

2018

My queer body in Horiz0n

Jo Simon
Vassar College

Follow this and additional works at: https://digitalwindow.vassar.edu/senior_capstone

Recommended Citation

Simon, Jo, "My queer body in Horiz0n" (2018). *Senior Capstone Projects*. 806.
https://digitalwindow.vassar.edu/senior_capstone/806

This Open Access is brought to you for free and open access by Digital Window @ Vassar. It has been accepted for inclusion in Senior Capstone Projects by an authorized administrator of Digital Window @ Vassar. For more information, please contact library_thesis@vassar.edu.

Jo Simon

Sophia Harvey, Heesok Chang

7 May 2018

My Queer Body in Horiz0n



Acknowledgements

This endeavor would not have been possible without year-long support and guidance from my friends, family, Vassar faculty and staff. I would first like to thank the Media Studies steering committee and Darcy Gordineer for materializing a cohesive interdisciplinary program that made space for a project like Horizon. Thank you to program director Heesok Chang for heading the senior project process and the advice early in the year which solidified much of the theory behind my project.

Cheers to my friends and housemates Caleb, George, Louie, and Nick for bringing light, joy, and good humor to every day. Sharing our home has easily been one of the best things I've done at Vassar. I love you all so much. To my besties Tessa and Sophie for loving and growing with me all the years we've known each other. I owe a deep well of gratitude to my dear friend and collaborator Sofía Benitez for performing with me. There's no body I'd rather move with. To many more materializations!

And thank you to my best friend Emma. Horiz0n would not be what it is without your love, care, and production expertise. Thank you for every long night.

I would also like to extend a special thank you to my advisors Peter Antelyes and Sophia Harvey for their guidance throughout my years at Vassar. I feel so grateful I got to have office hours with Professor Antelyes, your patience and care was a rock throughout this last semester. Professor Harvey, thank you so much for working with me this, and every year I've been at Vassar. Being your student encouraged me to push myself as a thinker and a person—and Horiz0n would be unimaginable . It has truly been a privilege.

Finally, I would like to thank my family. Thank you to my brother, Jon, for being one of my best friends and for having my back. Thank you to my dad, Jody, for cultivating my love of learning—even when I hated school. Thank you to my mom, Andrea, for passing on to me your incredible work ethic and fighting to provide me with every opportunity you could.

I want to explore the ways simultaneous experiences of the digital and the material interface with one another

because I want to know more about how the overlay, graft, collision, coalescence, etc. between them is affecting contemporary subjectivities and sensoriums

In order that a user (me) may better understand their body, as a mutable medium in itself, and its relationship to digital media and virtuality.

How do sensoriums interface with digital technologies to shape/orient our bodies and ways of sensing? In what ways do we sense different kinds of encounters with different kinds of digital media? How does this change perceptions of our bodies, of media, of space?

The broad scope of my research topic (the embodied, multiperspective experience of the digital) in many ways reflects the shape it has taken thus far. I set out to explore how my daily digital experiences (like scrolling through Instagram or FaceTiming my mom) are transforming me, directing my sensorium, and thereby shaping my subjectivity.¹ How are these phenomena shifting my orientation to the world? While this phenomenological concern remains a guiding question, my project has mushroomed to explore more specific aspects of the body's interface with digital media. My three part video series, intended as an installation piece, grapples with questions of difference and mobility within the triangulation of digital, physical and virtual spaces through a sensuous and simultaneous experience of multiple spaces and

¹ This project is a work of art based primarily on my subject-body and its interface with digital media and virtual space. So it comes laden with certain assumptions and privileges, particularly physical ability (sight, hearing, movement, etc.), Internet access, and living in a hegemonic state.

subjectivities.² My project is meant to encourage the user to engage distinct-yet-in-tandem modes of sensing and perceiving, but the videos speak to my unique experience as a queer/genderqueer body. The work centers my own subjectivities while emphasizing my, and others' complicity in global networks of domination³.

The reality that my body inhabits:

Is a reality perceived through sensorial creativity. I would not say I sense things that don't exist. Rather, I perceive a large portion of day to day sensations as virtual experiences, or at least having some quality of the virtual to them. My understanding of the word virtual is a diad between its commercial and conversational use (digital immersive environments/simulation); and a definition borrowed from Anne Friedberg's work, *The Virtual Window*. She writes

the term 'virtual' serves to distinguish between any representation or appearance that appears 'functionally or effectively but not formally' of the same materiality of what it represents. Virtual images have a materiality and a reality but of a different kind, a second-order materiality, liminally immaterial.⁴

This definition's focus on the liminal, "second-order" materiality connects to how my perception/sensorium experiences a slide in the haptic quality of certain moments. These experiences are not inherently related to contact with digital media, although digital media is often the vessel through which I understand them. I describe my perception of the virtual in the autotuned monologue about my recurring experience

² I will speak more on my slippery relationship with the digital, physical, and virtual later.

³ HorizOn, 1:35.

⁴ Anne Friedberg, *Virtual Window*, 11.

with the pink room.⁵ Everything I said there is true: Every few months, as I drift off to sleep, I enter this strange virtual reality. It's not really a dream. I can feel that I'm in bed (the sheets on my toes, my face smushed to the pillow), but my senses also know that I'm in this infinite pink room. The feel of the air is different; and as I said in the video, I can see and feel the room's light on my eyelids. It's beautiful—kind of like a pink, seamed sky in a David Hockney "joiner" collage.⁶



This is a dramatic example, but it illustrates a pretty common occurrence (for me) where I perceive in some quality of a moment this liminal, second-orderedness as I move through physical space. It's like *déjà vu*, only I'm pretty sure I saw whatever it was on the Internet somewhere. In my experience, physical–virtual sensations and the perceptions of them are in mutual movement with one another.

This sensuous slip is reflected in how I approached my project from a theoretical perspective. I engaged theory through my body, forming what Brian Massumi refers to

⁵ Horiz0n, 2:38.

⁶ David Hockney, *Pearblossom Hwy., 11-18th April 1986 #2*, April 11-18th, 1982. Los Angeles: J. Paul Getty Museum. Chromogenic print.

as a “dynamic unity” to describe a state of being both whole and in constant motion & change. Like the simultaneous, multiplex perception I describe above (and below), my theoretical influences are in mutual movement into and through my body. These “dynamic unities” operate within a rhizome. Deleuze and Guattari explain that this non-hierarchical structure is “comprised not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overflows.”⁷ The rhizome coalesces through the multiple access points and directions my body took to produce this project. This is the case for my approach to theory, but even more so when I consider my making practices and what emerged from them.

Similar to the virtual–physical interface, digital media operates concomitant with physical space, giving way to multispatial and multitemporal sensations.⁸ My body feels — *it really feels* — the sensations emergent from digital media at the same time it feels itself in “real space.” This kind of digital experience is explicitly described in the song “Hey QT” by performance art persona QT. Released by the cyberculture-minded PC Music, a record label famous for ironically pushing consumerism aesthetics to the extreme, the song was explicitly produced to sell a semi-fictitious energy drink. QT explains that

‘Hey QT’s really about that moment when you feel the presence of something even if it is not physically visible. When I went dancing sometimes I would hear a friend’s song playing or see a special image and

⁷ Gilles Deleuze & Felix Guattari, “Introduction: Rhizome,” *A Thousand Plateaus*, trans. by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 21.

⁸ Digital, here, refers to a diverse body of media and the Internet-enabled devices used to access them. Computers, tablets, and phones; Film, television, music streaming, social media, text messaging, and FaceTime all fall under this umbrella.

it somehow felt like they were visiting me in another form. I was so inspired by this sensation that I felt the need to bring it to a mass market context in a carbonated liquid form.⁹

In this quote, “Hey QT” yokes the profound digital sensation it encapsulates to the role the song plays within capitalism. QT’s use of cyberculture aesthetics puts in relief the ways in which bodies, sensations, and materialities on the Internet are taken and then fed back to commodity-consumers. Much of digital space, at least right now, is inseparable from the structural violence born out of capitalism, heteropatriarchy, and white supremacy. My art articulates this through a sensuous and unmistakably digital aesthetic—implicating my own relationship with screen devices; digital content; and the massive hidden infrastructure of software, hardware, and fiber optic cable that connects them all together. I use my body as a surface to negotiate the conflict and strange intimacies between digital media, the corporate state, and users. I think this is clear in the play between my body and green screen.

As I performed for the camera, the interface between my body and the green screen reified the distinct-yet-in-tandem perceptions of digital and physical sensation described above. I approached the green screen as a digital surface in physical space; allowing the surface of my body to make more direct contact with the digital. What emerged that day was an overlay of space, time, and sensation. Like a harmony (but not always in harmony), distinct digital & physical elements coincided to form a new, slippery experience of both. The entire set—the plant, the hanging green planes, the plastic wrap—became part of a digital environment, even while these objects retained

⁹ Tom Lea, “Hey QT! An interview with 2014’s most love-her-or-hate-her pop star,” *Factmag*, September 9 2014. <http://www.factmag.com/2014/09/09/hey-qt-an-interview-with-2014s-most-love-her-or-hate-her-pop-star>

their materiality as physical objects. Likewise, my body activated itself as a part of this digital environment's "dynamic unity," never losing its "dynamic unity" within physical space. In this way, I understand my project to be tapped into a process of "embodied virtuality,"¹⁰ which "rather than simulating the world inside the computer, means bringing 'the virtuality of computer readable data—all the different ways in which it can be altered, processed and analyzed... into the physical world.'" (Weiser 1991, 98)¹¹

I see this expression of embodied virtuality during a video sequence in which digitally altered views from a plane window play out on the digitized (green) objects in the frame, including my body as it moves through the digital/physical space.¹² New Hackensack's white walls, although slightly aflutter with pixelation, remind me of the space's physicality. Green screen enabled me to reshape and re-texture my body while travelling through time and space—across physical and digital continents. Although there is rarely a clear marker of where my footage was taken, my experience of place influenced these videos a great deal. I rolled my iPhone camera across the United States (mostly Los Angeles & the Northeast), the liminal space of several planes, and across Europe while studying abroad last spring.

¹⁰ The term "embodied virtuality" was first coined by Mark Weiser, but came to be associated with Katherine Hayles' work on posthumanism. Her definition for virtuality as "the cultural perception that material objects are interpenetrated by information patterns" has also informed my work.

Katherine Hayles, *How We Became Posthuman* (Chicago: University of Chicago Press), 13-14.

¹¹ Mark Hansen (quoting Weiser's "The Computer for the 21st Century"), in *Throughout: Art and Culture Emerging with Ubiquitous Computing* (Cambridge: MIT Press, 2013), 68.

¹² Horiz0n, 1:06.



My home in Los Angeles, both as a physical place and an idea, is present throughout this project. It's really hard to write about though. My feelings about the place have fluctuated dramatically over the course of this year. From intense homesickness while I'm away to extreme alienation while I'm there, the oscillation between distance and proximity—both physically & psychically—has been hard to make sense of.¹³ Funnily enough, parts of Horiz0n speak to this complex emotion even though I had no intention to do so.

I chose my home as the subject of my Google Earth tour because I didn't feel comfortable surveilling any place else.¹⁴ Simply put, home was the least problematic site to deploy/critique this kind of surveillance. But what ended up materializing has more meaning to me as a queer/genderqueer body mostly interacting with their home

¹³ For me, much of this tension resides in my being queer. The rest has to do with being a very loving family with a good deal of difficulty cohabitating. I really love my family a lot.

¹⁴ The Google Earth sequences have more than one point of entry for me. They can be as much about surveillance as they are about the physical-digital interface or queerness.

through digital media. In Horiz0n's most impactful treatment of home for me, the Google Earth spins and twitches as iterations of my body variously interact with the space/place of home.¹⁵ I read these bodies as expressions of my feelings and performances of and around queerness. These feelings are not always positive. Some of my bodies struggle to get their bearings. Software rendered my house an entryless mound of pixels and, as the Google Earth moves around me, disorientation sets in. Sara Ahmed, in her work *Queer Phenomenology*, provides me with a way to understand this sensation through her thinking on queer bodies and their interaction with space.

I feel disoriented quite often. In Rugby games, when I'm involved in a tackle, there's a moment where all I see is the ground—or an extreme close-up of some body part. In these few seconds, all I think about is how to roll away from the pile of bodies and not get stepped on. But the game continues around me. All the players have moved, so I have no immediate reference point to know how my body ought to interact with the space of the field. I don't know where my body is. But on this literal level playing field, the sensation passes rather quickly. Sara Ahmed asks "what happens if the orientation of the body is not restored?... if disorientation itself becomes worldly or becomes what is given?"¹⁶ When space is designed to inhibit the movement and directions taken by certain kinds of bodies, disorientation can last for extended periods of time. Ahmed insists "that queer describes a sexual as well as political orientation."¹⁷ She examines how the spatial politics of gender & sexuality function at a basic level to privilege white, cis-heterosexual bodies' movement through space over (queer) people

¹⁵ Horiz0n, 7:52.

¹⁶ Sara Ahmed, *Queer Phenomenology* (Durham: Duke University Press, 2006), 159.

¹⁷ Ahmed, 172.

(of color); whose “bodies more than others have their involvement in the world called into crisis.”¹⁸ As a phenomenologist, her understanding of this process is directional.

For Ahmed, a person’s orientation (sexual or otherwise) is a matter of what directions a body faces and how they reside in space. Ahmed explains that a body acquires its orientation by habitually taking certain directions over others. This, in turn, has a direct effect on how that body can move through space; on what (and who) is within their reach. Stressing the role histories play in determining what these objects within reach are, Ahmed points out that people can “inherit orientations, that is, we inherit the nearness of certain objects more than others, which means we inherit ways of inhabiting and extending into space.”¹⁹ For me, moving towards boys & makeup involved turning away from this inherited orientation—towards objects that, until now, were out of reach. This took me off the beaten path, onto unfamiliar ground (and sometimes no ground at all). The sensations emergent in the Google Earth scene reflect my experience coming into my queer orientation as I navigate my changing relationship to the digital and physical space of my home.

The sequence opens with someone (me) in a lavender bodysuit surveying the strange place that is my Google Earth home. The lavender face looks into the camera, nodding to the body’s literal performance in front of the camera, while raising questions around the performativity of gender and sexuality online. I chose to incorporate the bodysuits in order to distance my body from aspects of Horiz0n. I needed a way to perform my gender identity without clothes, makeup, or accessories. People look at me

¹⁸ Ahmed, 159.

¹⁹ Ahmed, 86.

and assume I'm a man, but I'm not. The bodysuit lends my body a mutability that allowed me to contextualize certain sensations and ideas without having to worry about people assuming I'm cis. So the digital world spins around me, disorienting my defamiliarized body and me again whenever I watch it.

The first few days at home during a semester break have often felt like this. I've changed so much the past three years, but this year has been especially expansive in terms of how I understand and externalize my queerness. Coming home after a long time away, I feel my parents playing catch up. Bless them both, but feeling my parents struggle to reorient how they relate to me is very disorienting. Despite so much of me staying the same—my hobbies, my sense of humor, my values—I feel home moving around me different. I feel different moving around home. At times it feels like I'm confronted with some other version of me—their version. A funhouse mirror's warped reflection of someone I used to be.

The strange Google Earth renderings express this feeling while demonstrating how they can "jump" and filter through a digital emotional landscape. The sequence mirrors being flooded with memory while "visiting" my neighborhood via Google Earth, as well as scrolling through my old posts and pictures on social media. Looking back at this public record of a me that I don't always identify with often makes me lose track of where I am and where I think I'm headed. The bizarro virtual proximity Google Earth affords is similarly disorienting in its own right, so coupled with the emotional overflow of love and hurt that home conjures for me can sometimes be too much.

Other times I just feel like an object that failed to “inherit” my family’s orientation, to reproduce and extend my family’s line. This last weekend of April I went home to celebrate our family friends’ (gay) marriage. My mom burst into tears when she saw me in my makeup, despite having worn my Fenty highlighter that whole weekend.²⁰ Something about weddings I guess. It is strange indeed to feel so alienated from someone as familiar as family. The home sequence locates both joy and violence in disorientation. My collaborator Sofí, the other lavender body, zipping me into my bodysuit speaks to the ambivalent process of coming into my authentic self even as it puts a strain on my familial relationships.²¹ The reciprocal movement and touch I shared with Sofí in this piece calls upon Ahmed’s writing on proximity and touch. She writes,

In refocusing our attention on proximity, on arms that are crossed with other arms, we are reminded of how queer engenders moments of contact; how we come into contact with other bodies to support the action of following paths that have not been cleared. We still have to follow others in making such paths. The queer body is not alone; queer does not reside in a body or an object, and is dependant on the mutuality of support.²²

The intimacy in zipping up with the help of another queer body is juxtaposed against my disoriented bodies’ struggle to find space that allows them to hold their shape. My presence disturbs the Simon’s Google Earth household: it quakes as I “wear” my queerness more & more like it’s my skin. While I’ve never felt unwelcome at home, I do feel that my extension into space is often blocked there. And despite finding a bit

²⁰Match Stix: “Confetti”, *Fenty Beauty by Rihanna*. <https://www.fentybeauty.com/match-stix/shimmer-skinstick/23329.html>

²¹ It’s not about her though. Mom, I love you but it’s not about you.

²² Ahmed, 170.

of pleasure in disrupting the heterosexual space of my home, I really wish I didn't have to feel like a disturbing presence at all. The videos manifest my inhibited movement through space via the suspended windows that extend the green screen beyond its flat surface. Seeing more space where my body should be, I feel disoriented—like I'm falling. I think Google knows that I feel this way; as they express the sensation during my little Google Earth visits home.²³ Right before I can touch the digital grass in my backyard the program glitches and kicks me up (down?) into an endless sky blue. Google Earth does not let me stay here for long, eventually pushing me up to Street View. In my videos, I conceptualize this fleeting, glitched space as a possible ground to move out of disorientation and towards a queer orientation.



Sofi helps me into a queer skin while my bare body struggles to find its place.

²³ I suppose they do now since I just wrote it on drive.



The blue glitch space.

The repetitive labor-performance of moving towards “straight” objects constructs space so that heteronormative objects are more immediately in reach. In pre-school, before I had any real concept of sexual attraction, I had a “girlfriend” because the other kids in my class said so. Up until then, the only difference between my friendship with Zoe and my other playmates was that our parents were friends. At six years old I was pushed into viewing a close friendship with a girl as inherently sexual. There simply was no space made for anything else. This demonstrates, in my mind, how thoroughly cis-heterosexual directionalities are normalized, expected, and privileged. Ahmed explains how tending towards queer objects threatens this spatial construction, as the direction bodies face to do so set them “oblique” to heteronormative space. So, while taking up a queer orientation—becoming “oblique”—can involve having my “involvement in the world called into crisis,” it is also true that the queer shape my body takes in space can destabilize social order. *Like code in the way, or a clog in the pipes*, queer orientations have powerful potential to counter jam orientations built around oppression and, perhaps, place in view a liberated future. Ahmed posits

“queer orientations might be those that put within reach bodies that have been made unreachable by the lines of conventional genealogy... which by seeing the world ‘slantwise’ allow other objects to come into view. A queer orientation might be one that does not overcome what is ‘off line,’ and hence *acts out of line with others*.²⁴

To see new possibilities on the horizon, to act out of line with others, and “in loving and living... to feel the oblique in the slant of its slant as another kind of gift... [not] to overcome the disorientation of the queer moment, but instead inhabit the intensity of its moment.”²⁵ Disorientation, while a painful sensation born out of violence, bears with it the potential to find new ways of inhabiting the world. But queer people are still capable of violence. I am still capable of violence.



A popular meme I like, original author unknown.

Did I mention this? At the same time my movement through digital and physical space is compromised and commodified, I am still complicit in networks of white supremacy & global capitalism. As Ahmed points out, “the suggestion that one can

²⁴ Ahmed, 107.

²⁵ Ahmed, 107.

have a 'nonhetero' sexual orientation and be straight 'in other respects' speaks to a certain truth. It is possible to live on an oblique angle, and follow straight lines."²⁶ One of the video's opening sequences evokes this tension by placing my body within footage of a glitching map I filmed on an in-flight media interface.²⁷ The map had read every body of water as empty space, making the Salton Sea's phallic silhouette a window to the advertisements playing behind it. The stacked shots of my body point to my complicated relationship with masculinity and capitalism, holding tension between being oppressed by structural violence while acknowledging my role in it. Even while I feel the map's cold violence, I am (almost) entirely a part of it. I am queer; but I in many ways embody a violent global cosmopolitanism, accessed via whiteness, U.S. citizenship, and the exploitation of working people around the world. This is no less true in digital space.

To be visibly queer on the Internet in relative safety—to have access to the Internet at all—is a privilege I do not take lightly. Zach Blas, in his video art piece *Facial Weaponization Communique: Fag Face*, outlines how biometric devices such as facial recognition software are "becoming powerful weapons to control and police national borders and citizenship status, track and target a nation's or company's enemies... as well as to profile and parse various sectors of the public into potential risk categories, such as activists."²⁸ He describes one case of facial recognition software explicitly designed to identify and track homosexual men. Clearly, the stakes for queer people in digital space are high and of material concern. But these stakes are not evenly distributed. I point to this in the "networks" sequence. The blurry shots of my and Sofi's

²⁶ Ahmed, 172.

²⁷ Horiz0n, 0:10.

²⁸ Zach Blas, *Facial Weaponization Suite: Fag Face*, 2012, www.zachblas.info.

amoeba-like bodies evoke queer sensuality while distorted voice-over from a (terrifying in its own right) FedEx commercial states through circular language “massive, far-reaching networks power global e-commerce.”²⁹ Although I feel visible (and often vulnerable) as a queer body in digital space, I am more complicit in structural violence than I am a victim of it. My racial and class background insulates me from much of the risk visibility puts me in—and the Internet-enabled devices I love so much (even though they spy on me) are produced via exploited labor. In this way, my queer body becomes a commodity body, a consumer & consumable body. I remain a tool (albeit in some ways a queer & unwieldy tool) for hegemony.

Both digital and virtual space, especially the Internet, are often conceptualized as infinite and omnidirectional. But the popular fantasy of a vast expanse—a wild west where self-definition is only limited by one’s own imagination—is simply fake. The Internet is a relational place and, for the most part, it reproduces and expands the power structures in the physical world. History, networks of domination, and the repetitive performance of social norms similarly structure activity in digital space as they do off it. *Horiz0n* attempts to make sense of this in relation to how my body inhabits spaces interpenetrated by virtuality/digital media. Sara Ahmed’s *Queer Phenomenology* was essential throughout in my consideration of movement, space, and disruption, but this was just one of many intersecting planes I feel *Horiz0n* rests on.

The parameters of this paper don’t allow me to go into every idea present for me in *Horiz0n*. The more feedback I get from people I’ve shown these pieces to, the more I

²⁹ *Horiz0n*, 1:55.

feel affirmed that I have no business writing that kind of paper anyway. Most of my friends immersed in queer politics similar to mine approached Horiz0n a certain way, while other friends were more concerned with how it depicts the violence of international borders. Still others honed in on the work's complicit-yet-critical relationship with capitalism. Some people didn't mention these structural issues at all, focusing instead on its presentation of cyberculture & digital space through its playful, "memey" tone.³⁰ Pretty much everyone in my age bracket has mentioned something about my use of footage from the film *Spy Kids 2: Island of Lost Dreams*. The more directions I see people take toward Horiz0n, the more proud and secure I am that I accomplished exactly what I set out to do. I always wanted Horiz0n's users to play and find their own meaning through it just as I did. This project has touched and been touched by every aspect of my life this year—but I could never really consider myself the arbiter of its meaning, because my body faced Horiz0n in its own unique way. So I'm gonna stop writing now, and leave the rest up to some other bodies.

My body feels different(ly) about things.

A Rose Gold byte,

I've been becoming rendered, constructed.

I only have so much control over this.

Rendered oblique. Like code in the way, or a clog in the pipes;
but still useful.

Still consumable.

My body carries a disjointed history.³¹

³⁰ My brother called one of the videos "memey." It was high praise.

³¹ Horiz0n, 2:35.

Horiz0n in conversation with

- Ahmed, Sara. *Queer Phenomenology*. Durham: Duke University Press, 2006.
- Avellán, Elizabeth, Alexa Vega, Daryl Sabara, Antonio Banderas, Carla Gugino, Mike Judge, Ricardo Montalbán, Holland Taylor, Christopher McDonald, Danny Trejo, Alan Cumming, Tony Shalhoub, Matt O'Leary, Taylor Momsen, Emily Osment, Cheech Marin, Steve Buscemi, John Debney, and Graciela Mazón. *Spy Kids 2: Island of Lost Dreams*. United States: Dimension Home Video, 2003.
- Barker, Jennifer. *The Tactile Eye: Touch and Cinematic Experience*. California: University of California Press, 2009.
- Blas, Zach. *Facial Weaponization Suite: Fag Face*. 2012. www.zachblas.info.
- Cooley, Heidi Rae. "Fit: The Hand, the Mobile Screenic Device, and Tactile Vision." *Journal of Visual Culture* vol. 3(2): 133-55. 2004.
- Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus*. Minneapolis: University of Minnesota Press, 1987.
- FedEx. *FedEx Ad: Dream 2.0*. November 21, 2017.
- Friedberg, Anne. *The Virtual Window*. Cambridge: MIT Press, 2009
- Haraway, Donna. "A Cyborg Manifesto." In *Simians, Cyborgs and Women: the Reinvention of Nature*. New York: Routledge, 1991.
- Hayles, Katherine. *How we became posthuman: virtual bodies in cybernetics, literature, and informatics*. Chicago, Ill: University of Chicago Press. 1999.
- Massumi, Brian. *Parables of the Virtual*. Durham: Duke University Press, 2002.
- Marks, Laura. *Touch: Sensuous Theory and Multisensory Media*. Minnesota: University of Minnesota Press, 2002.
- Steyerl, Hito. *The Wretched of the Screen*. Berlin: Sternberg Press, 2012.
- Tung-Hui, Hu. *A Prehistory of the Cloud*. Cambridge: MIT Press, 2016.