



24367/\$1.50

*The thrill, the tremendous
joy of awakening in a
strange world of the future!*

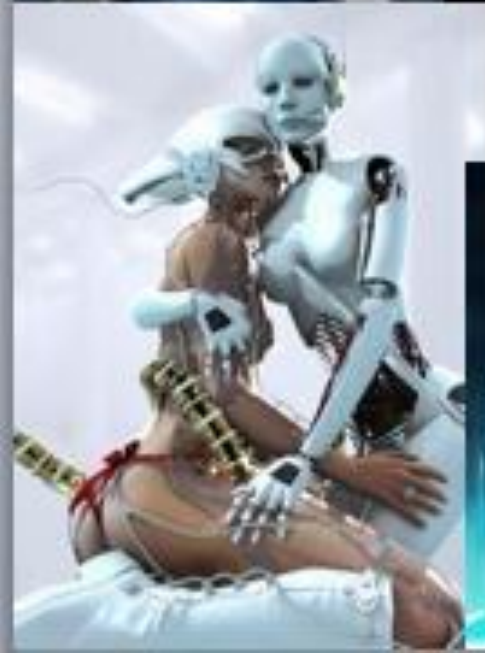


The Man Who Awoke

Laurence Manning
FIRST TIME IN PAPERBACK!



HOW CAN WE MAKE
MEANINGFUL
PERFORMANCES
OF THE FUTURE?
AND HOW IS IT
RELEVANT NOW?

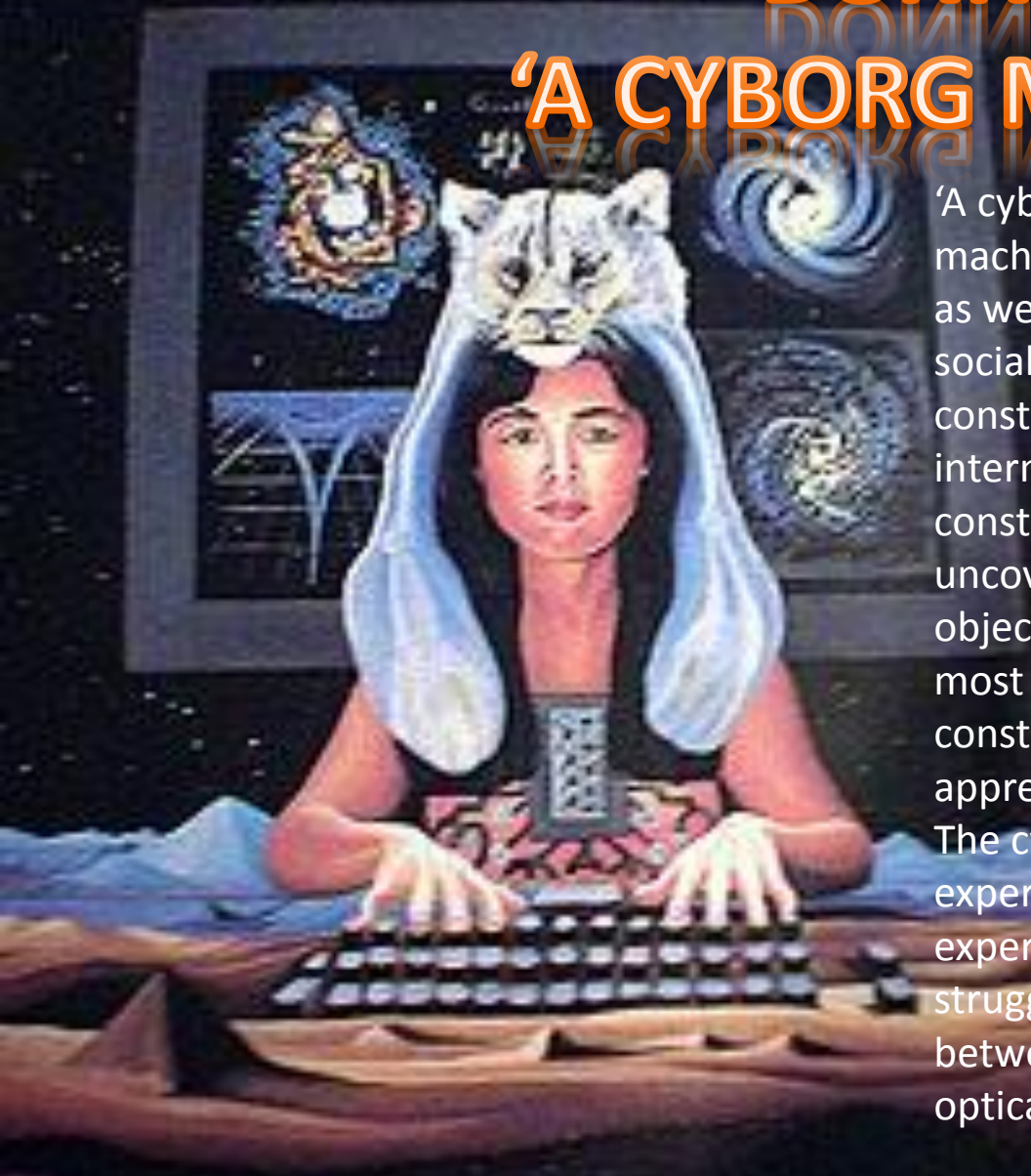




**YOUR MISSION, IF YOU CHOOSE TO ACCEPT IT,
IS TO DEVISE A 5-10 MINUTE PERFORMANCE
ON IDEAS AND NOTIONS OF
PERFORMING THE POSTHUMAN
THE FOLLOWING PDF CAN BE USED FOR
INSPIRATION AND POINTS OF DEPARTURE
BUT YOU ARE BY NO MEANS LIMITED TO
THE FOLLOWING EXAMPLES.**

DONNA HARAWAY

'A CYBORG MANIFESTO' (1985)



'A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction. The international women's movements have constructed 'women's experience', as well as uncovered or discovered this crucial collective object. This experience is a fiction and fact of the most crucial, political kind. Liberation rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility. The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion.'

<http://www.egs.edu/faculty/donna-haraway/articles/donna-haraway-a-cyborg->



CRUCIAL BOUNDARY BREAKDOWNS FLESHED OUT IN HARAWAY'S MANIFESTO

HUMAN AND ANIMAL

ANIMAL-HUMAN (ORGANISM)

AND MACHINE

PHYSICAL AND NON-PHYSICAL

Representation
Bourgeois novel, realism
Organism
Depth, integrity

Heat
Biology as clinical practice
Physiology
Small group
Perfection
Eugenics
Decadence, *Magic Mountain*
Hygiene
Microbiology, tuberculosis
Organic division of labour
Functional specialization
Reproduction
Organic sex role specialization
Biological determinism
Community ecology
Racial chain of being
Scientific management in home/factory
Family/Market/Factory
Family wage
Public/Private
Nature/Culture
Co-operation
Freud
Sex
labour
Mind
Second World War
White Capitalist Patriarchy

Simulation
Science fiction, postmodernism
Biotic Component
Surface, boundary
Noise
Biology as inscription
Communications engineering
Subsystem
Optimization
Population Control
Obsolescence, *Future Shock*
Stress Management
Immunology, AIDS
Ergonomics/cybernetics of labour
Modular construction
Replication
Optimal genetic strategies
Evolutionary inertia, constraints
Ecosystem
Neo-imperialism, United Nations
humanism
Global factory/Electronic cottage
Women in the Integrated Circuit
Comparable worth
Cyborg/citizenship
fields of difference
Communications enhancement
Lacan
Genetic engineering
Robotics
Artificial Intelligence
Star Wars
Informatics of Domination



JANELLE MONÁE

'Many Moons – Official Short Film'

<https://www.youtube.com/watch?v=LHgbzNHVg0c>

Cybergirl, droid control
Get away now they trying to steal your soul
Microphone, one stage
Tomboy, outrage
Street fight, bloody war
Instigators, third floor
Promiscuous child, broken dream
STD, quarentine
Heroin user, coke head
Final chapter, death bed
Plastic sweat, metal skin
Metallic tears, mannequin
Carefree, night club
Closet drunk, bathtub
White house, Jim Crow
Dirty lies, my regards



The android is just another way of speaking about the new other, and I consider myself to be part of the other just by being a woman and being black. There's still certain stereotypes that I have to fight off, and there's still a certain struggle that we all individually have to go through.

-Janelle Monáe



THE MUNDANE AFROFUTURIST MANIFESTO

[LINK](#)



The Mundane Afrofuturists recognize that:

We did not originate in the cosmos.

The connection between Middle Passage and space travel is tenuous at best.

Out of five hundred thirty-four space travelers, fourteen have been black. An all-black crew is unlikely.

Magic interstellar travel and/or the wondrous communication grid can lead to an illusion of outer space and cyberspace as egalitarian.

This dream of utopia can encourage us to forget that outer space will not save us from injustice and that cyberspace was prefigured upon a "master/slave" relationship.

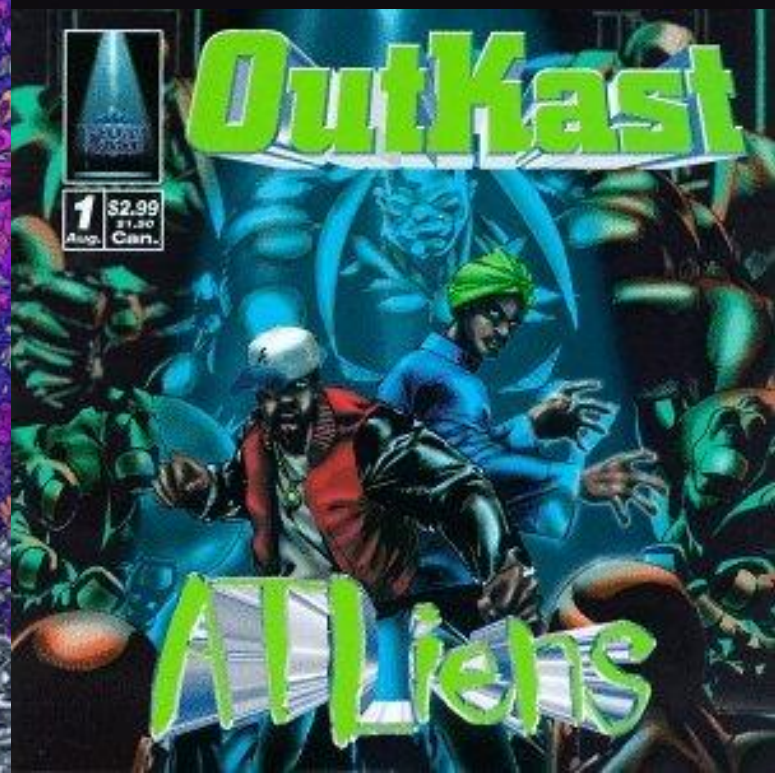
While we are often Othered, we are not aliens.

Though our ancestors were mutilated, we are not mutants.

Post-black is a misnomer.

Post-colonialism is too.

The most likely future is one in which we only have ourselves and this planet.





NIETZSCHE'S ÜBERMENSCH

Behold, I teach you the overman. The overman is the meaning of the earth. Let your will say: the overman shall be the meaning of the earth!

<https://www.youtube.com/watch?v=E5yuJC0j8iM>

übermensch

An overman as described by Zarathustra, the main character in *Thus Spoke Zarathustra*, is the one who is willing to risk all for the sake of enhancement of humanity. In contrary to the 'last man' whose sole desire is his own comfort and is incapable of creating anything beyond oneself in any form. This should suggest that an overman is someone who can establish his own values as the world in which others live their lives, often unaware that they are not pre-given. This means an overman can affect and influence the lives of others. In other words, an overman has his own values, independent of others, which affects and dominates others' lives that may not have predetermined values but only herd instinct. An overman is then someone who has a life which is not merely to live each day with no meanings when nothing in the past and future is more important than the present, or more precisely, the pleasure and happiness in the present, but with the purpose for humanity.

In Nietzsche's view, an overman should be able to affect history indefinitely. He will keep reentering the world through other people's minds and affect their thoughts and values. Napoleon who is highly admired by Nietzsche may be seen as an example here since he changed and created orders in Europe. What he did effects greatly in how Europe is today. This idea agrees with another of his most significant idea, the idea of the will-to-power. He asserts that life is the will-to-power. Although it is hard to say exactly what he meant by that term, it can be described as something, which underlies how human thinks, behaves and acts in all circumstances. He views that a human being is always in a constant struggle to quench his own desire. This is shown in the context of power used to exclude desires of others that is in conflict to his, power that is used to achieve what they desire. A living thing always seeks to discharge its strength, not only to survive but to power and this sometimes results in violent behaviour which is, allegedly by Nietzsche, intrinsic to the nature of men.



MONAE

Nietzsche's Napoleon: The Higher Man as Political Actor

Paul F. Glenn

Nietzsche's concept of the higher man is often seen as vague. The article adds concreteness to the concept by studying an example of a higher man, Napoleon. Napoleon embodied power and spiritual health, and was therefore an admirable person. By looking at Nietzsche's description of Napoleon as an artist, we also gain insight into the higher man as a political actor: he uses the public arena as the medium on which he practices his art. In doing so, he presents himself as an exemplar of humanity, inspiring others to seek their own path to excellence. By studying this, we gain important insight into Nietzsche's political teaching. But Nietzsche's account of Napoleon is not one-sided: he also describes Napoleon's corruption. The fall of a higher man is both a warning of the dangers of the political realm, and a reminder that sickness and health are closely connected. Even the mightiest individual is fragile.



NAPOLEON



WHY ARE CYBORGS
ALWAYS SEXY???!



<http://www.laboriacuboniks.net>

<http://www.laboriacuboniks.net>

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XENOTOPISM

A Politics for America

Laboria Cuboniks

Xenofeminism is gender-abolitionist.

If nature is unjust, change nature!

enough to know how to exploit the potential. Digital technologies are not separable from the material realities that underwrite them; they are connected so that each can be used to alter the other towards different ends. Rather than arguing for the primacy of the virtual over the material, or the material over the virtual, xenofeminism grasps points of power and powerlessness in both, to unfold this knowledge as effective interventions in our jointly composed reality.

Xenofeminism is a rationalism. To claim that reason or rationality is 'by nature' a patriarchal enterprise is to concede defeat. It

canonical 'history of thought' is dominated by men, and we see that and technology is not neutral, it is a tool of domination and because of this imbalance, we need a 'masculine' one. Science is not an expression but a suspension of gender.

If today it is dominated by men, then we need a 'feminine' one. Science is not an expression but a suspension of gender.

If today it is dominated by men, then we need a 'feminine' one. Science is not an expression but a suspension of gender.

a feminism. XF marks the complexity of XF constructs a feminism of dependency. It names reason as an engine of feminist emancipation, and declares the right of everyone to speak as no one in particular.

discrimination due to pregnancy or duties connected to child-rearing. XF is vehemently anti-naturalist. Essentialist naturalism reeks of theology—the sooner it is exorcised, the better.

Ours is a world in vertigo. It is a world of mediation, interlacing our daily lives

sive, merciless in our alien kin.

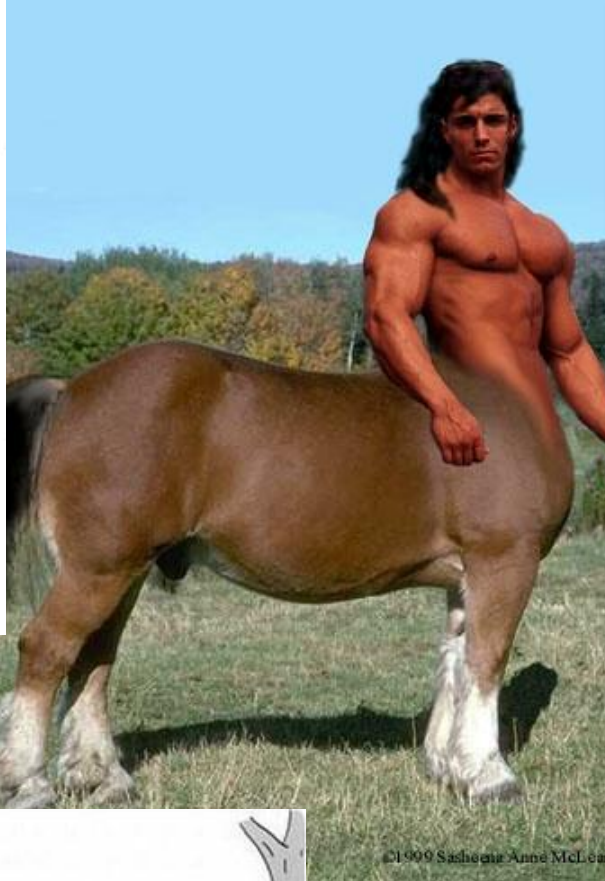
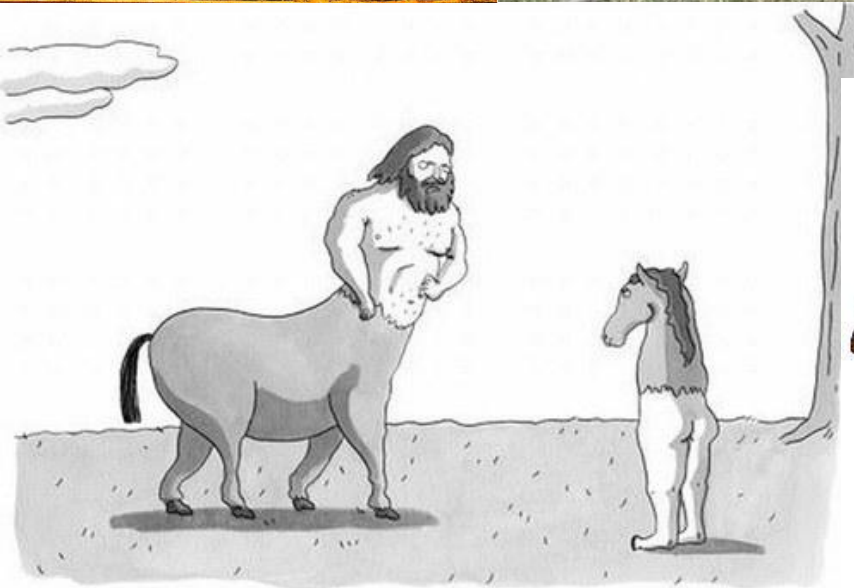
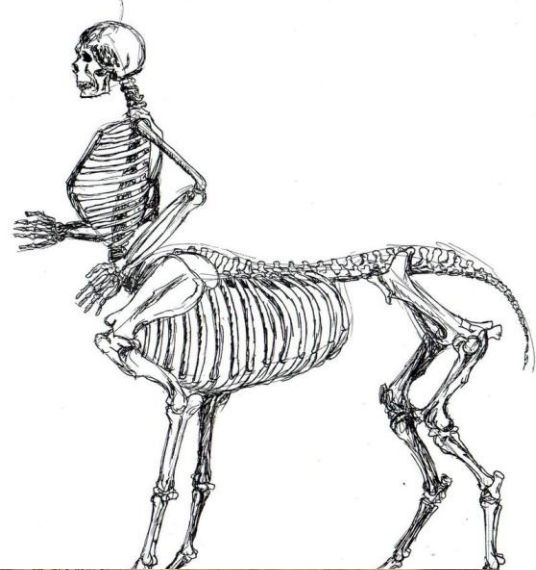
technological reality, and complexities: a feminism of

Freedom is not a given—and it's certainly not given by anything

The construction of freedom involves not less but more alienation;

is the labour of freedom's construction. Nothing should be accepted

' is shorthand for the ambition to construct a society fully assembled under the rubric of gender, no longer the asymmetric operation of power. 'Race abolitionism' expands into a similar formula—that the struggle must continue until cur- more a basis of discrimination than ly, every emancipatory abolitionism class abolitionism, since it is in capital- ism where we encounter oppression in its transparent, denaturalized form: you're not exploited or oppressed because you are a wage labourer or poor; you are a labourer or poor because you are exploited.



ART ORIENTE OBJECT
'MAY THE HOSRE LIVE IN ME'
(performance, 2011)

[LINK](#)

posthumanism



[LINK](#)

these bodies. In other words, disability studies shows how the 'able' body is one that has had a different kind of relation and evolution with socially constructed and facilitated networks and tools: ability is not immanent to the body.

Extending this argument, it could be said that the disabled body is one for which no networks exist. These are bodies that do not fit into available systems and institutionally created structures (the width of passageways in buses or stores, for example). It is not immanent to the body that it cannot deal with the structure: the structure does not accommodate different bodies. Here, too, bodies co-evolve with structures, but for the impaired, this evolution takes a different route. If, in the case of 'able' bodies, the bodies converge with the structures and networks, the differently shaped bodies do not. 'Assistive devices', as the special structures are called, are treated as 'add-ons' to the impaired body, whereas the devices used by so-called 'normal' bodies are not seen as assistive but as extensions that augment the already able body, when in fact these extensions constitute the very 'ability' and subjectivity of the 'normal' body as well. However, for bodies with different orders of functionality these devices offer opportunities to create new identities through technology.

Thus:

- all bodies, irrespective of abilities, are cyborged bodies because their abilities and subjectivities are the effect of a convergence and co-evolution with devices and institutionally facilitated networks: all bodies are hybrid;
- it is not a subject (human individual) + object (device) model that works any more within disability studies: it shows how the very subjectivity of the subject is always already the effect of interactions with 'objects', and thus the organic/inorganic, human/non-human boundaries break down.

Disability studies in this interpretation of cyborged bodies draws attention to *relations* (human–non-human, subject–object) that constitute subjectivity and ability. Just as critical posthumanism emphasizes the co-evolution of the human with animal and other forms of life, disability studies proposes that the human subject, even the 'able' human subject, comes into existence only in relation with other non-human 'actors' and objects.

Lisa Bufano

From Wikipedia, the free encyclopedia

Lisa Bufano (1972 – October 3, 2013)^[1] was a disabled American interdisciplinary [performance artist](#) whose work incorporated elements of [doll-making](#), fabric work, [animation](#), and [dance](#).^[2]

Contents [\[hide\]](#)

- 1 Early life
- 2 Career
- 3 Death
- 4 References
- 5 External links

Early life [\[edit \]](#)

Born to Louis A. Bufano and Elizabeth "Betty" Bufano in 1972 in [Bridgeport, Connecticut](#), Lisa graduated from [Tufts University](#) in 2003,^[1] and later from the [School of the Museum of Fine Arts, Boston](#) (SMFA).^[3] A competitive gymnast as a child^[4] (and a [go-go dancer](#) in college), she became a bilateral below-the-knee and total finger-thumb amputee due to a life-threatening [staphylococcus bacterial infection](#) at the age of 21.

Career [\[edit \]](#)

After losing her lower legs and all of her fingers and thumbs, Bufano began her performance and dancing career when a professor at the [University of Linz](#) doing research on the lives of amputees discovered her web page and offered her a stipend to perform in Vienna.^[5] She toured (from 2006 to 2010) with the [AXIS Dance Company](#),^[1] performing works variously choreographed by [Victoria Marks](#), [Joe](#)



Lisa Bufano performing on her signature orange [Queen Anne table](#) legs at All Worlds Fair 2013.

[LISA BUFANO - ONE BREATH IS AN OCEAN FOR A WOODEN HEART](#)

STELARC

<http://stelarc.org/?catID=20317>

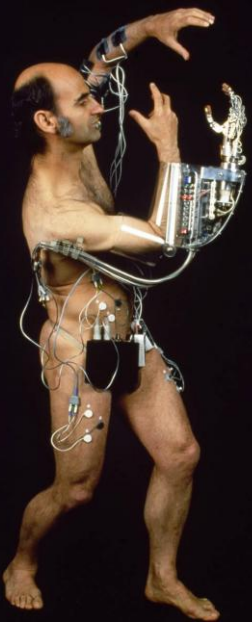
REDESIGNING THE BODY

It is no longer meaningful to see the body as a site for the psyche or the social, but rather as a structure to be monitored and modified – the body not as a subject but as an object – NOT AN OBJECT OF DESIRE BUT AS AN OBJECT FOR DESIGNING.

The psycho-social period was characterised by the body circling itself, orbiting itself, illuminating and inspecting itself by physical prodding and metaphysical contemplation.

But having confronted its image of obsolescence, the body is traumatised to split from the realm of subjectivity and consider the necessity of re-examining and possibly redesigning its very structure. ALTERING THE ARCHITECTURE OF THE BODY RESULTS IN ADJUSTING AND EXTENDING ITS AWARENESS OF THE WORLD.

As an object, the body can be amplified and accelerated, attaining planetary escape velocity. It becomes a post-evolutionary projectile, departing and diversifying in form and function.



Ross Farnell, 'Stelarc – Performance Artist 'Becoming Posthuman''

[LINK](#)

sympiosis, subverting boundaries and Western origin myths.⁷⁶ **Stelarc** applauds Haraway's use of technology 'as a means of redefining the social role of the female...rather than seeing technology as this patriarchal construct that *purely* perpetuates male power'.⁷⁷ But his fundamentally aesthetic project is far removed from Haraway's quintessentially *political* project of feminist empowerment. More importantly, her agenda of situated embodied knowledges repudiates Stelarc's operational images. **Haraway** rallies against the passive, absent body, striving for the 'active' body as 'agent' rather than 'resource'.⁷⁸ It is hard to imagine two more dialectically opposed positions on the status of the body.

While admitting a 'certain truth' to criticism that positions his work as a Eurocentric 'metallic-phallic' militaristic manifestation, **Stelarc** criticizes such condemnation as a 'simplistic assertion' that 'undermines' the 'meaningfulness of feminist critique' through an outdated polarization of male and female **gender** roles in a world of ambiguous **gender**.⁸² Technology, he asserts, is not all about 'toys for the boys'; rather, it 'equalises the physical potential of bodies and blurs sexuality—revising **gender** roles'.⁸³ The potential to 'revise' **gender** boundaries via the 'Internet Body Upload' is keenly emphasized by him.⁸⁴ Such capacity for transgender and transracial ambiguity has been heralded as one of the most potentially liberating aspects of virtual reality. Not all critics, however, are so enamoured of these transgressions. Today's cybersex merely constitutes a

Kraftwerk - The Man Machine (live) [HD]



"People ask me where I buy certain body parts and how I get them on. I'm like "Oh, I just wake up like this". To me, gender is this word that people use to explain this thing. I usually am almost ass-naked when I'm performing and people will still give me one gender or the other, and I think that's really cool and interesting. Maybe my gender is one of the most obvious ways that I present myself using the word fluid, but that to me is the tension of my body in this generation. My work isn't about gender at all and I think that's actually the most important thing about my relationship to gender, that it's not about that. It's really about lots of things. It's more about connecting with humans."

boychild

<http://www.dazeddigital.com/artsandculture/article/21585/1/boychild-on-bending-the-rules-of-gender>

BOYCHILD PERFORMANCE AT RIFFLANIDA FESTIVAL 2013

<https://www.youtube.com/watch?v=0mTlVosk4bQ>



"I'm pretty much convinced that humans are cyborgs now," she says, unflinchingly.

<http://www.dazeddigital.com/artsandculture/article/17085/1/boychilds-new-beauty>

Truth in Gender: Wu Tsang and boychild on the question of queerness

October 29th, 2014 by [Hilli Perlson](#) & filed under [Print features](#)

[LINK](#)



Artist and filmmaker Wu Tsang explores the relationship between the self, identity and the narratives that construct them while focusing on subcultures and sites of cultural resistance. In her club performances, boychild channels a raw, genderless being, whose muscular body contorts as if guided externally, while lip-synching to dark electronic remixes of Beyoncé and Rihanna. The artists collaborate in film (they recently premiered “A day in the life of bliss” in Berlin), photography and performance.

A day in the life of bliss - 2-Channel Video Installation - 4:15 Excerpt

<https://vimeo.com/100686105>





LYNN HERSHMAN LEESON/ ROBERTA BREITMORE

From 1974 until 1978, the artist conceived of, constructed and 'developed' a fictional persona and alter ego: that of Roberta Breitmore. The creation of Roberta Breitmore consisted not only of a physical self-transformation through make-up, clothing, and wigs which enabled the occasional role-playing, but a fully-fledged, 'complete' personality who existed over an extended period of time and whose existence could be proven in the world through physical evidence: from a driver's license and credit card to letters from her psychiatrist."

LINK

Constructing Roberta Breitmore

Lynn Hershman 1975

- ① Lighten with Dior eyestick light. ② "Peach Blush" Cheekcolor by Revlon. ③ Brown contour makeup by Coty. ④ Shape lips with brush, fill in with "Date Mate" scarlet. ⑤ Blond wig. ⑥ Ultra Blue eye-shadow by Max Factor. ⑦ Maybelline black liner top and bottom. ⑧ \$7.98 three piece dress. ⑨ Creme Beige liquid makeup by Artmatic.

WV: Were there people who did not realize Roberta Breitmore was a fiction?

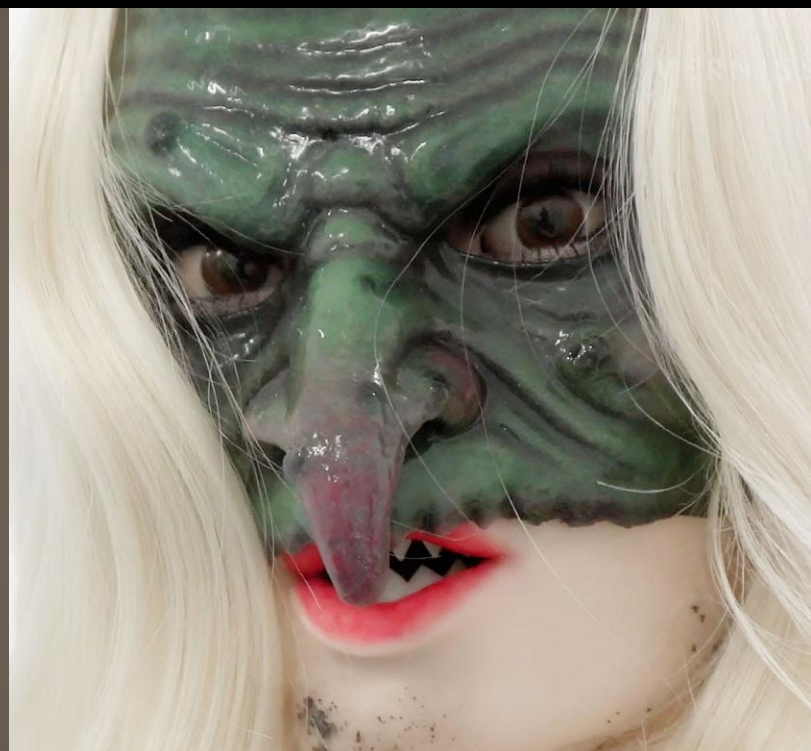
LHL: Nobody knew that she was an artwork until she was over, except for the photographer and some of the multiples who portrayed her. She was totally anonymous, and I wanted it that way. It wasn't a work that would go out and seek an audience. It was one that would seek a reflection, and if I were to let people know that's what I was doing, it would skew how people reacted.

WV: You not only documented Roberta Breitmore with a photographer and through a comic book, you made her legally valid. She had a psychologist, a Weight Watchers membership, a driver's license, and a checking account. How did your approach shift as you moved from analog materials of administration to digital traces?

LHL: It was important to validate Roberta as much as I could so that people looking back would think that she existed. She really has more validity in that era than I do, because I couldn't get a credit card. Later on, for the project Myth America, 1979–81, I became a corporation, and the stock certificates became the identity piece for that. I think the timing was right. If I had done that project 10 years later, I would probably have been arrested for identity fraud. Laura Albert did a project where she created the fictional writer JT LeRoy and got into a lot of trouble for assuming another identity.

[LINK](#)

JORDAN WOLFSON 'FEMALE FIGURE' (2015)



<https://www.youtube.com/watch?v=JestwuC1Cik>

COME TO THIS CYBORG EVENT!

OCT 27: [HYSTERIA x VFD] DANDY DUST(1998)

// PLASTIC // DJ QUEENJUDI

<https://www.facebook.com/events/1487179484921615/>

🕒 27 October at 20:00



Vogue Fabrics

66 Stoke Newington Road, N16 7XB London, United Kingdom

Show Map

HYSTERIA & the Marsha P Johnson Film Club invite you to a night of performance, film and dance in our celebration of spidercuntboys, cyniborgs, disembodiments, plastic, sex and violence!!!

After a splintering performance of "PLASTIC" brought to you by Bjørk Grue Lidin and Rae Landahl Ilorin of HYSTERIA we'll be screening the infamous experimental gender-bending Dandy Dust (Hans Scheirl, 1998) fucking up realities, subjectivities making you want to live between genders

Finally we plan to dance all night to DJ QueenJudi

We promise you no clarity but lots of fun and transmutations

Entrance: 3 pounds



THE START.

