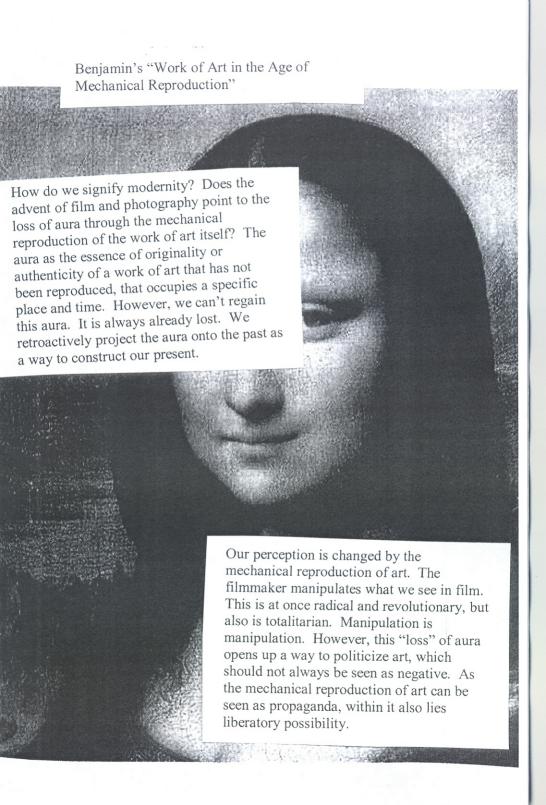
Virtual reality + Cinema #1: The Passion of the Real Chity Chity Chity Chilty Chity Chity Chilty Chilty Copy The Who feel who feel politics the politics community

Intro:

I decided to do this first paper as a zine for a number of reasons. First, the format of the zine never allows one to grasp the original (Benjamin), as it is always already copied (Baudrillard). Second, the way zines are mechanically reproduced is foregrounded in their very format. Finally, the medium and the message can't easily be separated: copies of copies interrogate originality, authorship, copyright, and commodity ownership culture. Scanning this zine to .pdf and posting it to Blackboard also has some interesting implications. I have written this "paper" in a series of smaller vignettes, both to stay true to the form of the zine, and also to most accurately represent my learning so far (fragmented, incidental, ongoing).

Thank you for reading.



Simulation is the current stage of the simulacra: the map precedes the territory. The real is produced through reproduction, simulation. It is without rationality, as it no longer needs to measure itself against the ideal or its negative. The real isn't even real anymore; it is hyperreal. There is no longer space for distinction between real and imaginary in the third order of simulacra.

Dreams already are.

Disneyland is presented as imaginary so that we see the rest as real (12). The same could be said of Hollywood. We see filmic representations of apocalyptic terrorist attacks as fiction, whereas 9/11, by contrast, is "real." However, Zizek and Baudrillard both show us that neither is real. The fantasy already is.

Exchange value already abstracts the real, and thus a commodity-driven economy and culture does so once over again. The real is thus abstracted over and over again. Therefore the "hyperrealism of simulation is translated by the hallucinatory semblance of the real to itself" (23). We can no longer touch use-value, and the laborer disappears.



perhaps, then, through a catastophic implosion— a reversion toward a minimal point

which Nathan thinks is bullshit.

ooh, implosion!

if i create an illness in order to stay away from work, am i indeed "really" ill?

yes.

but what about those who experience terminal illness and pain, like that associated with cancer?

this was nathan's first question on day 1 of our discussion about baudrillard. how can we tell THEM that what they experience is not "real"?

is it possible to determine more or less real, in the era of the hyperreal?

is implosion enough of a solution?

do we need to infuse the representational with desire once again in order to get closer to the real?

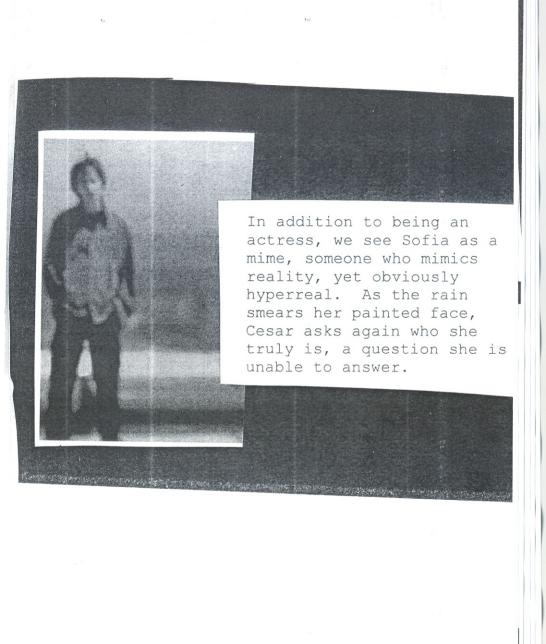
or can we never go back?

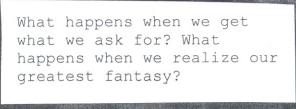


Sofia as Sophist in Abre Los Ojos

Cesar contemplates Sofia's role as actress throughout the film, illuminating a number of themes explored throughout: reality vs. virtuality, dreaming vs. lucidity, nightmare vs. fantasy, etc. Is Sofia a sophist, a mask without substance, the mark of a morality tale about trusting perception over reality?

We are never truly sure where Cesar is in time. the film unfolds, we are presented with a linear plot: Cesar is disfigured in an accident in a car driven by Nuria, his spurned lover. Upon disfigurement, he decides to be cryogenically frozen, and thus the rest of the story (told in flashback) is a dream/nightmare. This linearity is disrupted by the confusion of identity between Sofia and Nuria, and how Cesar navigates the "reality" of these illusions, as they are nestled within a murder plot, an incarceration, and a psychoanalysis.





virtual Capital

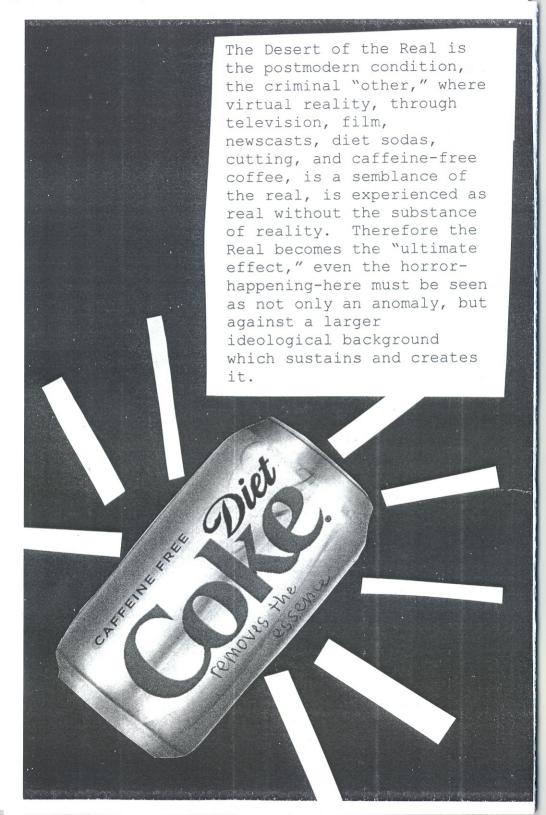
Zizek reminds us that the "horror" of the WTC collapse has been staged in action films produced by Hollywood, over and over again, where the "real" is reversed into a "spectral show" void of its inert materiality(3). We have seen the images reproduced by Hollywood films, and we've seen Bin Laden created and recreated as a "master criminal." Jouissance in its most pure form is the repetition of the image of the collapse ad nauseam, every year, on 9/11, we partake in this repetition.

paradoxi The cause of Something is its effect. The postmodern Misses the Materiality of the Real. We are again lulled by the rhetoric of the "clash of civilizations," every year. This repetition extends beyond 9/11, 2001, into our daily existence, exploiting the evil "Other" master criminal, to keep us from contemplating how our own participation in the spectacle constructs it, and our own "innocence" is likewise constructed.

Unwilling to risk our Lives So we are Servants too.

However, we must see 9/11 as a clash within civilizations, as 9/11 happens within the structure of global capitalism, not as a reaction to it, from the "outside." Zizek's critique of inside/outside and us/them is worthy of note here, when considering the Real. Following Hegel, when we consider the purely evil outside/them, we should also "gather the courage" to see "our own essence" (6).

the "radicals" risk their lives because "they" have nothing to Lose.



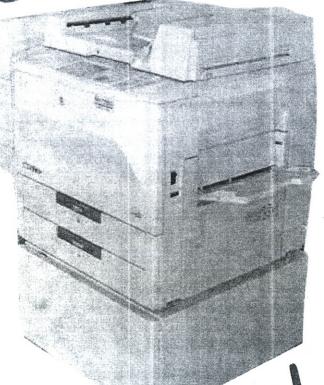
Who is this carpenter * what is hedotna in our CLASS? I refuse to see him as a diversion From our discussion of Baudrillard page 6. I see this convo Q vestion about M. Carpenter remains! asan ISNIT allegoryof "Unity" fragmentation împossible regardless as well of Whether as a bit Weknow about athe someone is racist and real. ignore it, or I If we don't ever guess Frowit? How my does this become a moral QUESTION? TBD

Can machines feel?

What happens when we move from analog digital? What is the nature of this generational difference between mother (signifies: the body) and son (signifies: the machine)? Terminator 2 asks these questions, among others. Throughout the film we see the mother reacting through the analog body either through recovery or fighting, and the son reaction through the digital sphere, whether hacking ATM's or interacting with the Terminator.

The shapeshifter is featured in this film as the cop(y) who has no soul or essence. This shapeshifter plays with the notion of the doppelganger. becoming the twin for that which he destroys (as seen in the case of the guard during the clip we saw in class). The "older model" Terminator, played by Schwartzenegger, becomes conscious (and "feels," in a thumbs-up kind of way) at the end of the film and thus must be destroyed. The Terminator selfterminates in order to prove the validity of the cause he is fighting for (the rebel cause for which he was created, his own "cause" to keep the Connors alive, etc.).

COPY and



Destpo (*