

## **Ruby Sircar**

**Paper title:** " Transformation, transbeing and entrancing"

**Abstract:** Non-fictive and non-imaginative empowerment as well as true individual agencies and subject government are key notions to use biotechnologies in a feminist motivated everyday. The biotechnologies as such offer an emancipatory tool if their research is applied as a hybridizing strategy to create a non-linear and non-uniformed society, free from "bisexuality, pre-oedipal symbiosis, unalienated labour, or other seductions to organic wholeness through a final appropriation of all the powers of the parts" (Donna Haraway). They allow the complete Other. The cyborg. Or – if taking popular media into regard – biotechnologies even take us a step further.

Nevertheless: When taking a feminist view on biotechnologies it is always Donna Haraway who dominates the discussion arena and is non-negotiable. The notion of cyborgian paths and possibilities and an active discussion of the Other can't scratch nor stretch around her manifested base. Neither is it possible to have a contemporary discussion on the subject without taking her second manifesto into regard: The Companion Species Manifesto: Dogs, People, and Significant Otherness. Further dominants are Lacanian and Foucaultian biopolitical-motivated discourses, such as/or Marie Louise Pratt's linguistic concept of contact zones and languages or the artistic feminist and trans-gender works by Regina Möller, Laura Cottingham and Judith Barry.

This paper will try to discuss and sketch-up various popular/mainstream cultural settings where biotechnology and cyborg products meet in a woman's everyday. From plastic surgery television series such as "Nip/Tuck" and cartoon series such as MTV's "Drawn Together" and "Where My Dogs At", beauty products – such as bleaching cream, lipstick and make-up invented to attract women of different ethnical background and skin colour – as well as its advertisement; like the DOVE cosmetic product advertisement which addresses the emancipated woman as customer. A customer who has her uniqueness suggested and has a way shown into beautified uniformity by using a certain product. Biotechnology is used here as a social imaginary to ease and empower the minority, to become part of a majority of simian-like beings. Post-cyborgian hallelujah. It is the suggested annihilation of all Otherness.

**Biography:** Ruby Sircar is an artist and cultural theorist. She analyses and discusses in her work everyday colonialisms, feminist strategies within mobile social set-ups and popular media culture. Her work has been exhibited at Shedhalle Zurich (CH), Künstlerhaus Stuttgart (D), Gallery for Contemporary Art Leipzig (D) and WUK Vienna (A). Together with the feminist collective FO/GO Lab she published the cultural reader "[fem.] ADDITIVES" (Lautsprecherverlag, 2006), other texts and essays were published in various magazines and publications. Sircar took her PhD from the Academy for Fine Arts Vienna (A), was a research fellow at the Jan van Eyck Academie Maastricht (NL) and is currently teaching at the Institute for Contemporary Art at the Graz University of Technology (A).

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**Area of discussion:** Bodies, cultures and scientific metaphors (cultural imaginary/feminist standpoint)