

English: Suturar los espejos rotos de lo imposible (Sutured Broken Mirrors of the Impossible)

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This text seeks to contribute to the development of techniques for the emergence of speculative fictions around feminist imaginaries related to technology. It tries to search for mechanisms to intervene in traditional narratives framed within a patriarchal and capitalist vision of the technological. The usual visions and discourses around machines and machinations appear to us as a stitch punctured by violence (to the planet, the body, the voices). From the perspective of feminist ethics, which does not disdain the aesthetics and poetics of the word, it is possible to trace the grooves that open up to more liveable spaces and to suture the symbolic and imaginary tissues. Speculative, feminist writings in this way turn a problem into a potential solution, inverting the charge of violence through narrative agency to create exercises of healing re-appropriation.

My relationship with “the movie”

Dressing in black is also a technology.

– Susana Pacara[1]

If I lived within a text or a mainstream film on screens, on machines and technology, my world would be a clustered bomb field, a Coltan mine in the Congo full of exploited laborers, and scenes of women and girls assembling delicate electronic circuit boards with their fingers. Although an explicitly digital film, it would be illuminated with oil, wood, minerals, metal and lots of water.

Films depicting the technology and machine industry present to me as a horror movie; a fabric of reality pierced by the symbolic and material violence perpetrated against women's bodies, the earth, and shared resources. These pierced holes are the rape and pillage that a dystopian film is always talking about, from exhaustion; the brokenness of extractions. A pornographic film, in which he puts in and pulls out, then takes the

ground running, and in which the leading roles are experts in any insignificant matter. This type of film builds walls between me and the other possible scenes and figurations, and thus establishes a wraparound cloak of imagery, an alibi.

Sometimes I visit the scenes of that film, and sometimes the film invades my space, creating a contaminated and impure space, but it is not constantly violated for that reason. Sometimes some scenes of that movie visit me by entering my fingers while I type. When I write, I think I create worlds, but I'm just copying the echo of the piercings. They enter by the tips of my fingers into the body and my / our vision of what is (or could be) a world (and a body). Thus, I do not write myself, we do not write, nor do I write against myself, but it is the film that writes against me, and I become the cover of its history, the husk of a dry and empty fruit. I become a little bit of the film, too, stunned by the white noise of his script.

Epistemic Self-Defense

Someone taught us to sew, repair, knit; we learned to twist the hand of the one who gave us the poison, to show our teeth and to take out bits of it, rabid, and not naive but rather exhausted from their penetration. We were taught to draw the body and calm, the circuit and delirium, and the presence and heart. We were undisciplined hackers and very unloving, a seamstress improvising, nothing more than that.

Close the holes to see the image that was (or could have been) printed on that canvas. Patch the broken tissue that we have attached to the body, that we carry in our pocket, that web that would have to protect us with its imaginary potential, and that lies outraged by the dominant ideology, by the absurd and extractivist use of resources, our resources, our technological knowledge. In short, to imagine ways for the creative, the voluntary and conscious closure of the holes left in our imaginary by the neoliberal patriarchy of serial production with closed code, that is the practice of hacking.

Example of an opposition technique for plugging (temporarily) holes

I have always wanted to be both man and woman, to incorporate the strongest and richest parts of my mother and father within/into me, to share valleys and mountains upon my body the way the earth does in hills and peaks.

– Audre Lorde[2]

1. The construction of normative imaginaries, like the development of capitalist technologies, is based on the standard use of predictable categories and sequences, associations that establish the repetitive imaginaries of exploitation. For example, the association: extraction of Coltan in the Congo → looting and theft → assembly of micro-circuits by women and children → capital gain → sale in an Apple store in Barcelona → credit card → Google. Google, Google → data brokers → opaqueness does not seem to be a logical narrative that escapes from what we know, a habitual, normalised and naturalised narrative despite its artificiality. 2. If we were to continue with the narrative in point 1, but proposing a mishap, an alteration of this sequence, we could obtain a reordered general point of view. What happens if we introduce alterations that may cause a rupture in this scene? The landscape, pierced by violence, rearranged by the apparent confusion of misdirection, knitted over with patches of meaning, today a transgression. For example, extraction of amaranth grains → flip over → I assemble liquid micro-circuits with women and girl fingers → pleasure → orgy in Barcelona, in a secret and luminous place → soundcard → transparent circuit → data injection → there is a future in the past that escapes linear time → etc.

2. The technique is:

Make use of blank space, differentiate and assign categories for each space (the categories may or may not be drawn from traditional rhetoric).

Collectively fill the categories with as many simple elements as possible (do it in the simplest and most random way as possible, if such a thing exists).

For example: Uses; Adjectives; Functionality; Interaction; Space/Place; Material; Ways of attachment; Resources, Emotions, etc.

Associate different categories between themselves, this is more practical than coherent: just do it. Collect a combination of associations from others.

Articulate the associations: create a machine/being/entities from them.

Use this articulation to narrate your situation. Write it. Or draw it. Or create a physical object using materials.

A possible next step: Create relationships between the different machines/being/entities.

4. Enact this whole process enlivened by the conjuring spirit. Speculate upon the (im)possible in ways that challenge historical knowledge, and challenge the power of the statement “often and always used by the same and only” subject. Speculate in turn the (im)possible and see how these speculations begin to relate to each other, how they become friends, grow united and grouped, congregating and repeating, closing gaps, recomposing scenes and creating new ones, impossible places of speculative congregation.

Write-power, write-amulet, write-spell

‘Like women everywhere, we talk in code.’

–Melanie Kaye/Kantrowitz[3]

In reality, given the hundreds of holes that are woven into the “real,” feminism has an opportunity to transform and narrate those who go unrecognized and whose existence is considered impossible. It can suture the broken-ness of language that invokes the “real.” Feminism can suture the wound left by the distance between form and content, prose and poetry. “We are your linguistic nightmare, your linguistic aberration,”[4] we suture the flesh of letters, and transform it into a horizon of possibility.

Our removal of our tongues made us experts in the sign, a voice of images, and into bodies desperate to paint. I stuck my fingers into the Earth, and I momentarily became the umbilical cord. My legs became an antenna to broadcast to my sisters on the other side. We used waves, lightening, encryption. We boosted a signal that flowed on the wind, which did not escape us. Woven into complex relations, we had a momentary and spectral interface. Apprehensive magnetism made our souls melt into the soilless gesture of writing. Like text, the lifeless materials of meaning melted into air, we exploited it, it became water, wood, petroleum, stone, metal, mineral. Text became durable because we were enchanted by it, and we territorialized that technology, to the extent that we spoke. It was like a joyful vomit, the foam that sprouted, a vomit of mirrors and tissues that gave body to the violence of reparation. Because for those who break and disintegrate everything, reparation is the worst misfortune that can happen to them. And for those of us who vomit the rage that repairs, writing is the spell and the possibility. This is the violence of healing.

Notes

[1] Susan Pacara, personal communication with author.

[2] Audre Lorde, *Zami: una biomitografía*, trans. María Durante, (Madrid: Horas y Horas, 2009).

[3] Gloria Anzaldúa, *Borderlands/La Frontera*, trans. Carmen Valle (Madrid: Capitán Swing, 2016), 253.

[4] *Ibid.*, 109.

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