

Summaries

Lisa Parks

Satellite and Cyber Visualities

Analyzing 'The Digital Earth'

If there is one project that encapsulates the convergence of satellite and computer technologies as well as NASA's attempt to make itself relevant to the information economy it is the Digital Earth Project. First introduced by former US Vice President Al Gore in 1998, the Digital Earth is envisioned as a virtual environment that encompasses the entire planet and enables a user to explore vast amounts of

information gathered about the earth. This essay critically examines Digital Earth prototypes and discourses surrounding the project from a feminist perspective, illustrating the nationalist and capitalist underpinnings of the project. Parks argues the Digital Earth project should be reconceived as a "contact zone" for interdisciplinary work that bridges divides between science, technology and culture.

Mette Bryld en Nina Lykke

From Rambo-sperm to Egg Queen

Two Versions of Science Photographer Lennart Nilsson's Most Recent Film on Human Reproduction

The article analyses a recent television documentary on human reproduction by the famous Swedish science photographer Lennart Nilsson. The film has come out in two versions, an original Swedish one, and an American NOVA re-make. Via a close-reading of the two versions, the article compares the ways in which they tell the story of egg, sperm, embryos, fetuses and parents. Contrary to what might be expected, the US version turns out to be by far the most 'politically correct' in its construction

of both the love story on the film's macro-level and the sperm-meet-egg narration on its micro-level. The article suggests that the Anglo-American feminist critique of the traditional phallo- and ethnocentrism of biomedical representations of human reproduction may eventually have stimulated the US production company to this rhetoric shift. It is, furthermore, suggested that the US production company's stronger orientation towards the market has played a role.

Berteke Waaldijk

Worldfairs and the World Wide Web

A historical comparison

In this article, Berteke Waaldijk compares inclusion and exclusion that structured nineteenth century Worldfairs with the way internet and

the www allow democratic participation. The comparison focuses on three aspects: the experience of immersion in a virtual world as a

combination of losing one self and as a form of increased control, secondly the implications of the non-linearity of both media and finally the ambivalence of seeing a spectacle and being part of that spectacle at the same time. The

author concludes that research about the democratic (im)possibilities of internet should always combine critical attention to access with and the close scrutiny of the way authority functions within the medium.

Mischa Peters

Transcendental dreams

In this text the author shows that contemporary culture and theory seem to have a continuing fascination for the dispersing boundaries between the organic and the technological, or the human and the mechanical. The struggle over these boundaries can most clearly be witnessed in the representation of technological bodies in for example (science) fiction texts or films and popular science journals. For some

theorists and scientists this *technologizing* of the human body is linked to an evolutionary discussion: we are no longer human but have become posthuman. The author investigates this claim through the discussion of some texts, among which Pat Cadigan's *Synners*, William Gibson's *Neuromancer* and through examples from popular science journals such as *Wired* and *New Scientist*.

Anneke Smelik

Memory and trauma in the cyberpunk cd roms of Linda Dement

This article explores the representation of memory and trauma, through an analysis of the art cd roms of the Australian cyberfeminist Linda Dement: *Typhoid Mary* (1992), *Cyberflesh Girlmonster* (1995) and *In My Gash* (1999). Dement explores in her work the traumatic experience of sexual violence. Smelik discusses Dement's use of grotesque imagery in relation to the strategies of humour and abjection that have been used in feminist art. The violence of Dement's grotesque imagery connects her work also to the gothic style of cyberpunk art. While the dominant trend in cyberpunk aims at transcending of the physical body and personal

memory, Dement refuses this kind of disembodiment and focuses instead on lived experience. It is through lived experience that the subject is en-gendered. By navigating the cd roms the player repeats the fragmented process of remembering and forgetting. Dement uses this possibility by inviting the player to navigate through the battered body, especially through the recurring image of a virtual wound: the vagina. Thus, the player is more or less forced to repeat the violent acts that originated the trauma of sexual violence. S/he is given a view from within; s/he is there, witness to the crime of sexual violence – 'in her gash'.