Girls in (Cyber)Space.

ALL NEW GEN

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Donna Haraway's A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century inspired the generation of female replicants. Cyborg replication is uncoupled from organic reproduction and cyborg sex is such a nice prophylactic against heterosexism - 'My mistress enters my sensory orbit.' Contemporary science fiction is full of cyborgs - game-theorists simultaneously organism and machine who populate cyberspace ambiguously and polymorphously, like Intelligent Mist. The cyborg is feminine ontology and epistemology and it gives us politics. It is a creature in a post-gendered world - 'I image a muscular refusal' - resolutely committed to partiality, irony, intimacy and perversity - 'She decodes her perversion into nanoseconds.' It is oppositional, utopian and completely without innocence. Cyborg transmises in feminine science fiction define different political possibilities and limits from those constructed by the mundane fictions of Man and Woman - 'I'm psycho for some hard-down-time with a free radical.' Unlike the hopes of Frankenstein's monster, the cyborg does not expect his father to save it through a restoration of the garden i.e. through the fabrication of a heterosexual mate, through its completion in a finished (whole) a city and cosmos. The main trouble with cyborgs, of course, is that they are the illegitimate offspring of militarism and patriarchal capitalism. As illegitimate offspring they are exceedingly unfaithful to their origins. Their Fathers are, after all, inessential - 'millenial late I am accommodated in an oral cavity which appropriate the workings of her secret cyberretic body ... she transforms me into pure code, pure speed ...'

ALL NEW GEN, leading a band of renegade DNA Sluts, Patina de Dentu, the princess of Sline, grants the wish for cyberpunk questers, exuberant eccentricity and serious politics. She is omnimistent intelligence, an anarcho-cyber terrorist with multiple guises whose main aim is to virulently infect and corrupt the informatics of domination and terminate the moral code. In this game you become a component of the matrix, joining

ANG in her quest to sabotage the databases of Big Dudes Mainframe.....

Monsters still defined the limits of normalcy in the human imagination. Before they successfully interfaced their bodies with cybernetic matrices, human beings had to appreciate that any desire for stable identity was useless and retarded certain monstrous instincts necessary for healthy interface. Luckily, monsters represented a very large, indelible territory of habits, taboos and denials in their psyches. Monsters still exist and their semiotics continue to proliferate. Cyborg politics is the struggle for language and the struggle against perfect communication, against the one code that translates all meaning perfectly, the central dogma of phallicentrism. The name of the game is infiltration and re-mapping the possible futures outside the (male) phallic patriarchal order.

All battles take place in the Contested Zone, a terrain of propaganda, subversion and transgression. Your guide through the Contested Zone are renegade DNA Sluts, adulators from the oppressive superhero regime, who have joined ANG in her fight for liberation. Transformations are effected by virus vectors carrying (hopefully) a new development code - Viruses of the New World Disorder.

Humans were preoccupied with perfectibility. They often said, in the mirroring way they had of saying almost everything. 'I want to make myself perfectly clear' and I want to make myself perfectly clear.' Since the difference between these statements was evident only when the written form was carefully read or self was correctly encompassed orally, human beings were prone to enacting arguments, theories of unity and hierarchical dualisms. GAMESLOR OBJECTIVE. To defeat Big Daddy Mainframe, extraterrestrial military industrial imperal data environment.

The path of infiltration is treacherous and you will encounter many obstacles. The most wicked is Circuit Boy - a dangerous technobio... with a gratuitous 3D detachable dick which, when unscrewed transforms into a cellular phone. The phone is a direct line to the Cortex Cranios, brain matter of the matrix and guardians of the digi crypt. However, el cilios in linea directa a la matriz.

Technological determinism is only one ideological space opened by the reconceptualisation of machine and organism as codes through which we engage in the play of writing and reading the world. "Externalisation" of everything in post-structural, post-postmodern, post-theory has been damned for its disregard for lived relations of domination that ground the 'play' of arbitrary reading. Postmodern (feminist) strategies, such as cyborg myths, undermine the certitude of objectivity and the 'truth' of gender norms. The transcent uncinnorisation of interpretation is lost, and with it the ontology grounding 'Western' epistemology. The alternative is

Don't believe the glory of the near future: our first instinct is data transmigration into a memory bank.

Be aware there is no moral code in the Zone.

Once they articulate the representational problems raised by cyber technologies, they will have achieved the status of partial explanation. Then monsters will represent the potential of community in the human imagination, and they will say, 'I want to make my selves partially appear.'

Enjoy... 'We move through this post-real world at the speed of thought.'


The Poetics of Alienation

You Are Here

The Contemporary Art Centre of South Australia
8 October to 7 November

Jove Annan Winter

'And now was acknowledged the presence of the Red Death'. He had come like a thief in the night. Andone by one they was in the blood-bedewed halls of their revel, and died such in the despondent purpose of his fall. And the life of the ebony clock went out with the last of the gay. And the flames of tripope-expired. And Darkness and Decay did the Red Death hold inimitable dominion over all.'

The Masque of the Red Death by Edgar Allan Poe.

You Are Here was initiated by the Institute of Modern Art, Brisbane, and curated by Luke Roberts and Scott Redford. Prior to