

# CREAMCAKE

## **Creamcake's first "<Interrupted = "Cyfem and Queer>" symposium**

Saturday, April 28, 2018 | Südblock & aquarium | Berlin

<http://interrupted.creamcake.de/>

### **Day program, aquarium, Lecture Room, 11am**

**11.00 - 11.15** Hello!

**11.15 - 12.15** Cornelia Sollfrank: Re-Connecting Technofeminist Concepts and Practices

**12.15 - 12.45** Katharina Klappheck: Die Cyborg als Spastiker\*in

**12.45 - 01.15** Anuka Ramischwilli-Schäfer: lap(se)

**01.15 - 01.45** Break

**01.45 - 02.05** Isabel de Sena - On Nature/Culture\_Tales, Fables and Retellings

**02.05 - 02.25** Inga Charlotte Thiele: Revisiting cyberfeminism(s): analysis and critique of cyberfeminist thought and practice since the 1980s

**02:25 - 02.45** Laura Fox: Biopolitics, xenofeminism and the ontological implications of technomaterialism, anti-naturalism and transhuman reproductive technologies in the age of accelerationism

**02.45 - 03.05** Nora Brünger und Lisa Paland: (Xeno-)Feministisches Kuratieren

**03.05 - 03.35** (Re)thinking cyber/technofeminist concepts Panel with Gala Rexer

**03.35 - 04.15** Break

**04.15 - 05.15** Legacy Russell: #GLITCHFEMINISM

**05.15 - 05.45** Ana Maria Guzman Olmos: Electro-Erotic

**05.45 - 06.15** Nadja Buttendorf: Access to Bodies

**06.15 - 06.45** Break

**06.15 - 06.45** Video Station and Installation Talk moderated by Tomke Braun with Indrani Ashe, Chloë Langford, Jaakko Pallasvu, DeLorea Pontiac, Anuka Ramischwilli-Schäfer

**06.45 - 07.15** Souldarity Collective: The Revolution Will be Voice Messaged (Cornelia Hinterschuster, Isabel Klein, Svenja Paulsen)

**07.15 - 07.45** Interrupted Assembly for Participants and those who are interested

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## **aquarium, Workshop Room, 11.15am**

**11.15 - 01.15** Katharina Hoppe - Anders-Welten: Cyberfeminismus und queere Ökologie(n). Zur Aktualität Donna Haraways

**01.45 - 03.45** Cibelle Cavalli Bastos: Ævtar/per-form : scanning for malware / "a", not "I"  
#deprogram #redirectthealgorithm

**04.00 - 05.00** Frances Chiaverini & Robyn Doty: Abuses of Power in Performance Art: A Feedback Session

## **aquarium, Video Station**

Indrani Ashe: Who is Sadette Delacroix? (2018)

DeLorea Pontiac: High pazzion body prayer 10 - tranceition (2018)

Jaakko Pallasvuo: Soft Body Goal (2017)

Anuka Ramischwilli-Schäfer: lap(se)

## **aquarium, Installation**

Chloë Langford: Interplanetary Flirtation Device

## **Night Program, Südblock, 11.00pm**

**23.00 - 00.00** Black Cracker

**00.00 - 00.30** Nico & Zinzi: What is it

**00.45 - 01.15** Swan Meat: String Figures & Grotesques

**01.30 - 01.50** Cibelle Cavalli Bastos: MONOLITH TRIGGERED

**02.00 - 02.30** Georges Jacotey: St. Georgiana Del Pepe

**02.45 - 03.15** Lamb Kebab feat. Switch Handz

**03.15 - end** Mischa Mafia

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## Abstracts

(in order of appearances in program)

### **Cornelia Sollfrank: Re-Connecting Technofeminist Concepts and Practices** (Lecture)

Cyberfeminist pioneer and co-founder of Old Boys Network, Cornelia Sollfrank (PhD) reflects on the spirit of '90s cyberfeminism and draws connections to contemporary forms of technofeminism. Terms represent strategies, as well as territories. The talk will examine who has the power to define, and what happened to the imaginaries of a cyberfeminist collectivity. How do we organize after the network? Let's leave nostalgia behind and talk about the future! She is ours!

### **Katharina Klappheck: Die\*Cyborg als Spastiker\*in. Dürfen Künstliche Intelligenzen Be\*hinderungen haben?**

(Lecture)

Der Cyberspace und seine Bewohner\*innen bewegen sich mit Lichtgeschwindigkeit zwischen Bodyhack und Datenklau umher. Sie wissen alles, sind überall und brauchen weder Pause noch Rückzugsort.

Die Künstliche Intelligenz als prominente Cyborg der Postmodernen westlichen Kommunikationswelt scheint von Krankheit/ Fehler unberührt und wird kontinuierlich auf ihr perfektes Dasein designt. Was passiert jedoch, wenn sich Virus oder Bug in den Code einschreiben, wie deuten wir nonkonformes Verhalten und wer ist diese Norm, die Siri intelligent oder als Fehlschlag kennzeichnet.

Vor dem Hintergrund der Beh\*inderung möchte ich KI als Möglichkeit queerer Körperpolitiken lesen. Hierfür werde ich ausgehend von klassischen KI Ansätzen aufzeigen wie Behin\*derung aus der Konstruktion jener neuen Akteur\*innen heraus geschrieben wird, sowohl in Bezug auf eine normierten Intelligenz und auch bezüglich der dazugehörigen Wet- und Hardware.

### **Anuka Ramischwili-Schaefer: lap(se)** (Film screening and discussion)

*lap(se)* is an essay-film comprised of layers and hybrid cartographies, where Anuka Ramischwili-Schaefer questions the racialisation of gender, especially in the context of being an immigrant in Europe. The film is a demand of accountability by European states, whiteness, by my own people, by model minorities. In trying to embody the feelings of dysphoria that are imposed upon a racialized people, Ramischwili-Schaefer explores how being trans is both an escape and something you can't touch, something one doesn't want to talk about. Bodybuilding in order to not be, in the same way one uses the internet, *lap(se)* traces histories within West Asia, through colonisation via the Ottoman, Russian and Persian empires, arriving in the Soviet Union and across to a present-day post-Soviet and post-colonial position. Many of the ideas expressed in the film came to Ramischwili-Schaefer during moments of transition, while living in Berlin and experiencing very liberal European "tolerant" types of racism and transphobia.

### **Katharina Hoppe: Anders-Welten: Cyberfeminismus und queere Ökologie(n). Zur Aktualität Donna Haraways**

(Workshop)

Donna Haraways „Manifest für Cyborgs“ (1985) gilt bis heute als zentraler Bezugspunkt für cyberfeministische Interventionen und wurde in einer Vielzahl wissenschaftlicher, künstlerischer und politischer Kontexte in unterschiedlicher Weise produktiv gemacht. Die Beschäftigung mit Haraways Arbeiten ist für eine queer-feministische Auseinandersetzung mit den Verflechtungen von Technologien, Digitalisierung, (Trans-)Identitäten und Gender nach wie vor aktuell. Vor diesem Hintergrund soll der Workshop einen Einblick in die heterogenen Arbeiten Haraways geben und den Teilnehmenden ermöglichen, ihre eigenen Arbeiten mit/über Haraway zu diskutieren. Gerade weil das Cyborg-Manifest (nicht nur) im Zusammenhang mit Perspektiven des Cyberfeminismus häufig im Mittelpunkt der Auseinandersetzung steht, strebt der Workshop hier eine Öffnung an: sowohl gegenüber Haraways frühen Arbeiten zur Primatologie und Wissenschaftsgeschichte, als auch mit Blick auf ihre neueren Überlegungen zu einer post-anthropozentrischen Ethik.

Nach einer kurzen Einführung in Haraways Werk und Austausch über die bisherigen Auseinandersetzungen mit Haraway wird sich der erste Teil des Workshops mit einem weniger bekannten Text Haraways beschäftigen:

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„Andersweltliche Konversationen; irdische Themen; lokale Begriffe“ (1992). In der zweiten Hälfte des Workshops werden cyberfeministische Interventionen der 1990er Jahre ebenso betrachtet wie aktuellere wissenschaftlich-künstlerische Projekte. Auf diese Weise können Perspektiven für einen gegenwärtigen Cyberfeminismus ausgelotet werden.

## **Isabel de Sena: On Nature/Culture\_Tales, Fables and Retellings** (Lecture)

*“[As] inhabitants of technoculture, [we] become who we are in the symbiogenetic tissues of naturecultures, in story and in fact.”* – Donna Haraway, *The Companion Species Manifesto*, 2003.

Most strongly-articulated by feminist science-studies scholars, the concept of natureculture was born from their poignant critique of the tendency in mainstream science to “underestimate the mutual constitution of the ‘social’ and the ‘scientific’” (Barad, K. *Meeting the Universe Halfway*, 2007). Exceeding the distinction between nature and society, subjects and objects, and the natural and the artefactual, the natureculture synthesis emerges from an interrogation of not just the nature/culture divide, but of various other dualisms that lie deeply ingrained within the intellectual traditions of the sciences and humanities. In her talk, de Sena explores how curatorial and artistic interventions today can contribute to the construction of critical epistemologies questioning the nature/culture dichotomy, especially those addressing “not only that it matters, but *how* it matters and for *whom*” (Barad, 2007).

## **Inga Charlotte Thiele: Revisiting cyberfeminism(s): analysis and critique of cyberfeminist thought and practice since the 1980s** (Lecture)

Inga Charlotte Thiele gives an overview of early feminist approaches to new technologies, focussing especially on cyberfeminist interventions of the late 1980s and 1990s. While analyzing concepts of corporeality, sexuality and gender in relation to technoculture, she will ask what the political and social demands were and what methods and strategies were being used by cyberfeminist artists, writers and theorists to achieve them. At the end of her presentation, Thiele will examine the limitations and deficiencies of past attempts, with the aim of opening up discussion to what a contemporary technofeminism could look like.

## **Laura Fox: Biopolitics, xenofeminism and the ontological implications of technomaterialism, anti-naturalism and transhuman reproductive technologies in the age of accelerationism** (Lecture)

In this era of accelerated technological advancement, our bodies are expanded into the technosphere, unfolding our experience of Self exponentially. We are the cyborgs that Haraway dreamed we would become, the symbiotic entrained entities melded into silicone. We are entangled, enmeshed, embodied in a new liminal space, a heterotopia, an X reality – as J. Wajcman writes. We live a time of extimacy; a time where we share our most intimate feelings and emotions online in an expanded field mediated by large technocapitalist co-corporations. We are, in many ways, now more vulnerable, more open to manipulation. But in this new technomaterialist dimension, we do have agency. Previously marginalized artists (POC, women and LGBTQ) are utilizing this new ontology to challenge dominant hegemonic, heteronormative and patriarchal structures to speculate on new utopias.

Xenofeminism calls for a politics of alienation, for a nature that is infinitely hackable, a nature that isn't an essentializing underpinning for embodiment but merely a site for reprogramming. A nature of interstices, a space of contestation, conflict and agency. Born online in 2015, the ideas of Laboria Cuboniks are beginning to be assimilated; and the central tenets of technomaterialism, anti-naturalism and gender abolition – “where a thousand sexes bloom” – are starting to shape artistic thought and practices and challenge biopolitical power structures.

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## **Nora Brünger und Lisa Paland: (Xeno-)Feministisches Kuratieren** (Lecture)

Am Beispiel eigener kuratorischer Praxis wollen wir uns mit unseren Ansprüchen an ein feministisches Kuratieren auseinandersetzen. Wie kann in Ausstellungen ein produktiver Raum geschaffen werden, in dem Begegnungen, Spekulationen und Gespräche, aber auch Rückzug möglich sind und in denen ein Diskurs über Gleichberechtigung stattfinden kann?

## **Cibelle Cavalli Bastos: Ævtar/per-form : scanning for malware / “a”, not “I” #deprogram #redirectthealgorithm** (Workshop)

Brazilian-born, Berlin-based multimedia artist Cibelle Cavalli Bastos leads a workshop taking a metaphorical approach to looking at ideas of human perception and understandings of the Self. Applying this idea specifically to computational systems — of accessing inner technologies and kick-starting a deprogramming process — the event will look at inner movements and their external manifestations in people, through parallels with malware and trigger mechanisms, as well as language as an OS, and “intrapolitical” concepts. “a”, not “I” will explore an understanding of a body as what Bastos calls an “ævtar interface” against subjectivity as fluxus in an effort to bring about presence and radical empathy.

## **Legacy Russell: #GLITCHFEMINISM** (Lecture)

Legacy Russell is the founding theorist behind Glitch Feminism as a cultural manifesto and movement. #GLITCHFEMINISM aims to use the digital as a means of resisting the hegemony of the corporeal. It embraces the causality of “error” and turns the gloomy implication of “glitch” on its ear by acknowledging that an error in a social system disturbed by economic, racial, social, sexual, cultural stratification, and the imperialist wrecking ball of globalization — processes that continue to enact violence on all bodies — may not be ‘error’ at all. Rather, it is a much-needed erratum. The digital is a vessel through which our glitch “becoming” realises itself, and through which we can reprogramme binary gender coding. Our “glitch” is a correction to the machine — f\*\*k hegemonic coding! USURP THE BODY — BECOME YOUR AVATAR!

## **Ana María Guzmán: Electro-Erotic** (Lecture)

What effect does electricity have on our bodies when we engage in sexual encounters with machines, and what kind of systems do we become by means of that erotic? How are our bodies signified within those systems? In her presentation, Ana María Guzmán examines the specificity of devices developed for pleasure production by following the systematization of technical objects elaborated by Gilbert Simondon. Analyzing the French philosopher’s conceptualization of the exchange of energy and information occurring within the functioning of electrical technologies, Guzmán examines the technicity involved in erotic interactions between humans and machines.

## **Nadja Buttendorf: Access to Bodies** (Lecture)

Cyborgs und Body Enhancement sind typisch männlich dominierte Thematiken (Terminator etc). Im Gegensatz dazu ist zum Beispiel die weiblich konnotierte Beautybranche auch hochtechnisiert. Körper und Technologie sind auf verschiedenen Ebenen hier schon eng verzahnt. Diese beiden Bereiche zusammenzubringen ist FUN. Stehen Computer eigentlich auf rosa?

## **Frances Chiaverini & Robyn Doty: Abuses of Power in Performance Art, A Feedback Session** (Workshop)

Whistle While You Work (WWYW) is a digital and IRL platform that encourages conversations about discrimination in dance and the performance arts. We want to encourage an intersectional approach to dismantling discrimination and stopping harassment. We have an online register for testimonials and an Instagram account that promotes achievements and brings awareness to abuses of power, and we offer IRL open forums and workshops to discuss and dismantle patriarchal structures.

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WWYW is looking to discuss digital approaches to activism, opening ourselves to feedback to ensure that we aren't mimicking any of the violations that we're looking to dismantle. We wish to advocate for any artist that is underrepresented, exploited, abused, disenfranchised in the field of performance, and we believe the minds and bodies gathering at "<Interrupted = Cyfem and Queer>" will help us to gain a fuller understanding of the perspectives of those impacted. Thus, WWYW will be better equipped to incite permanent, sustainable, and empowering change.

## **Chloë Langford: Interplanetary Flirtation Device** (Installation)

The Interplanetary Flirtation Device is a two-way telecommunication system designed for making contact with extraterrestrial beings. In order to connect to alien life forms, human users are required to send messages according to an experimental haptic stimulation protocol.

## **Indrani Ashe: Who is Sadette Delacroix?** (Video)

Sadette Delacroix likes to keep the circumstances of her birth a secret. But she is not shy about skipping decades. "Luckily I have more choices about time than the average individual." From her accent, one might guess that she is only French by way of Louisiana or another creole culture; yet her formative experience was being kicked out of the École de Beaux Arts as a young woman. "It was so strange, the way they would put a woman on canvas, yet couldn't take seriously the idea of the same woman creating that canvas." Delacroix went on to explore her interest in the terrain between the creative and the erotic in other sectors of society. She was lady-in-waiting to a certain Dutch exotic dancer, until she realized her boss was a spy for the Germans. "I didn't agree with her politics, so I defected — with some great outfits!" She then traveled to Los Angeles and became Theda Bara's understudy in the film *Cleopatra*. "So unfortunate that it was censored; I got to do quite a few scenes due to a mysterious stomach virus." Sadie resurfaced a few decades later at Black Mountain College and ended up in the Oxford area just as English youth culture plunged from beat to hippie. She contributed to *Spare Rib* magazine and *Oz*, and was a fixture at poetry readings. It was this moment in time that became the inspiration for her current political focus: when art became a populist entity that belonged to everyone. Women became sexually-liberated, but this liberation was quickly coopted by an innately misogynist capitalism. She adopted the name "Sleazy Sadie," deciding that she could not escape the system but must "sell her own product," and in this way disrupt narratives of sexuality dominated by male desires and perceptions.

## **DeLorea Pontiac: High pazzion body prayer 10 - tranceition** (Video)

Torpid, swamped, depressed? Delve into DeLorea Pontiac's world of high pazzion and let her lead you to the resurrection of your inner goddess, to learn how to deal with the frenzy of our society.

## **Jaakko Pallasvuo: Soft Body Goal** (Video)

"Jaakko Pallasvuo's *Soft Body Goal* (2017) also warps bodies, pushing the contortion further. Celebrating the "multiplicity of our new identities," the film features a series of amorphous, almost aqueous 3D animated semi-human characters wobbling uncannily in suspended space whilst the artist narrates his vision. In this world, electronic entities are freed of attachment to the human body, or even to physical space. Real life is limiting; freedom can be found in the "infinite choices in the virtual."

-Matt Turner, <http://www.edgeofframe.co.uk/cosmogonical-cinema-animation-as-a-way-to-weld-new-worlds/>

## **Souliarity Collective: The Revolution Will Be Voice Messaged** (Lecture)

Our smartphones' data clouds have become virtual archives of our life's failures and successes, our ambitions and frustrations, our highs and lows – especially in the context of work. As girlfriends and accomplices, we share our everyday struggles and encounters through quotidian tools, such as voice messages, group chats, emails, screenshots or Skype conversations. We tell each other our stories and reflect on our everyday encounters. We regard this practice as a feminist act by which we declare our solidarity with each other, engage with our daily experiences and recover from our struggles. Often diminished and degraded as girl\* talk, we want to claim our

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practice as digital care work and the new spaces that unfold as a new type of social infrastructure. This kind of support has thus far remained “private”. We want to make the tools by which we provide immediate solidarity public by our means. We want to make our stories of work and of being women\* accessible, and decipher the affective moments of everyday life. How can our quotidian digital tools constitute a space of solidarity, and how can we publicly capitalize on virtual forms of camaraderie?

## **Nico & Zinzi: What is it** (Performance Lecture)

Similar to their short film, “What is it?,” Nico & Zinzi will collectively explore the internet using GIF or image searches, quizzes and keywords. A live, participatory performance of interactive social research into queerness using the internet, the screening of found internet images and sounds, as well as improvised poetry and drawing, will be used as a response to the simultaneous internet research of the group, projected live, while expanding on ideas of desire and curiosity. Showing the interaction between technology and its users, and how complicated systems can be made simple, the “What is it?” performance is a mapping of aesthetics, taste, beliefs and questions. Nico and Zinzi are curious about how moving images can relate to words, seeing poetry as a bridge between. They will create a shared experience of their own internet zone, as voyeurs and/or participants.

## **Swan Meat: String Figures & Grotesques** (Reading, Music Performance)

The tentacular are not disembodied figures. Tentacularity is about life lived along lines — and such a wealth of lines — not at points, not in spheres. “The inhabitants of the world, creatures of all kinds, human and non-human, are wayfarers,” according to Donna Haraway, and generations are like “a series of interlaced trails.”

Arguably the most important scholar in technofeminism, Haraway pushes Deleuze's theory of the rhizome to its limits with her concept of the 'Chthulucene,' wherein humankind is at the mere periphery of an unfinished world, a tentacular lattice of grotesques. Technology in itself replicates a toxic society-nature binary. In "Queering Fantasy, Queering the Chthulucene," Swan Meat proposes this idea as a framework for an experimental essay, read aloud to a soundtrack of original music, that positions ancient poetry, mythology, and lore as the “original technologies” — the first social networks. In presenting these non-human social networks as an alternative to today's human-centric ones, the grotesque, the Chthulucene, becomes inherently queer. If we don't recapture this and apply it to contemporary technology, we destroy it.

## **Cibelle Cavalli Bastos: MONOLITH TRIGGERED** (Performance)

MONOLITH TRIGGERED is about cognitive dissonance, as much as it is about identity. Taking malware triggers — the mechanisms setting off malicious software and harmful programs in computers — as a starting point, Cibelle Cavalli Bastos explores how ideologies and systems of knowledge enter, or intrude in our bodies. A performance, lecture and sound piece, the event is held in the dark, illuminated by light of its audience-participants' mobile phone torches on reflective cloth.

Cibelle Cavalli Bastos has a conceptual, expanded field and interdisciplinary practice that includes performance, sound art, objects and installation. Currently operating daily through Instagram stories under the handle @aevtarperform, Bastos' research surrounds the development of a “politics from within,” called intrapolitics, while similarly devising a nanopolitics through the deprogramming of the Self/ID of societal malware at a personal and collective level. Their work addresses the deconstruction and formation of identities and what stands in between the individual and presence, as our multi-selves interact with each other and our surroundings. MONOLITH TRIGGERED operates within this sphere, where Bastos interrogates the mechanism of seeing and identity-creation within the reflective states of the swarm, by informing our gaze in close proximity without echoing external pressure.

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## **Georges Jacotey: St. Georgiana Del Pepe, Slayer of Dragons** (Performance)

*"In the land of gods and monsters she was an angel, living in the garden of evil" - Matthew 6:29*

Georgiana Del Pepe is the chimeric embodiment of performance artist Georges Jacotey, super star Lana Del Rey and tormented meme character Pepe the Frog. In "St. Georgiana Del Pepe, Slayer of Dragons," a loose adaptation of the myth of St. George, Del Pepe sets off killing dragons and walking red carpets, up until her persecution by the authorities upon discovering her "true nature."

Drawing on the vernacular of celebrity vlogging and meme feminism, "St. Georgiana" is a pastiche of a performance that likens art careerism to competitive sainthood; identity politics to actual martyrdom. Instead of reflecting on their own gender journey, Jacotey's dramatic reenactment attempts to explore and parody the effect of American culture and its hegemony over such issues.

## **Lamb Kebab feat. Switch Handz** (Music Performance)

Working under the name Lamb Kebab, rapper Rachel de la Torre will perform lyrics exploring amorality and taboos, abuse and body positivity, while projecting a representation of her digital self and sexuality for her desktop background. Taking from her "ElfSlut" project on Instagram, de la Torre humanizes advertising images of sexualized representations of women and juxtaposes those with her own experience as a sex worker.