Pornography In the Integrated Circuit

By

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Introduction

Pornography is often set aside as a secretive, even perverted societal compulsion. This isolation has not halted its proliferation however, and even more so has accelerated its advancement like a festering wound being ignored under a dirty bandage. Pornography, having been consistently sectioned off from other forms of popular media, has become a microcosm for some of transhumanism's most profound assertions.

This project, while it is divided into three chapters, as a whole examines two main aspects of modern mainstream pornography: content and context. Although the two of course interact, the aim is to decontextualize some of the most seemingly obvious aspects of pornography and reassemble them to demonstrate its merit as a transhumanist text. The content of pornography that will be examined is the perspective of the camera and the participants, and the objects that appear consistently across various genres of pornography. Donna Haraway contends that we live as cyborgs in our daily lives through even the most mild technologies, such as glasses or sneakers. Engaging with pornography via the internet links the body and its most rudimentary function to a multiplicity of technologies, thus converting the viewer into a cyborg and seperating human sexuality from any narritive that even resembles those which have been used to degrade or shame non-normative acts of sex. The viewer is taking up a virtual space without abandoning the sensory satisfaction that tethers them to their tangible reality, and the camera and computer are technological objects that permeate the body when they are used for bodily satisfaction.

Moreover, technological objects like sex toys are used for sexual satisfaction in ways that completely redirect enduring cultural narratives such as reproduction, salvation history, and

binaried gender. They attach themselves to bodies as technological sex organs with no preconcieved gender or ability to reproduce, making the body and the sex genderless (and consequently void of salvation history or oedipal idealization, which Haraway marks as two especially reoccuring enduring narratives that mar our conceptualization of ourselves and our culture). Pornography that features these objects deemphasizes the importance of a strictly organic body, which Haraway posits has become nothing more than a vague idea that is used to encourage resistance to cyborg bodies and the subsequent abandonment of archaic binaries & hierarchies that are incompatible with it. The organic body in modern life is a myth; nearly every facet of our lives is oriented around inorganic objects, routines, and structures. To cling to the idea of sacred organicness and human exceptionalism (one can not come without the other) is counterintuitive. Pornography as it functions today is a form of acceptance of the cyborg body.

The context of pornography is reflective of a largescale shift from material possession and linearity to cybernetic access and post-narrativism, respectively. In Katherine Hayles' text *Flickering Signifiers*, she explains that with material modes of technology (i.e. objects that exist and can function entirely materially), one either possesses an object or does not. As culture collectively converts information into online archivization, the simplistic relationship between having and not-having is broken down, and all that is left is pattern/randomness. The internet relies entirely on pattern, but through its constant eternal algorithm it generates another form of randomness. This can be clearly seen on any given page of PornHub, wherein one click on even a fairly normative kink generates at least ten subcategories of kinks on a single page alone.

The lack of narrative in pornos is similarly symptomatic of this transhumanist culture shift. In his book *Present Shock,* Douglas Rushkoff uses sitcoms to explicate the change in

narrativism from long-form linearity to short bursts of structure that ultimately reach a single conclusive goal. Pornos are the apogee of this shift, as they have absolutely no continued narrative and exist solely to reach one goal of sexual satisfaction.

Pornography on PornHub's transhumanist qualities have already been regurgitated into popular culture through hyperbolic science fiction. The cyborgs that will be illustrated here have been seen elsewhere in films like Cronenberg's *Videodrome* and *eXistenZ*, Sterling's shaper/mechanist narrative, and niche camp such as *Otto Up With Dead People*. These texts have provided a precedent, however dowdy they may seem, for the intricate creatures that will be clarified in this project. The visual component of the project is meant to explain these cyborgs' existence using familiar science fiction tropes and aesthetics, rather than relying solely on cumbersome theory.

The objective of this project is not to dehumanize anyone involved in the making or the consumption of pornography. This project instead seeks to illuminate the realities of modern human existence using a form of popular media that has been rapidly developing alongside it.

Objects

In Haraway's *Cyborg Manifesto*, she emphasizes that our culture's investment in objects of enhancement already makes us cyborgs, albeit lacking the 80's cyberpunk pastiche that the word "cyborg" evokes. Simple technological alterations to our bodily ability, as common as glasses or sneakers, constitute daily cyborg existence. This is a technological intersection between object and body wherein they combine and create one altered being. Transhumanist artist Stelarc has noted that humans ``have always been prosthetic bodies. Ever since we evolved from hominids...we've constructed artifacts, amplifications of the body. It's part of who we are as a human species" (Goodall 1). Following Haraway's seminal logic and Stelarc's understanding of human & technological life, cyborg existence extends through the aforementioned perspective of the camera as well as through the involvement of sex toys in the pornos themselves. The use of technological sex toys alters the interaction of bodies on the screen, and consequently breaches the increasingly fragile line between organic and inorganic.

To begin with, the object itself warrants discussion. Sex toys are often refered to as if they are mimicking organic body parts, which not only degrades their existence by demoting them to a simple copy but also upholds the idea of organic body parts being the blueprint for sex. From here, we can see a few different burgeoning narratives- that dildos dont belong in girl on girl porn because they are a copy of a male penis, and that these sex toys tarnish the only saving grace of sex (its existence as a last truly natural human instinct), all narratives that are steeped in archaic normative informatics of gender, sex, naturalism and reproduction that bear no remote similarity to the way we exist today, in porn or otherwise, besides constantly being pounded into

our heads as they desperately try to remain relevant. Contrary to these unstable dialogues, these objects often establish their own specific use and sensation that is often entirely different than any organic body part. The leading sex toy manufacturer Tenga even states that their sex toys are not meant to replicate any human or gendered genitalia, they are meant to have a stable and standalone purpose, meaning that using sex toys is not a *replacement* for what some would think of as "real" sex, it is its *own* way of having sex altogether. As we rapidly invest more of our daily practices and culture in transhumanism, it is crucial to also reorganize our increasingly irrelevant investment in what is natural and what is unnatural. MAYBE ADD GAEIA STUFF HERE First, however, it is essential to delve into exactly how these on screen cyborgs exist.

Above, we see a happy marriage of organic and inorganic pleasure in our young cyborg coupling. To begin with, much like the effect that the camera perspective has on the spectator, in this video, sex toys create yet another circumstance wherein one's singularity can be abandoned through cyborg transformation. The two in the video are having sex with each other through the use of a dildo. They are both cyborgs by way of the dildo, but even more than that, they are both *one* cyborg joined by the dildo, experiencing more or less the same sensation. In this instance, the cyborgs appearing in the porno are existing similarly to mechanists in Sterling's

Shaper/Mechanist universe. The mechanists alter their body not with advancements to their existing genetic makeup, but with technological additions and cybernetic modification. In this case, the dildo is a circuit between the two that allows them both to operate as a cyborg. Even here, we can see yet another opportunity to disrupt enduring ideologies such as humanism. In this new form of technological sex, individual sexual agency that is rooted deeply in the idea of inescapably gendered bodies (the typical humanist characterization of sex), is completely innapplicable. This cybernetic circuit (dildo) can't possibly be involved in this humanist narrative, yet it exists and appears constantly as a form of pornogrpahic sex. This does not mean that sex via sex toys is exiled and outcast from our sexual culture, that much is clear from their prominence in pornography. Instead it means that we finally have no choice but to start to abandon this humanist ideology that has been restrictive and outdated for quite some time as we continue to lay down roots in these transhumanist sexual narratives.

The dildos are first seen already inside the two women, immediately causing pleasure that is not attached to a body even similarly to how a penis would be attached to a male body. Like Tenga states, this sex toy is not intended to replicate any human or gendered genitalia. The dildo's only mobility is wholly controlled by two vaginas, two bodies that are characterized as feminine, not at all the more traditional and heteronormative phallic relationship. The shape of a penis is appropriated by technology to provide an entirely new form of sex that is genderless and more importantly, powerless. In this new conceptualization and presentation of sex, "nature and culture are reworked,; the one can no longer be the resource for...incorporation by the other" (Haraway 2). The general shape of the phallus is reinvented to create a new object. The object's phallic nature has nothing to do with gender because it's not connected to any body that could

possibly be recognized as gendered, and therefore is not attached to the informatics of power that the gender binary implies. It sits around in a drawer somewhere waiting to be controlled by whoever uses it, and those who use it are most often anyone but straight cis men. This sex toy was made on its own and exists on its own, and never originated with a body to go along with it. It only attaches itself to a body when it is used for non normative sex, and therefore the only power that it could possibly hold exists outside the realm of normative informatics. It is charged only by its non-normative use.

Sex with sex toys, especially in this context, is in direct opposition to any power dynamics surrounding sex such as reproduction or heteronormativity. Transhumanism offers us an opportunity to remove the cultural stock in enduring traditionalist hierarchies, and it can be argued that pornography is a step in the direction of untying the common conceptualization of sex and naturalist ideologies. For most of western history, what is called natural in human behavior can most often be boiled down to what is and isnt productive, and in the context of sex, the palatable form of productivity is reproduction. Sex toys' reorganization of sex prioritizes sensation and pleasure and demotes the tired ideologies of "nature" being at the core of sexuality, which in actuality is primarily used to section some sex as taboo and some sex as morally upright. This idea of some sex being natural and therefore societally acceptable is at the heart of a multiplicity of biases and value judgements. For example, a common argument for rampant homophobia is that gayness is simply unnatural because it is sex that is uncoupled from possible reproduction and therefore is undeserving of existence and exempt from the fruitful excuses that normativity guarantees in the narrative salvation history. Pornography has absolutely no orientation towards reproduction and therefore no distinct directionality towards the reproduction

of its values in the future. It is stationed firmly in its own present narrative and nothing else. Lee Edelman posits in *The Future is Kid Stuff* that this lack of concern for any future child is exactly what makes queer sex a threat to longstanding hierarchies because there is no future child to romanticize and distract from one's own present reality. By this same logic, pornography creates a similar opportunity to be freed of the rhetoric involved in political futurity. Without the figurative "child" being posited as a mythical sacred outcome for sex, there is nothing to defer to when evaluating values and power structures; in other words, there is nothing to distract from the conditions of the present moment. In pornography, without the anxiety of salvation, exploration of one's present reality of pleasure is all that exists. Even more so, detailed in *Gay Zombies: Consuming Masculinity and Community in Bruce LaBruce's Otto; or Up with Dead People (2008) and LA Zombie (2010),* the character of Otto is described as a gay amnesiac zombie who is the subject of a documentary. The character itself is profoundly rooted in the present, not only does he have no capacity to normatively reproduce as he is gay and a corpse, he even has amnesia. He exists entirely in whatever moment he finds himself in.

The concern over reproduction, or lack thereof, is not only in regard to biological/survival reproduction, it also has to do with the reproduction of values that consequently follow organic reproduction. Aside from an insemination or pregnancy kink here and there (which even still aren't necessarily followed by birth and/or value reproduction), there is no directionality in pornography towards organic reproduction at all. Sex in pornography is entirely disjointed from sexual desire's only holy redemption, childbearing. After all, the cyborg not only exists without a mother and father, it also exists with absolutely no capacity to exist as one for any offspring.

The most notable outcome of this distinction is the forcible separation of the increasingly tumultuous affinity between woman and nature. This connection has been an easy one to establish and endure because of the regrettable capacity that many people categorized as women have to give birth. The rhetoric that naturalizes womanhood, thereby marking female oppression as a law of nature, has always started with the useless and vague idea that earth gives us life and ended with the clear parallel to the obvious human life giver. There has been an attempt at reclamation of course, mostly by second wave Gaeia feminists who tried to empower themselves as a community by clinging too tightly to the naturality of their womanhood, defining it as an innate fixed spirituality that can never be changed or embodied in any technology. This Gaeia position is not only incorrect, seeing as binaried gender is just a lingering symptom of colonialism, its rhetoric has also provided a scapegoat for trans exclusionary feminism by asserting that womanhood is a fixed quality that has always existed in one particularized way. In actuality, the particularization of womanhood is a colonialist category that is compatible with colonialist production and domination, not compatible with actual lived existence. Haraway emphasizes this affinity's destructiveness in her equating "woman/nature" in the context of escalating domination. Both categories are positioned as fruitful resources to be pillaged. This position towards gender is implicitly counterproductive. From the most rudimentary perspective of critique, technology is undeniably an irreconcilable part of our existence, and to choose to take up an entire identity on the basis of its incompatibility with technology is to take part in one's own societal rejection. Moreover, the urgency that second wave feminism applies to engaging with one's natural attunement only digs deeper the grave of biological permanence. This second wave attempt at reclamation of the "natural" female body effectively organized its

identity inside its own oppression, and packaged it neatly to be destroyed. In other words, they constructed their own one stop shop of exploitation, akin to a Cotsco.

So where does the motherless, fatherless sex cyborg with a vagina fall here? Are they in the frozen aisle of Cotsco waiting to be defrosted and stuffed with child like a turkey? No, they do not exist in this realm of naturalization at all. They are freed of their capacity to have children and consequently liberated from their first and foremost connection to the vague and unresponsive idea of nature. They exist as a new kind of thing, a new cyborg that does not serve an overt purpose that would be accepted by any old hierarchy. They exist as a beginning to new structures that start and end in technology. This is where “nature and culture are reworked; the one can no longer be the resource for appropriation or incorporation by the other” (Haraway).

Perspective

One of the categories especially potent with transhumanist qualities is the POV porno. From the most rudimentary basis, there is a doubling of the gaze at work. The camera is constantly confronted, thus confronting the viewer as well, with unbreaking and purposeful eye contact. The most common manifestation of these videos is fellatio videos from the perspective of a man and being performed by a woman, and the most fundamental trait in most of them is a huge penis front and center. The space one occupies when engaging with this category of pornography is carefully curated throughout four layers at least; the man in the porno, the camera replicating his gaze, the computer its being seen on, and the actual person engaging with it. Already, there is clearly a satisfaction that is not just limited to the idea of receiving a blow job. Pleasure is also in this case linked to the ability to abandon one's conscious occupation of their bodies for a moment, enough to take up a more desirable body (whether that means a more traditionally attractive body or simply a body that is being desired by someone in that moment). Just as is explained in *Gay Zombies: Consuming Masculinity and Community in Bruce LaBruce's Otto; or Up with Dead People (2008) and LA Zombie (2010),* pornography is a very particular form of tactile imagery. There are innumerable layers through which one engages with pornography, to take even only the screen itself, "things like the polarized glass, liquid crystal, transistors, electrical signals, nanoparticles, and so on that compose the very matterof the images" (McGlotten and Vangundy 103). Somewhere within those curated layers, the unfamiliarity between the person whose eyes the camera is replicating and the viewer creates a space wherein the viewer can insert themselves. In this way, not only does pornography serve as

masturbation material, but it is also a complex form of escapism. When engaging with this media, especially this particular composition, one is not only looking at a female body engaging in sex, but is also looking at the dismembered body she is interacting with. The pornographic nature of the configuration of bodies lies not just in the depiction of sex, but more so in the spectator's ability to interact with it by inserting themselves. The spectator must both disassociate from their body enough to allow themselves to become the camera's point of view, or rather the point of view of the man with the penis that the camera is replicating, while remaining attached to their own bodies enough to effectively masturbate. This creates an intense split between mind and body that was not always a reality in pornography, for instance, pictures in print of nude bodies still require activation of the imagination to relate them to oneself and thus the act of masturbation was still an inward, internal act. In these instances, however, an externalizing of the self is necessary to fully engage with the pornography. The "deepened dualisms" between mind and body that American socialists and feminists work out of are not only broken down through pornography, but are rendered more or less irrelevant (Haraway 295). Mind and body don't function as a unit here, nor do they function as completely separate. Instead, they are both working in tandem with the perspective's curated layering, thus deconstructing and relayering the self in the process. The self is stretched out across all of these modes of engagement, forming attachments to a multiplicity of bodily experiences that are not limited to one's singular tangible body. In this form of cyborg existence, there is no cogent argument for a complete split or unification of mind and body.

This dynamic also ruptures the myth of sacred individuality, a reoccurring Americanism, as we are not only individually living as cyborgs already as Haraway suggests, but our cyborg

bodies also allow us to become other people as well. The camera is an extension of the man with the big penis's eyes, making him a cyborg through his partnership with the camera. This partnership then allows the viewer to become him through that cyborg transformation (which in turn makes the viewer a cyborg as well as they extend themselves past the screen and through the camera). Through this, the ritual of masturbation becomes not only a bodily relief and activation of sexual desire, but also a therapeutic time away from one's otherwise often limited selfhood and an ego boost. Through this unification of bodily and technological engagement, the "imagined organic body" is inadvertently abandoned and singular subjectivity no longer restricts one's selfhood (Haraway 295).

Camming, although it more so exists on platforms other than pornhub, is becoming an increasingly sought after form of sex technology because of its element of interaction. On some level, camming enforces an acknowledgement of the sex worker's autonomy, however it also commodifies it in a way that makes the act of purchasing a sex act. For most cam models, their behavior is beholden to the amount of tips they get, i.e. the more tips the more they will abide by the wishes of the users in the chatroom. Usually tipping is marked by a simulated sound that one would associate with a cartoon or a game. This dynamic not only gamifies pornography and masturbation, it also gamifies the money itself and converts it into an integral part of the eroticism. Tipping is made into a sex act, marked by the grainy computer moan "cha-ching." Even more obvious is the genre of camming that involves tip-controlled sex toys. There are mainly two types of tip controlled vibrators, one that is directly fed the tip data and increases vibration as tips increase, and one that responds to the sound made when the cam model receives

tips. One tip activated vibrator in particular (OhMiBod Esca 2) specifically advertises that it visibly lights up the more it vibrates, making it more difficult for cam models to fake moans (users can see more or less exactly the sensation happening as a result of their personal interaction). The emphasis in this toy is that it provides visual evidence that the cam girl is being affected entirely by the users' tipping. In these scenarios, the money is not just a conduit for engagement on either end of the interaction, the virtual transference of money is the main sex act that is entirely controlling the body seen on the screen.

Pornography that is not POV still manages to satisfy an individual's pleasure even when they are not at all acknowledged as a part of the scene. This discrepancy allows the viewer to forgo all individual control and exist unobserved solely as an object of pleasure. The viewer exists as a cyborg through their forced liminality that they take up as they engage in this process; they allow themselves to not take up any space besides the threshold between their material conditions and that of the pornography, which both takes up its own material space *and* its own virtual space on the screen. This inadvertent occupation of liminal nothingness can be seen outlined in Cronenberg's seminal science fiction film *Videodrome*. In the film, the protagonist Max Renn's mind is completely replaced by a fleshy vhs tape through a series of "real" pornographic experiences. As a terrorist organization switches out the tapes in his body, they eventually tell him to turn against his "old flesh" and exist only in the video realm. Through pornography, he effectively *becomes* video itself. This text, although hyperbolic, is an apt prediction of the particularized relationship between pornography and its' viewers. This form of cyborg existence allows for a total abandonment of any idea of individual selfhood by allowing

the camera to become a sort of cloak of invisibility; the viewer accepts their nonexistence to achieve a physical release. The “self” as we know it ceases to exist in these moments, and the space that one’s physical body resides in is made irrelevant, even as it achieves sexual satisfaction. This form of cyborg is also very similar to that which is portrayed in David Cronenberg’s film *eXistenZ*. The protagonists can still feel pain and pleasure, yet their actual physical bodies’ location and state of being does not matter as they sit blankly, out of commission but not unconscious. In fact, they don't even know where their actual physical bodies are. They exist in so many layers of virtuality that it is unclear where the game ends and life begins. This could be read as interference with chronobiology, since otherwise sex is most often understood as an act shared between multiple people’s bodies (Rushkoff). Pornography dissassembles masturbation and includes external factors that are still tethered to a bodily reaction, making it more accurately described as solitary cyborg sex rather than simply masturbation.

Pornhub as a Representation of the Cultural Shift in Informatics

Along with the cyborgs we've found and explicated, the entire category of pornography on pornhub can be used to discuss the ways in which our existence in consistently being ushered deeper into transhumanism through the internet's organization of media and information. To even begin to examine pornography in this way, it is absolutely essential to recognize the innumerable complexities involved in the way it is presented online. This recognition can not be over simplified, as it is not only the afore examined content of pornography as a whole that constitutes transhumanism, in fact the content itself is not nearly as important as much as it is supplemental to its complicated medium in the broader context of how it exists in the flow of our informational culture. Just as Marshall McLuhan wrote, the medium itself dictates how humans interact with it, and human/non-human interaction is at the heart of transhumanist discourse as a whole.

The collection of pornography on pornhub is a loaded microcosm of the technological shift into a transhumanist mode of information and media gathering. What used to exist in simple material terms now exists in cybernetics and requires a more complicated biological engagement, further rupturing the myth of an entirely organic human body. The shift away from analog technology and into cybernetics is a cardinal sign of the continued growth of transhumanism in all of our everyday engagements. Physical pornography such as print or film only necessitates a more or less simplistic engagement. It exists in tangible form and resides in its designated tangible spaces; a sex shop, the erotica section of a bookstore, carefully covered up by other magazines and wrapped in plastic on the top shelf at a gas station, or the XXX section of a film shop. It is and was purposefully sectioned off and precisely categorized so that nothing could be seen without a conscious decision to see it. Not only that, but engagement with pornography was

beholden to one's possession of it. It had to be bought or stolen to be seen or used. A physical exchange stood between the presence or absence of pornography, as Hayles would put it in *Flickering Signifiers*. Now, as Hayles points out in the context of information as a whole, all that is required to use pornography is access, which nearly anyone with any kind of computer has. These physical artifacts that once dominated the porn industry would constitute what Hayles defines as material modes of information technology. The relationship between signifier and signified is simple, the pornography exists on a page or a tape to be seen. It can be put away to accumulate dust but still in existence, or it can be completely physically destroyed and become absent. Digital technologies such as the ones found on pornhub, however, are not so clearly sectioned off, and they can be neither put away nor individually possessed. Using the terms of the text: these signifiers are not solid, they are flickering. While physical porn can be either present or absent, porn on the internet can be neither. Rather than presence or absence, now there is only *access*. Pornography is always accessible and there is no transaction or barrier standing in between the viewer and the content.

This shift away from presence/absence also spurs the new notion of pattern/randomness that Hayles emphasizes as the former's internet replacement. Randomness contrasts pattern in a way that allows pattern to be understood as such. The internet literally can not function without pattern, it is constantly coding and decoding itself, inputting new information that can instantly subject itself to an inconceivable amount of fluctuations, thus creating randomness out of its own pattern. It is out of this randomness that Rushkoff's concerns about the undermining of subcultures become relevant on pornhub when the idea of subcultures is applied to kinks. Nearly every kink imaginable exists on pornhub, even the most niche. Not only can every kink be found

with very little persistence, but they often appear without any specific search at all. Despite the number of categories that are already laid out on pornhub, every one of these categories also houses a multitude of subcategories that automatically appear. For example, on the first page of the "threesome" category, there are already numerable subsects of kinks such as interracial, hentai, old/young, and cuckhold. These somewhat less mainstream kinks don't have to be sought out to be seen, they all exist on the very same single page to be examined and incorporated as much as any other seemingly innocuous desire.

Rushkoff's emphasis on post-narrative stories can also be used to explicate the importance of pornhub as its own specific medium. As present day consumption has shifted, narratives have shifted to a goal-based format, lacking long-form overarching linear storylines. In Rushkoff's explanation, he is oriented around modern sitcoms and their ultimately short, satisfying structures. Pornography can be examined as the pinnacle example of this new mode of entertainment. Pornos that lack any narrative are aimed only at achieving the ultimate goal of sexual satisfaction, while pornos that do have some narrative to them are not a part of an overarching long-form structure, and the narrative only serves as a supplement to the eventual sexual satisfaction. They do not belong to any sequence that replicates a life similar to our own, they are stand alone texts with one goal in mind. Rushkoff asserts that clear narratives "help us construct a narrative experience of our lives, our nation, and our faith" (Rushkoff 13). The aging hierarchies that society still operates under (religion, nationalism, patriarchy, etc.) can no longer be rationalized by applying them to comfortingly familiar linear narratives in popular media. In pornography, there is no future or past to rationalize one's current material conditions; there is only the text and the satisfaction.

Conclusion

Cyborgs have existed for centuries in a multiplicity of technologies. They walk around undetected on busy sidewalks, clumsily bumping into each other without code or recognition. They're imagined and constructed, projected against dust in dark theaters to be consumed with popcorn. Despite their constant shaping and reshaping in the most conventional aspects of modern human existence, they have proliferated for years in our culture's worst kept secret; pornography.

The cyborgs that have been explained in this text have already been visualized hyperbolically in science fiction media, along with their particularized existence and its implications. Science fiction has been imagining these semi organic creatures for years, but pornography has been accidentally assembling and accumulating them to be consumed in such an inherently bodily way that even the viewer becomes a cyborg through their engagement. The illustrations that are attached to this text are meant to provide a familiar manifestation of these cyborgs, cyborgs that could be found in a science fiction text without a second thought. Our interactions with these cyborgs come and go without skepticism, and the goal in these images is to elucidate how a more careful examination of them and their existence in a genre that is already so steeped in transhumanism can illuminate these figures' transhumanist merit, as well as that of the platform on which they proliferate.

Figure 1: Object cyborgs (see page 7 for reference)

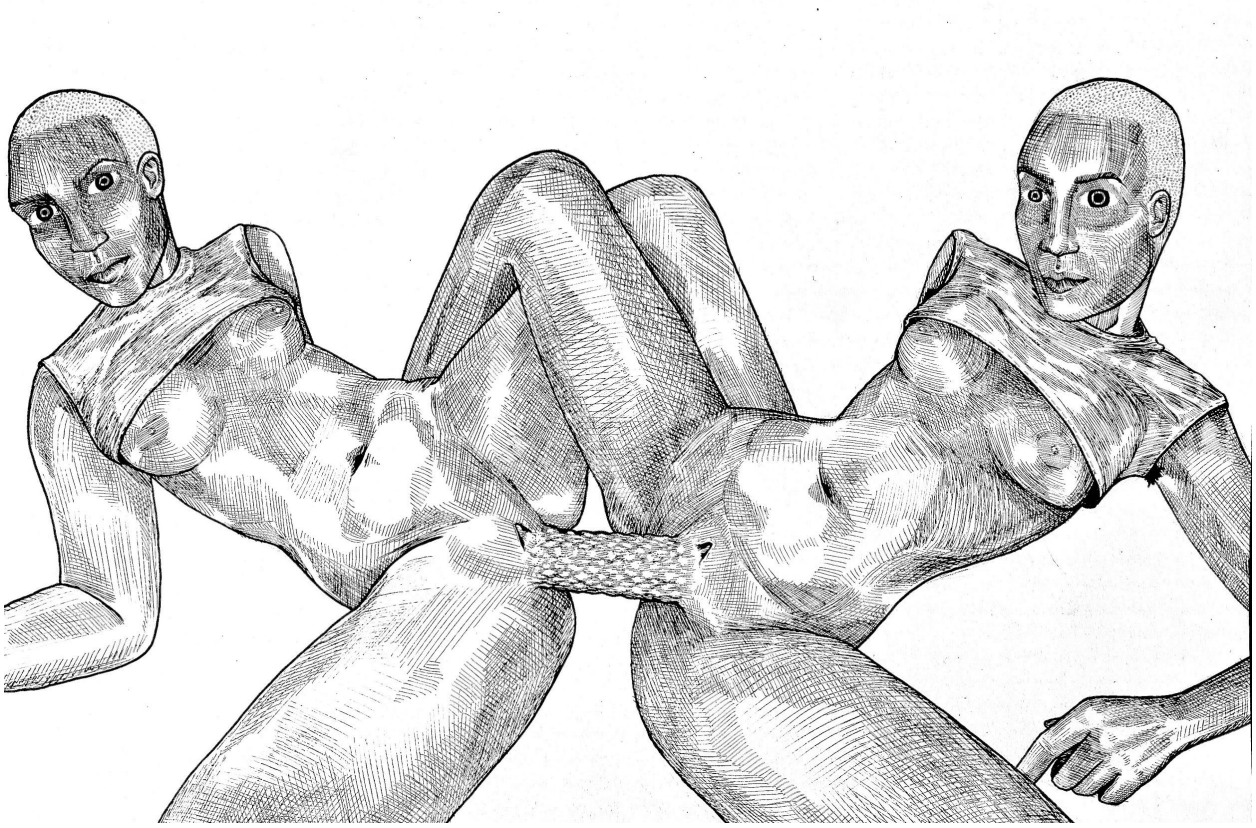
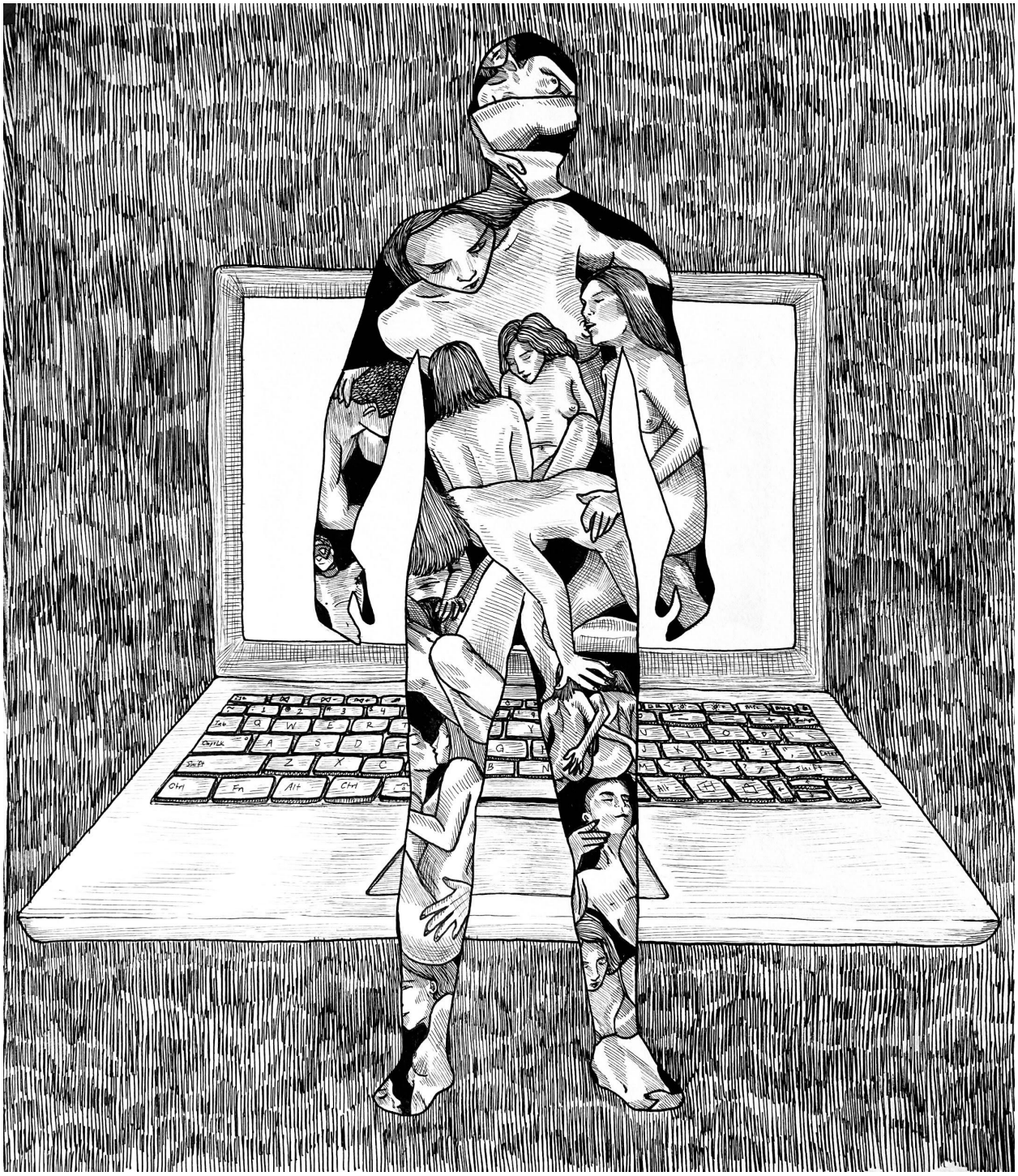


Figure 2: POV porno (see page 13 for reference)

Figure 3: Liminal nothingness (see page 16 for reference)



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