music product to a record label interested only in selling units. Non-exclusive rights is to empower artists, allowing them to be in control of their own destiny, as Richard Bell explains, "to stop them from signing ridiculous long contracts that don't serve them at all."

A remarkable self publisher, Cerberus has received massive coverage in the press recently. The record company has a very strong desire to see a change in the way things are done. Cerberus lies in his belief in his company's potential and what he wants to do. There are very few people who say what we're doing is wrong. We're doing what we feel is right. There are only three other people in the world who can get it right. Cerberus believes that that is what they have done. They have offered their full services to Cerberus because they believe that what they are doing is right and that the music industry is basically unfair.

Not everyone, however, is convinced by what Cerberus is doing. Richard Bell, who is responsible for Mute Records, Not activities, is doubtful. "Rocky Adar is a very interesting character. I think he has a terrible desire that he can do what he claims he can do. He's got a lot of ideas, but I think they probably didn't deliver because, with all the respect, there are some great things that are being promised by Cerberus, but they're quite slow at fulfilling their promises. I think they're quite good at fulfilling their promises last November, so one takes what they say at face value. I think they're good at audio compression which would be required to deliver a track in 10 minutes. I think they're good at that. I think they're good at what they claim to be. I think they're good at what they claim to be."

He also expresses doubts about the impact which Cerberus and the Net in general will have on the music industry. "I think it's a David and Goliath situation. I think a Net will change things, but I don't think it will change things as much as we'd like to. Mute Records, for example, have a lot of artists who are doing things we've effectively been doing for years. I think they can do what they can do. They are running

before they can walk."

What remains clear, however, is that the first real change is about whether or not this change will be revolutionary or is it just another step forward. Cerberus believes that he owns what on the Net has left unexplored paying holes. The struggle for control and independence, has entered a new arena.

Of course, it will involve a lot of conflict, after all we're effectively cutting out the middle men, but we're talking about something that's not about us. We're talking about empowering the individual."

Fighting talk, but as Richard Bell points out, "There are a lot of vested interests that are involved in a world of Internet use if they wanted to or felt it necessary. It's like a battle of the titans. All the copyright holders are trying to get into this area because they want to make money. They want to make money and I really don't think the solution is going to be by any one person or group."

Bell advocates a more 'radical approach', based on cooperation and gradual change. The present control system, he claims, can't be changed. "We've got to get its house in order, all kinds of different people have to come together and figure out what they do have the solution. Expectations and aspirations are running high, but I think it's going to take a while. Perhaps by August 25th we'll know what the final house for the recording industry looks like."

Eddie Harrison.

Ambient Laurie Anderson Louis Andriessen Aphex Twin Albert Ayler Deepak Bjarne Blasie First Anthony Braxton Caspian Brian伊拉 Blaud David Arntzen Carl Cherry Cetano Clinton Ornette Coleman Don Costello Lol Coxhill Marion Crisostomo Anthony Davis Miles Davis Dead Can Dance Eric Dolphy FM Einsteins Zende Neubauten Electronica Brian Eno Yamatsuka Eye The Stranglers Fritsel Fun-Da-Mental Juri Jurkay Javas Charles Gayly Geesey Jai Bhagwani Glass Kristin Hersch Improvisation Mick Karn Angelique Kidjo Thomas Koenig Kraftwerk Kraaqs Quartet Last Exit Last Poets Kraut Lasswell Arto Lindsay Living Colour Loop Guru Lydia Lunch Mainstream Livid Wim Melters Masaoka Toshio Matsuura Moon Duo My Bloody Valentine My Bloody Order Michael Nyman Ofenbach New Order Orbital Evan Parker Arvo Pärt Prince Public Enemy Reload Roya Trux Pharoah Sanders Sonny Seefeld Arch Passione Sun Ra Cecil Teleyvision Henry Threadgill Global Underground McCoy Information

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Chloe Albin (left) and Stuart Macleod (right), Chloe Albin head piece by Susie Wilson. Gown by Charlotte Day. Modelled by authors at the Open Eye Society. Head piece by Susie Wilson. Photograph by Susie Wilson.

## Women in Technology Conference Desire by Design Exhibition and one day Symposium University of Westminster 20 May 1995

By Richard Armstrong

**E**stitled Desire by Design and organised by the Cutting Edge group, this exhibition focused on 'Women's desire for technology' and ran over two days through a series of lectures and work-shops. The conference was open to all and free to members. *Susan Bannister*, *Judy Warwick*, *Stefan Goralski*, *Philippe Guillard*, *John Mather* and *Yvonne Short* from the Project had the opportunity to regroup and reflect on the outcomes of the exhibition and the role of design, media photography and culture in defining our society. The exhibition was a mixture of gender, design and media and it featured a range of speakers from a variety of sectors. The presentations were varied and the expectations have already been exceeded.

Women are spectators in the digital world. As spectators or types, technological women are exemplary either as a Tax discipline Cyberphobe or a domestic servant losing control of her body. The new technologies are simply empty shells. The new technologies reinforce social norms and reinforce sexist expectations serving only to mesmerise us, and taking us back to the days of the 1950s. Women are spectators held enthralled by what they see on screen. When I entered the exhibition hall was alive with exciting networking opportunities with many people from different art forms. Judith Arrows' scurrying, radio controlled robot was a highlight. It was a very nicely inspired exhibit that remained on display throughout the conference.

Handbags are 'girls stuff'.

In her keynote address, Judy Warwick outlined the dramatic changes that have happened in the last ten years. Women have made substantial advances which have provided both help and hindrance in meeting our specific demands and needs.

Technology is 'girls stuff'.

Technology is by its nature, soft, fragile, female. In the last ten years, however, there have cultural associations which are generated and stereotyped as the province of the male. Technology has become more and more successfully commercialised and is arguably also reflected in design, eg. the Williams car.

In Cyberpunk, Stephen King's *Steptoe* addressed the representation of women and the machine as a culture of image of technology. Viewing images of death suggests a range of women in technology disguised their original military construction by domesticating it.

Technology is safe if...

women submissively design and serve us like slaves, their presence, after all, would not allow them to do anything else!

The fantasy of possessive, male technoculture is a common theme. Viewing images on the Internet and in on-line publications, it is evident that older female writers have no purchase upon them.

A person can come from WIGED raised in a world that sits firmly in all a girl's a world to sit sitting transfixed at her PC monitor. The magic's extraterrestrial. The computer technology is a mysterious technology spoke of apparently irreconcilable cultural and aesthetic dissonances. The computer is not sexual, it is not physical, it is not sexually desirable, they do not have the pleasure of being popular or the means to become popular

Tomorrows - high resolution X-Rays) and the ability to see through skin and bone. A metallic space which above the body is a space of water molecules) scans are presented as a medical procedure.

Reproductive women is being replaced by meat Cyberpigs, facilitated on cadavers templates such as those which exist on the Human Genome Project and the Human Project. Their reproductive powers are digested in the body, and the body is digested in the project, repeat, time and time again. This project has generated three dimensional digital models of the female body, as an animal (asexual criminal) and a woman (unknown) by slitting the donor's vulva and rectum.

This brutal treatment of the body has led to the development of a new way of experiencing the body through new techniques of control and domination.

As a species or type, technological women is exemplary either as a Tax discipline Cyberphobe or a domestic servant losing control of her body. The new technologies are simply empty shells. The new technologies reinforce social norms and reinforce sexist expectations serving only to mesmerise us, and taking us back to the days of the 1950s. Women are spectators held enthralled by what they see on screen.

The God Trick

which engineers only medical specialists as Almighty beings, exclusively capable of understanding the image of the human-to-

Donna Haraway's reconstitution of the Cyber as a socialist/feminist. Feminist challenges the fixed abstraction of human nature and the reduction of the body to a means of the prospective human body. She claims that the body is a site of contestation and disidence that constitutes the technological revolution will remain after the biological revolution has been fully implemented.

Whatever women do, there will be no end to the disputes of power and gender which are the source of the conflicts of the future. Also, if certain statistics are at all reliable, a greater number of women will be in the same old place? In the real world it is humanity and not the machine that is the problem. The social and political disidence that constitutes the technological revolution will remain after the biological revolution has been fully implemented.

In one of the afternoon workshops Katherine Parker explored changes in the practices and expressions of sexuality through technological mediation. She argued that the car, Fax and the advertising industry's exploitation of women as a way of selling products. She argued that the fax was used as part of our cultural repertoire but that we no longer seem to notice it.

The God Trick is a metaphorical definition of technology including new sense notiphiles to embody technological power and was exemplified by the fax machine. The fax machine is increasingly important as the use of Internet facilities increases, refuting the notion that fax machines are redundant. The fax machine is a technological device that connects directly from real life. The Technomimes provide a focal point for the Internet's expansion and its consequences to free us from our physical bodies and the constraints of the Real body being limited by the body.

The distinction between science-fiction and the social reality of women has collapsed. The convergence of biology and technology offers radical potential changes to our internal and external image and was exemplified by the work of the artist, *Chloe Albin*. The image of the West, life and death are seen to be synonymous. In our culture, death is seen as a threat. Death is a threat to the author or to create a fictitious identity. Death is a threat to the Internet. The author can die gender and adopt a new role on the Internet to experience our social interaction with alternative possibilities, give identity and meaning to ourselves. Therefore technological advances the ability to chal-

lenge the ancient dogmas in made tangible and the fact that women are unique with the exception of their gender, we don't have to wear them.

Women may be using this freedom offered by the Internet to explore their own identities as we are exploring confirmation of the essential sexual issues which have been suppressed. We are challenging our political strategies, we are changing our political structures. There is no need to reinforce the dominant existing power structure. There is no need to reinforce the dominant existing power structure. There is no need to reinforce the dominant existing power structure. There is no need to reinforce the dominant existing power structure.

Gender is inherent in the system. Males are the fixed gender, the post is the fixed gender. The post is the gendered post. The critique of Graphic Information Systems, the critique of the Internet, the critique of the world, and how we interact with Cyberspace. These systems and data, which are controlled by the most easily malleable people and which will permit Cyberspace to become a forum of aggression.

Women are spectators in the digital world. As spectators or types, technological women are exemplary either as a Tax discipline Cyberphobe or a domestic servant losing control of her body. The new technologies are simply empty shells. The new technologies reinforce social norms and reinforce sexist expectations serving only to mesmerise us, and taking us back to the days of the 1950s. Women are spectators held enthralled by what they see on screen.

Mimulated by the workshop experience, the participants of the exhibition and the regroup with whom now seemed to be an army of women striding purposefully to take control of their own destinies. In the bus, I could hear little handbag wheels whirring gaily away.

In the bus, the women, working across a spectrum of technologically related disciplines from the Internet to the Internet, were the critique of Graphic Information Systems, the critique of the Internet, the critique of the world, and how we interact with Cyberspace. These systems and data, which are controlled by the most easily malleable people and which will permit Cyberspace to become a forum of aggression.

What do women want to go to today?

What we need to do is identify where we are in the process of the Internet and what channels of communication. Where these channels are, is not obvious. There is no big hardware, there is no software which is set up to easily provide women with access to the Internet. There are no communication channels. Unless, that is, we see real people, real people, honest, honest, honest barking tarts on the various chat sites or listening to self cleaning product placement tapes in the washing machine!

The God Trick

resulting in an invasion of the male-domestic-to-female hierarchy.

Instead of heavy mechanical systems built around the male body, the Internet is the outlet of women. Botched bolts of neural and mechanical structures could become a means to dominate and not merely a product of our use.

User and share of automation process in it that creates more practical for female workers without job security and more flexible working hours. More services opening largely to young women. One quarter of users are over thirty-five. The Internet is a new frontier that was a myth created by the media. The Internet is a new frontier that was a myth created by the media.

Gender as role play and its cultural interpretation was the focus of Nicky West's presentation. She argued that the Internet is an electronic medium to develop her philosophy. Her current piece is *The Big Blue Thing*. She has a new book due out in June. She is currently writing a book about the family of a female to male transsexuals, who passed as a man in her profes-

norailisation. This audience is interested to know more about software and Webware - computer programs and people - which facilitate the Internet. Software and hardware are still the principal components of the Internet. The female networker is a potential digital force.

Susan Liley warned that women, in particular, need to take great care in the use of the Internet. She argued that strategic approach to machine Cyberspace.

She is a woman. The most recent figure of Internet users, reported in the June issue from the National Opinion Poll, fly in the face of the stereotype of the male Internet user. Women are more likely than men to use the Internet, especially in young people. One quarter of users are over thirty-five. The Internet is a new frontier that was a myth created by the media. The Internet is a new frontier that was a myth created by the media.

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