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# *In**FORM**ation* & Technology & Society

Communications 2312, November 2 + 9 lecture

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# Today's lecture will merge

Nov. 2 + Nov. 9

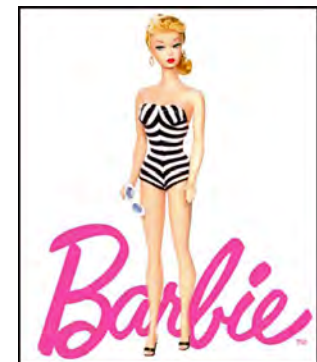
# Housekeeping

- *Next week, I will make available exam study sheet and will take questions about the exam. I will give ten min from class-time - the week after for questions about the exam. After this I will direct questions about the exam through your tutorials*
- *Issues of communication*
  - *Prior to the lecture*
  - *Post lecture*
  - *Emails & Professionalism*
  - *Issues of Professional Respect (in general):*
    - *Self respect & professional respect*
  - *Problem solving order*

# Doll + Gun



- Information available to you via ARTIFACT (reading objects culturally/archeological/anthropological)
- A different angle on the OBJECT which has dominated science and thinking for sometime: fascinated with the still/static/dead/non moving/vacuum – with that which we can construct as if it is an object
- We have looked at it especially as connected to the social structures which combine entertainment with consumption
- Less direct and thus less examined learning sites



# Doll + Gun



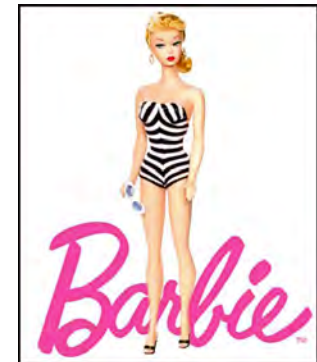
- Particularly as “technologies that connect to the hand as an underestimated site of social transmission
- Technologies of play (innocent technologies?)
- Resonate across time via “ technology of “childhood” +
- Transmitting “gender” and other complicated social codes



# Doll + Gun



- ▣ Different realms (supposedly)
- ▣ Realm of school
- ▣ Realm of “fun”
- ▣ Realm of “weapon”
- ▣ Realm of “political”
- ▣ Realm of consumption
- ▣ Realm of “home” or domestic space
- ▣ Realm of “not” home .....
  - ▣ How does this connect to above through
  - ▣ Work? Gender? Decorative? Play? Political?



# Screen:

This lecture: combines with readings to examine certain connections between screen, line, gravity, and pain

- ARTIFACT + OBJECT - **have more than just a visual presence**
- Yet this is not how we think of the screen
- It is a technology of projection
- Which combines technologies of hand + eye + mind (though we do not tend to think of its relationship with the hand)



# Screen as that which

- ▣ We sit in front of
- ▣ Become still for
- ▣ Look up to
- ▣ Thus occupies that reserved for nature/sky/spiritual/painting





# Screen as that which

- As that which we allow into our familia(r) space



# Screen as that which

- ▣ As that which we allow into our intimate space



# Screen as that which

- ▣ Duplicates our neurological sensory embodied configurations (or electric circuits)



# Screen as that which

- ▣ Increasingly connects to our electric (electrification) processes – or our capacity to be electrified....



# Screen as that which

- ▣ Increasingly connects to our electric (electrification) processes – or our capacity to be electrified....and connected to systems which protect us from electrification through redirecting us to dream...



# Screen as that which

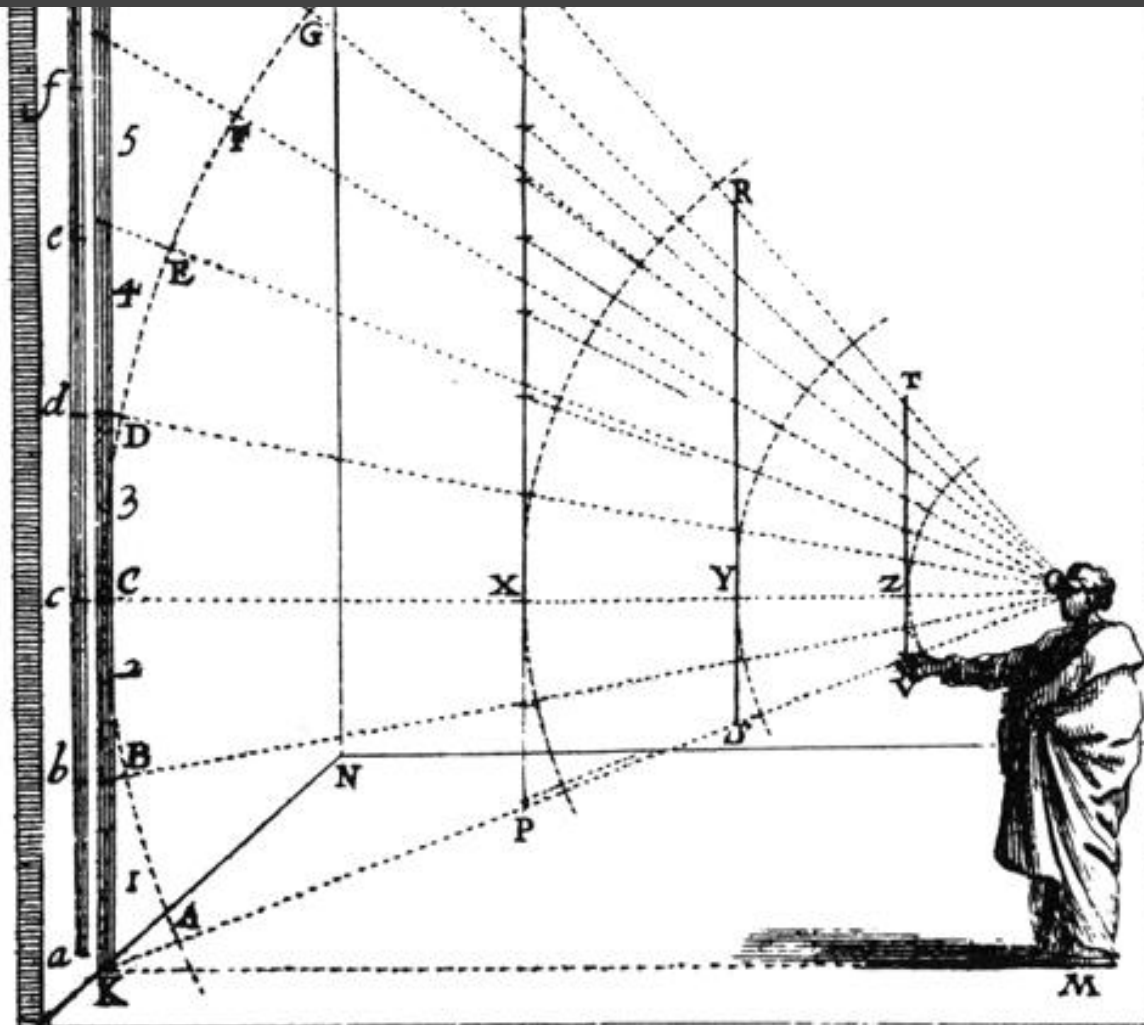
- ▣ Connects us to dreamscapes





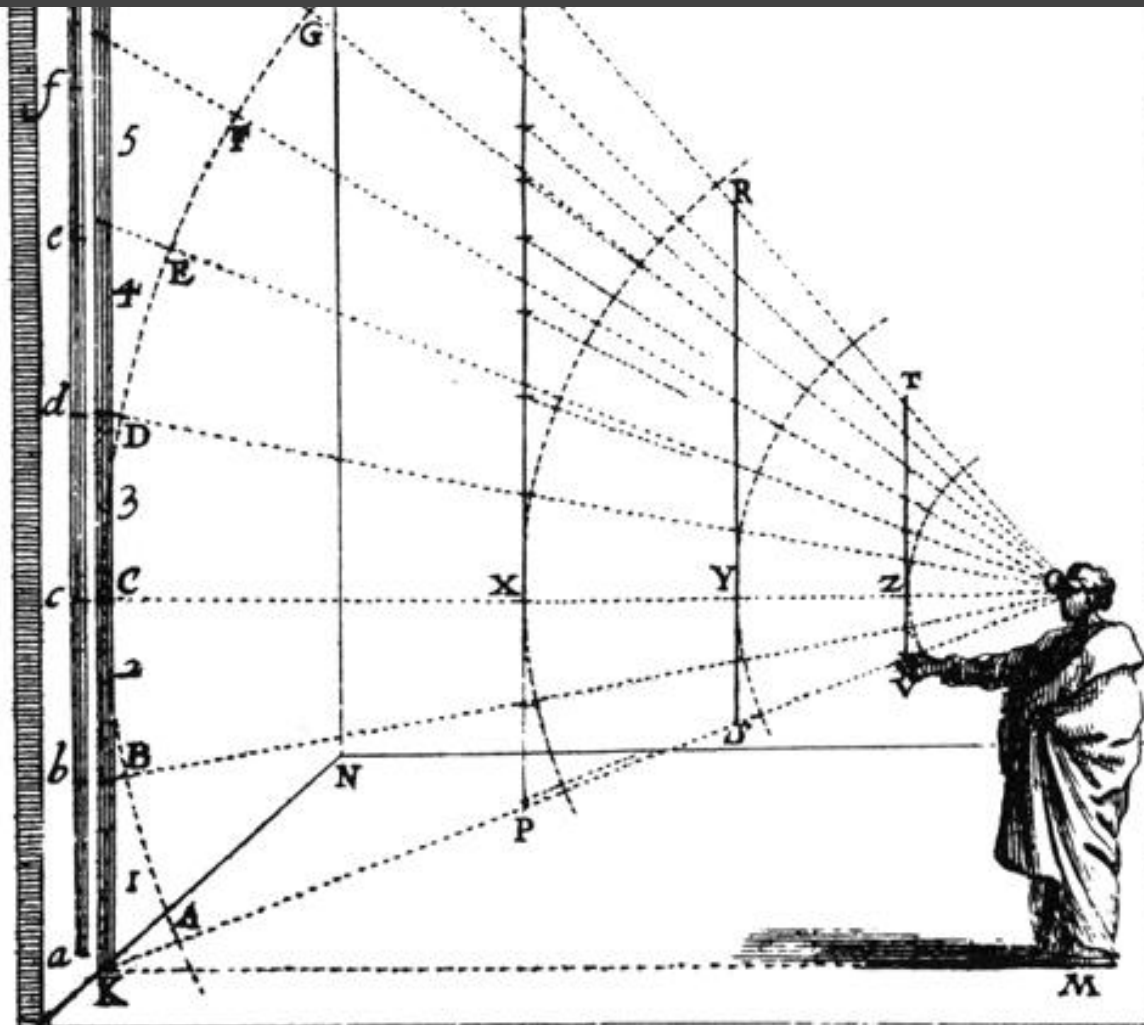
*Pour prouver quil ne faut pas des-  
siner ny peindre come l'oeil voit.*

# Line of sight



*Pour prouver quil ne faut pas des-  
siner ny peindre come l'oeil voit.*

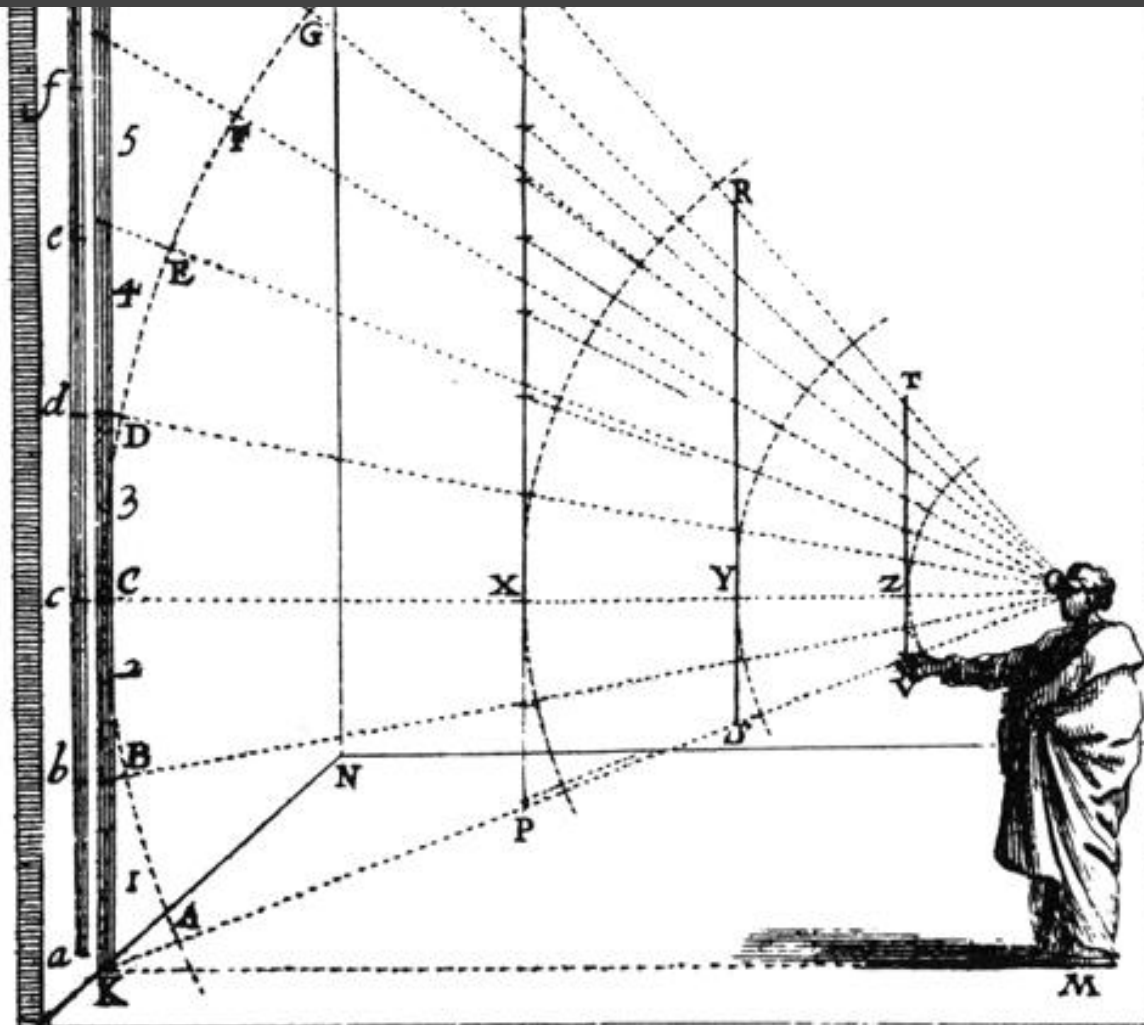
## Line as a primary form





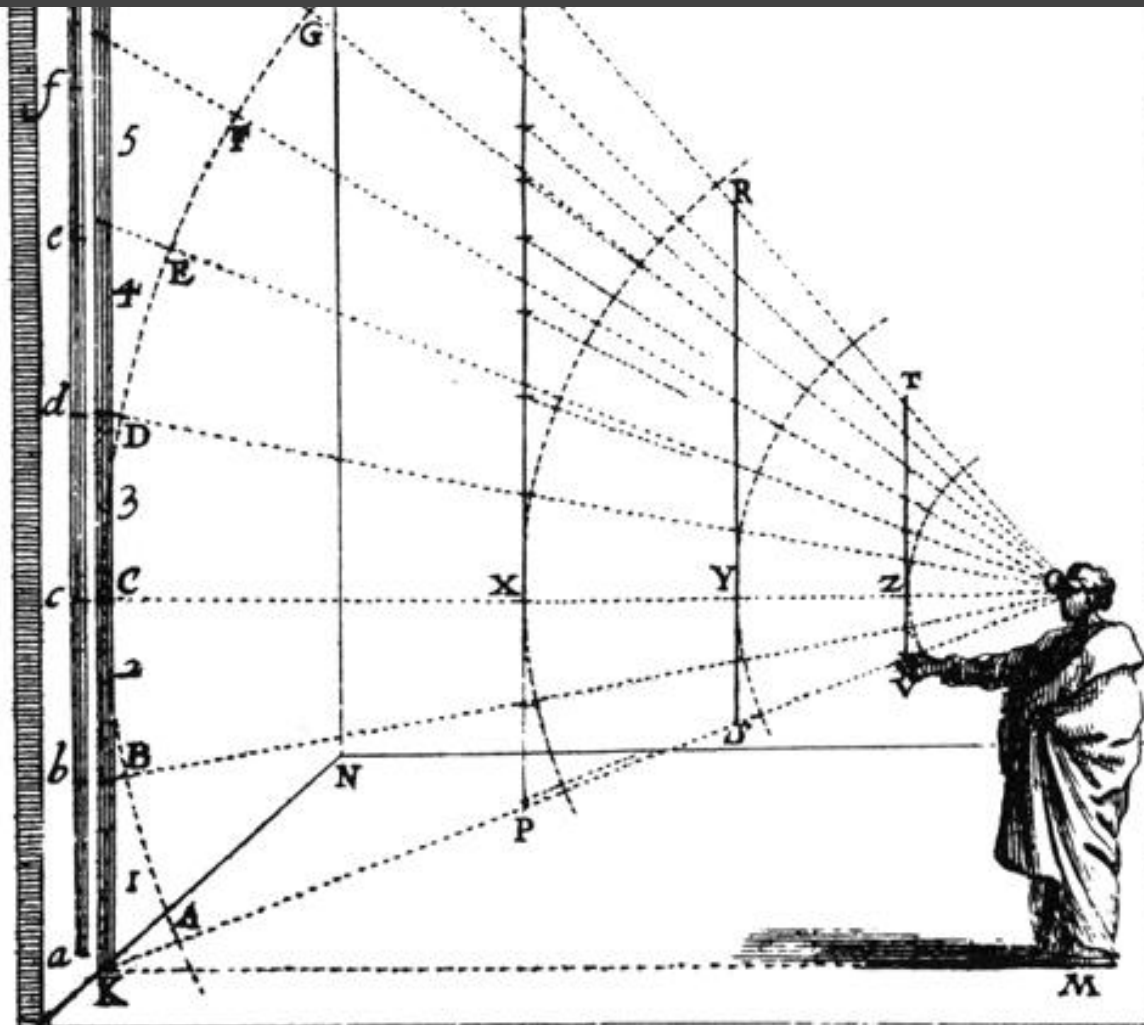
*Pour prouver quil ne faut pas des-  
siner ny peindre come l'oeil voit.*

Line as a ratio (rational) form

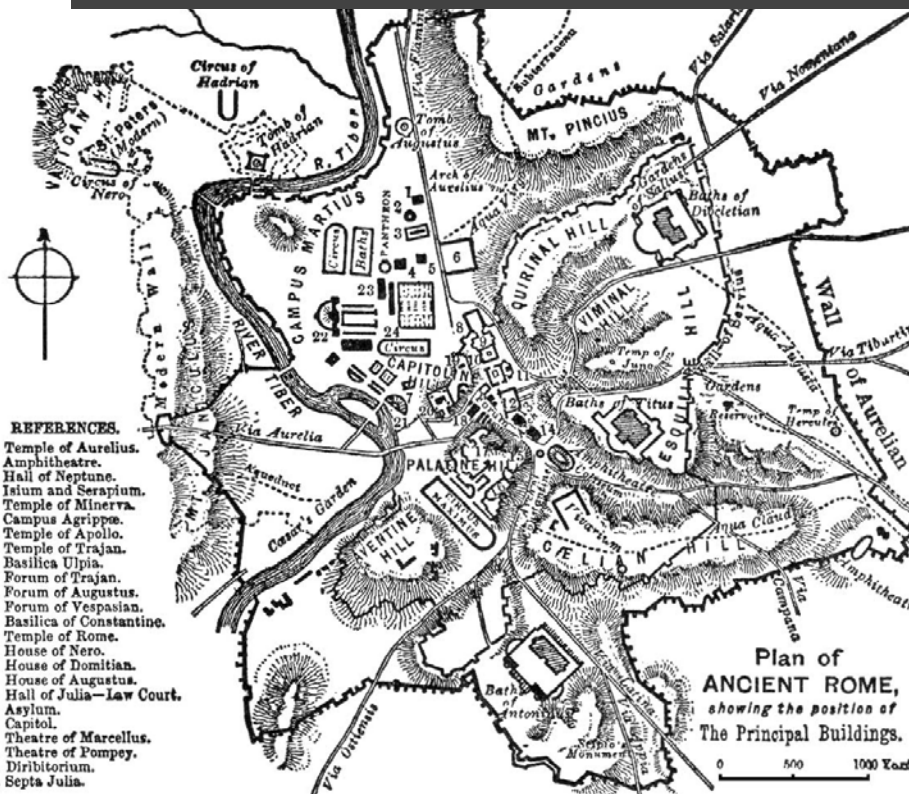


*Pour prouver quil ne faut pas des-  
siner ny peindre come l'oeil voit.*

Line of reasoning = logic



# Line as a primary form

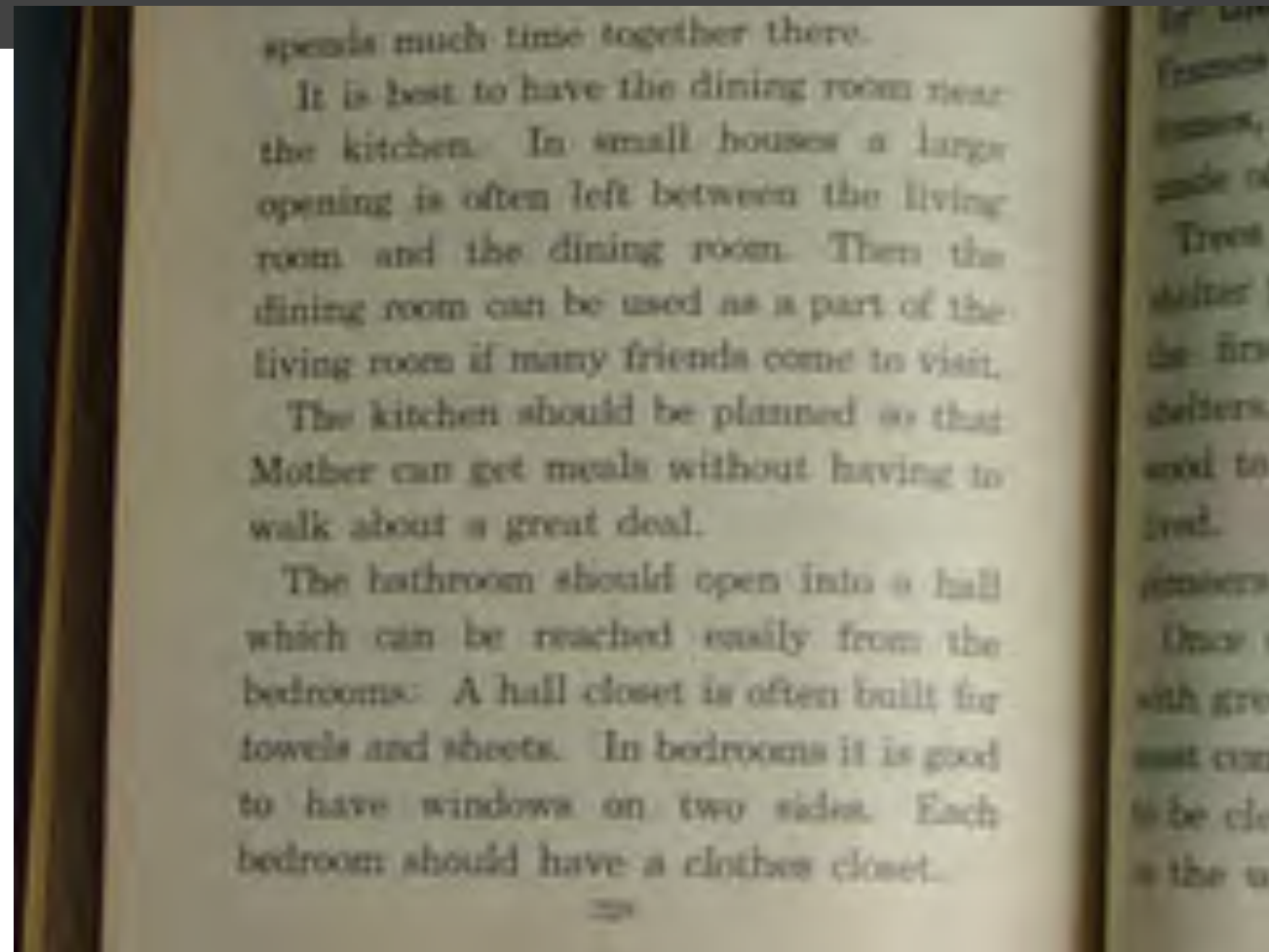




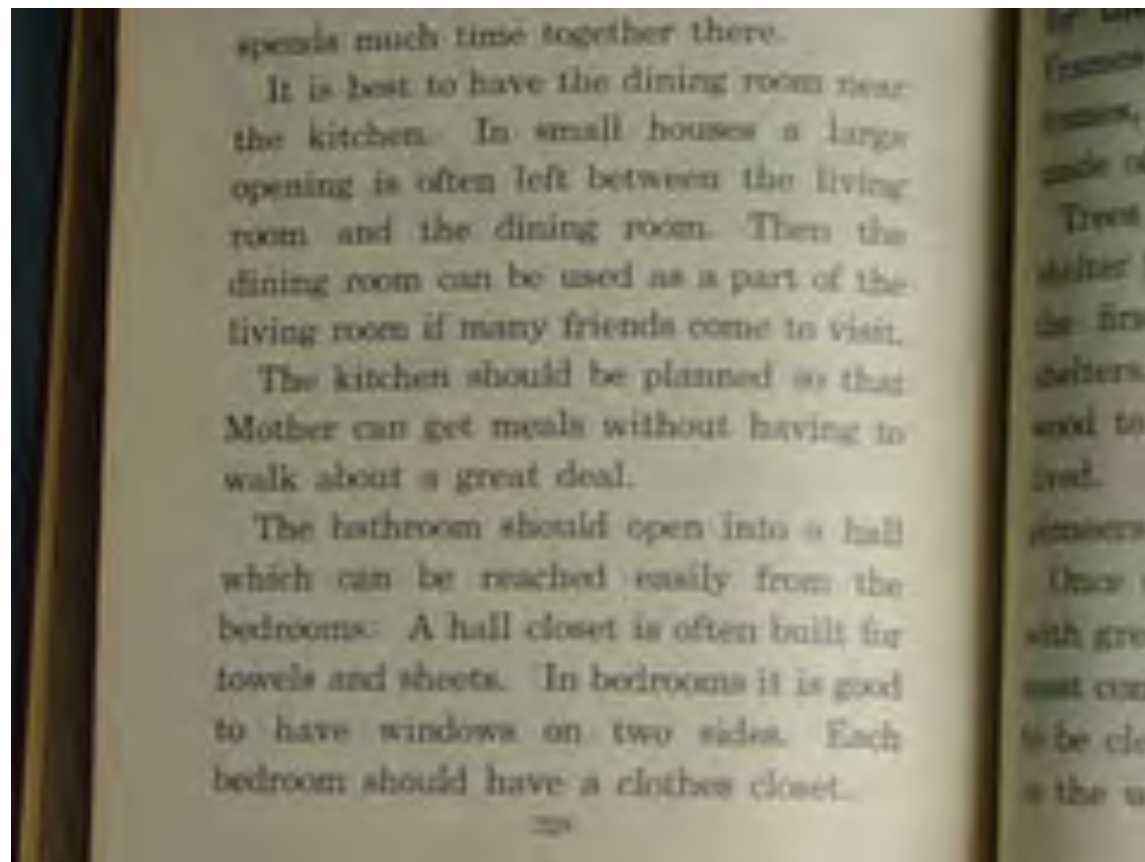
# Lines of text as roads to organize world



# Lines of text as roads to organize world



# TEXT/BOOK as the space of the Project



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# Project

- ▣ Latin root: ject means “throw”
  - ▣ Latin root: pro means forward
  - ▣ Project contains that idea that we can throw forward the inner workings of the mind
  - ▣ With the rise of writing this idea of the project becomes entangled with the idea of oral communication and public thought, and is passed on through written and oral transmission
  - ▣ With the rise of the image this becomes entangled with the rise of perspective and the rise of the ratio (rational)
-

# Screen as the space of the projective

- The rise of watching as “meaningful” and as “activity”
- The rise of being watched as valuable activity
- The rise of spectatorship as citizenship
  - The literate citizen who is text savy is placed in juxtaposition with
  - The watching and watched citizen
    - Whose participation is through purchase, click, vote- who is information is gathered through numbering





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# Line and beasts

Donkey as resistant to the modern road

As burden bearing thus also gravity reading

Line as that which organizes our efforts to

transcend gravity/as our effort to transcend  
gravity

# Line and beasts



Donkey as resistant to the modern road

As burden bearing thus also gravity reading

Line as that which organizes our efforts to

transcend gravity/as our effort to transcend

our body and its energy limits, and problem with  
pain



# The line of reason

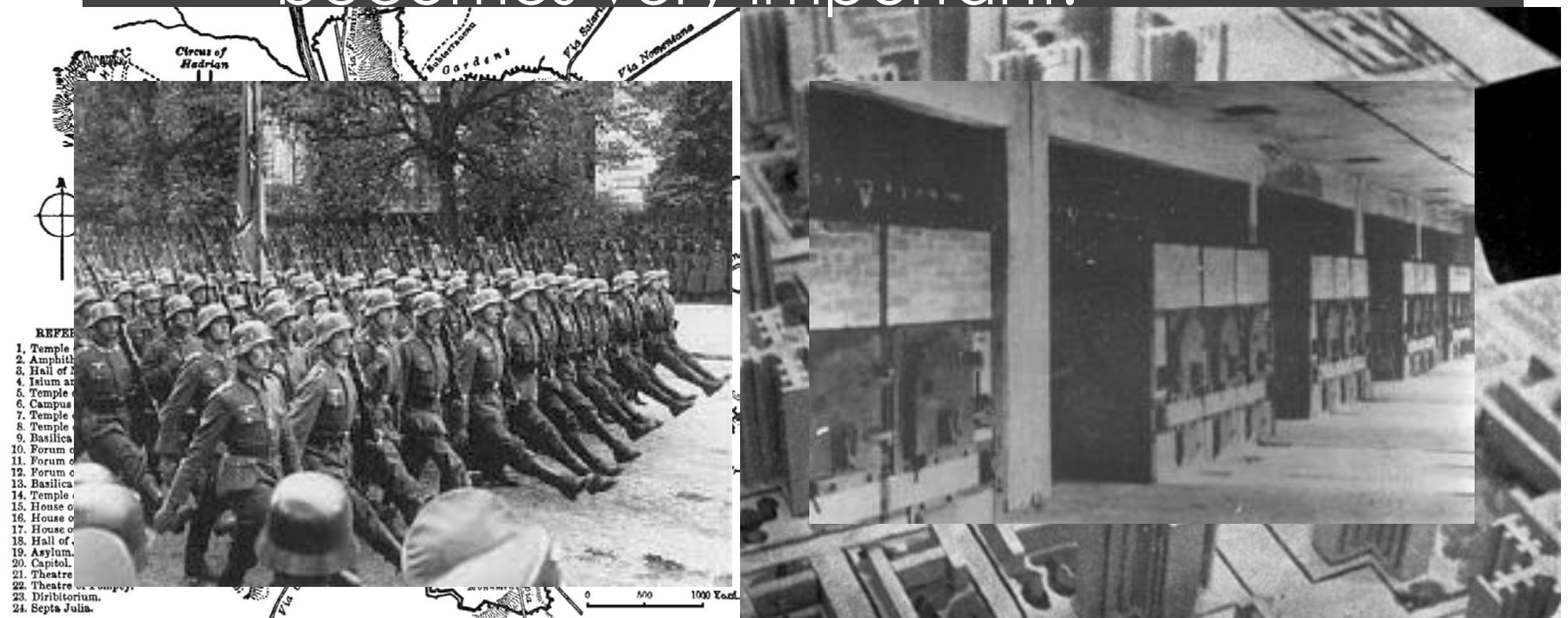
As a means of transcending our beastiality

As a means of transcending the pain of being human

As a means of transcending the passion that leads to war and its pains

As a means of transcending burden and its pains

As line as a primary form leads to non organic forms as dominating the human landscape, projective becomes very important.



The screen rises alongside .....

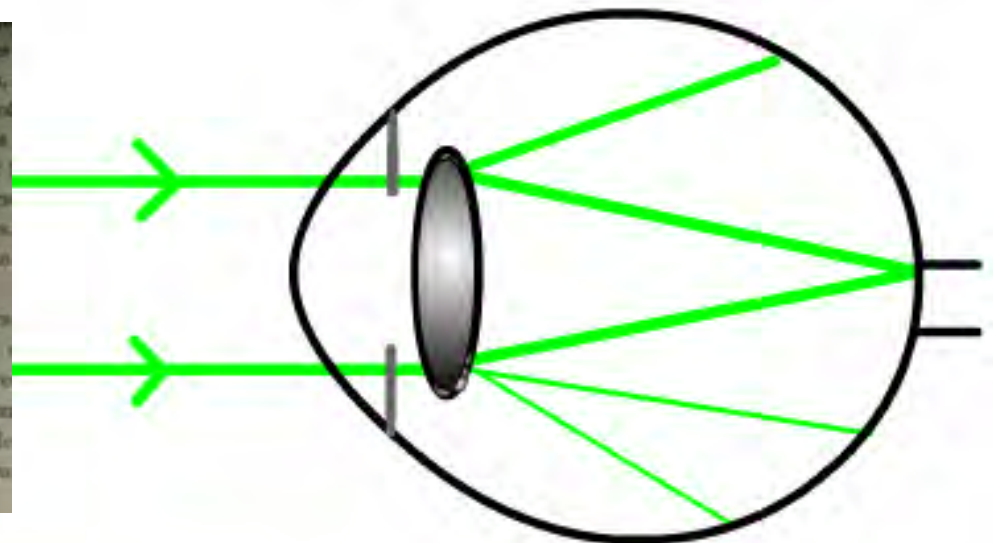
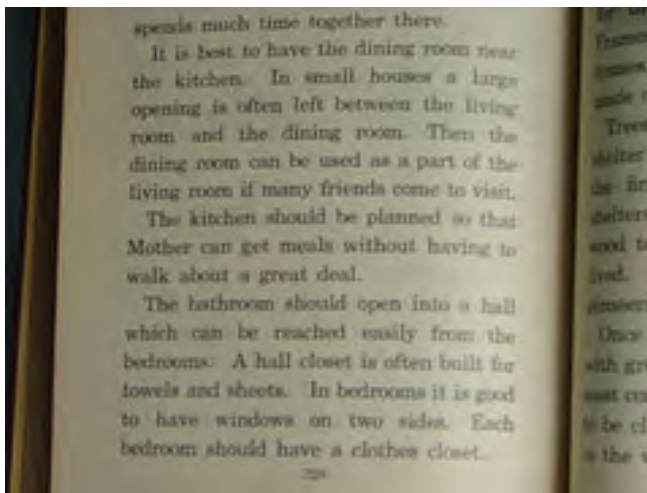
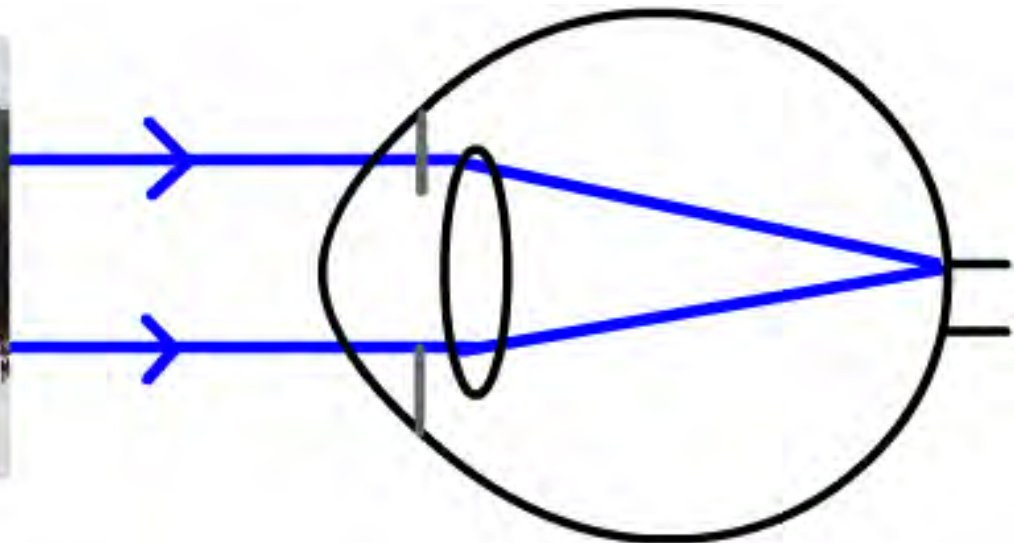
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AS the visual becomes a sphere of  
transcendence of gravity ...

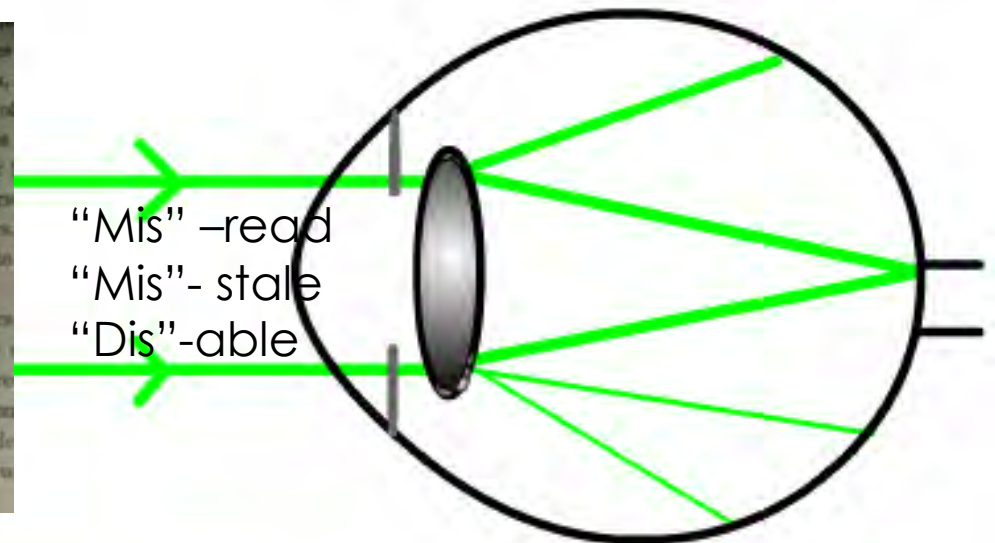
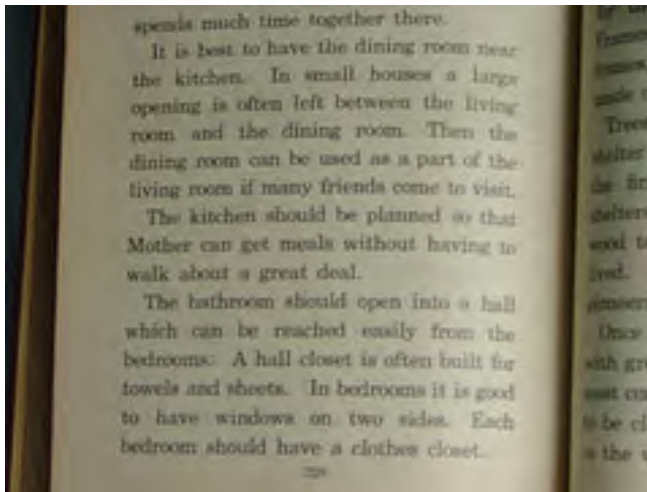
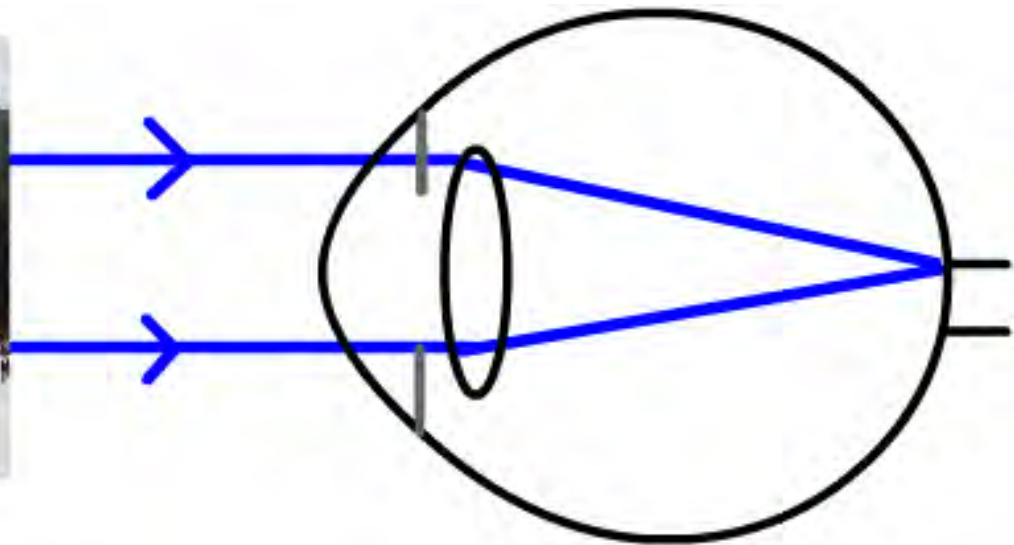




# Projective + optical lines

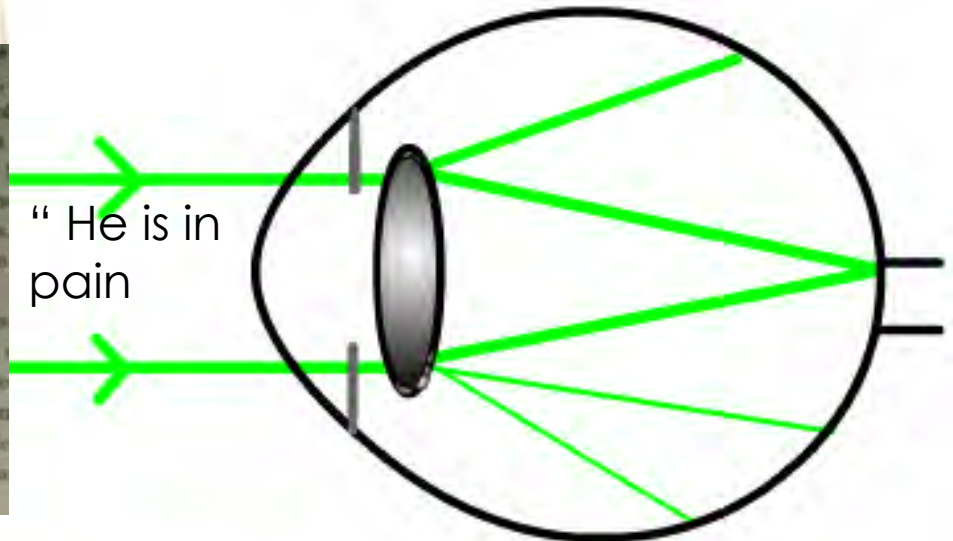
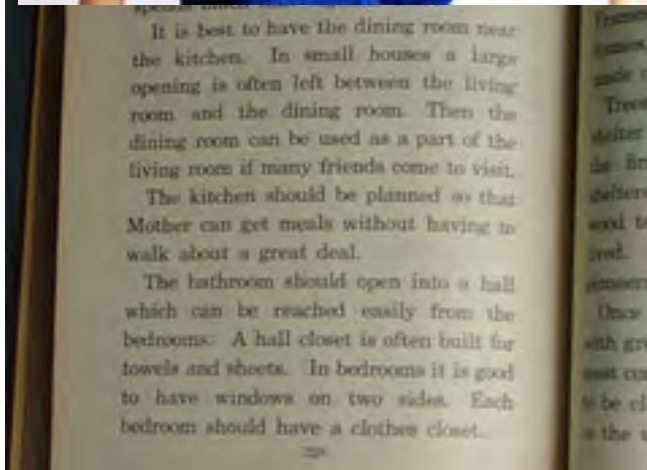
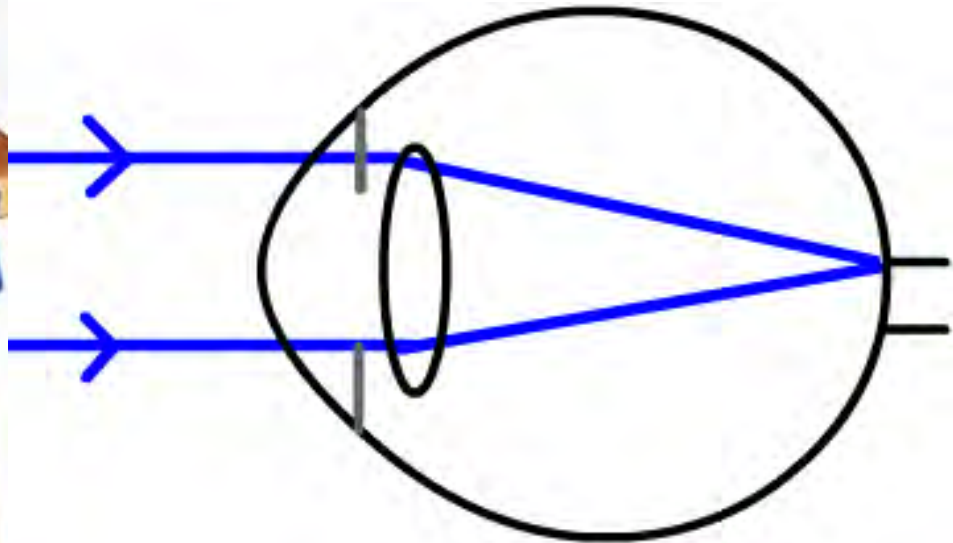


# Lines of text as roads to organize world



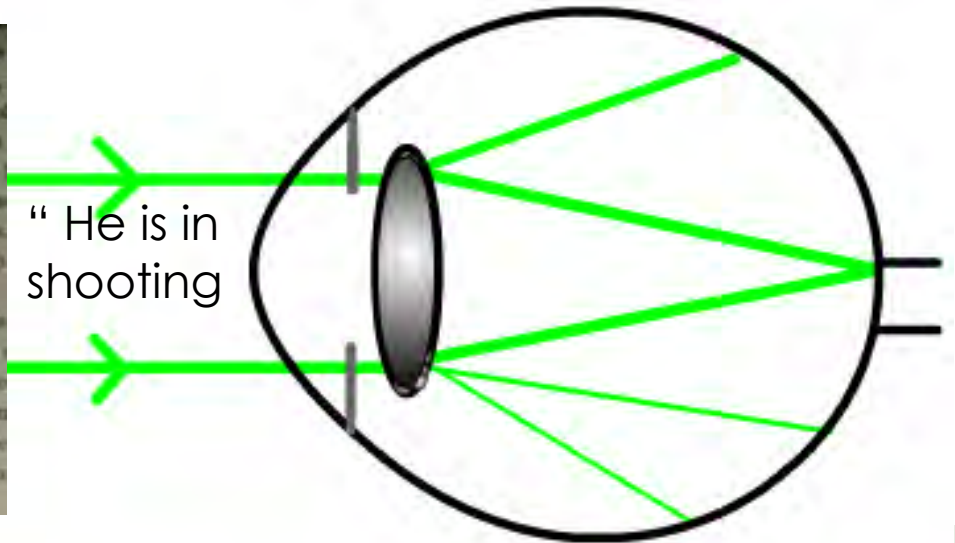
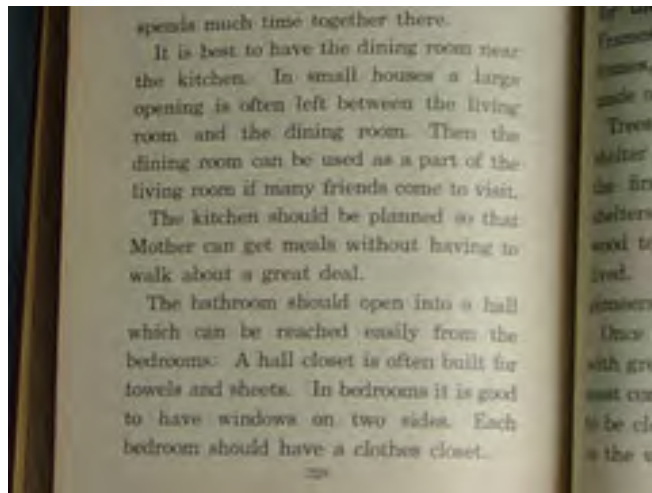
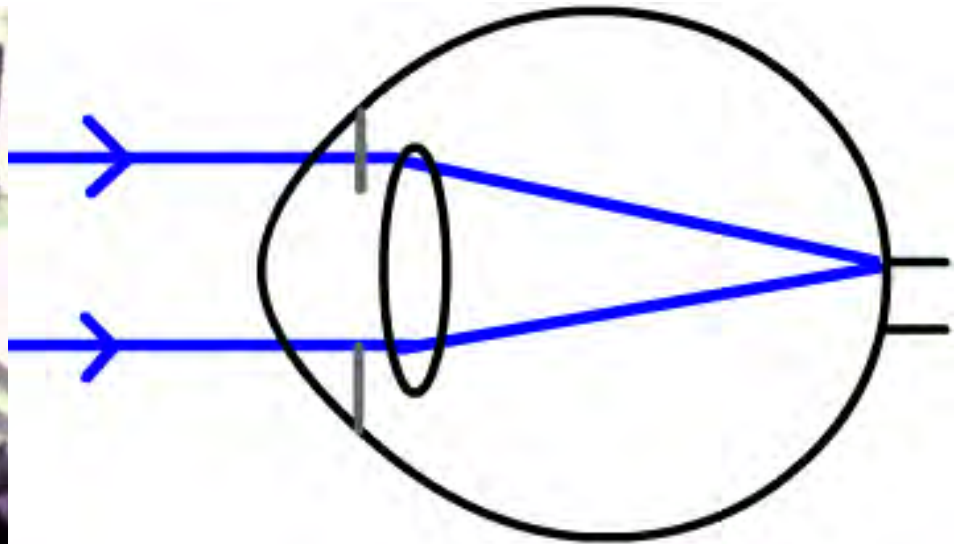
“Mis” –read  
“Mis”- stale  
“Dis”-able

# Lines of text as means to organize pain

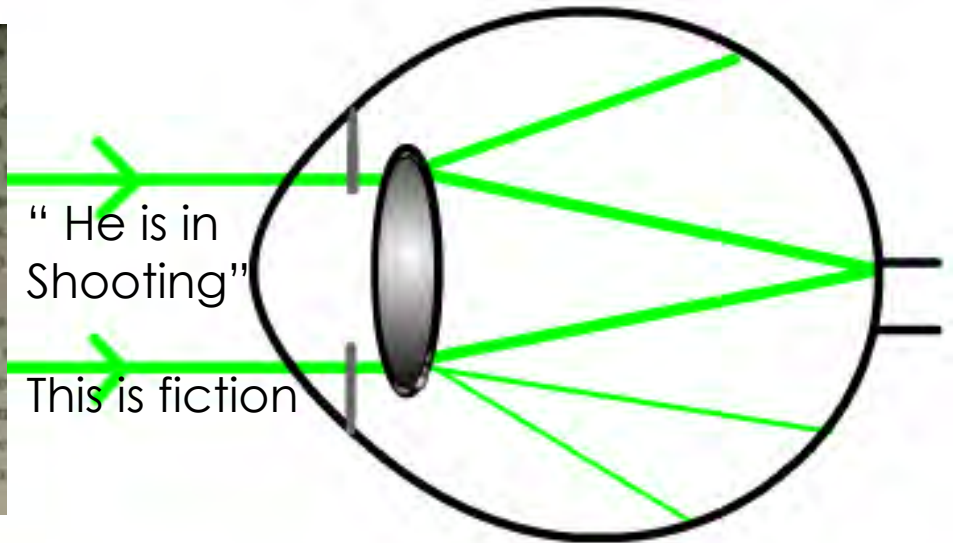
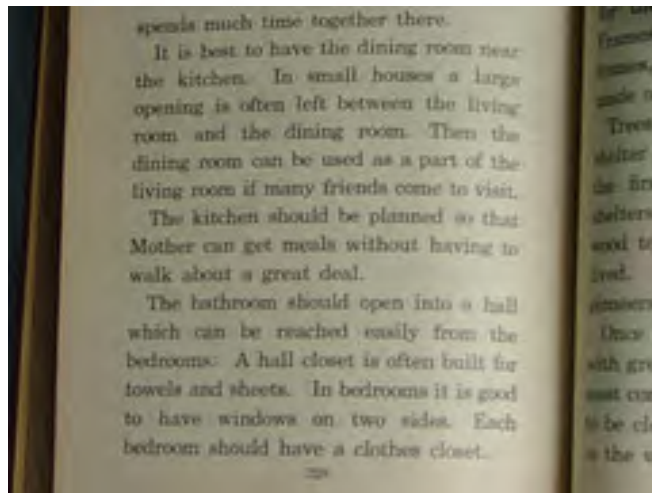
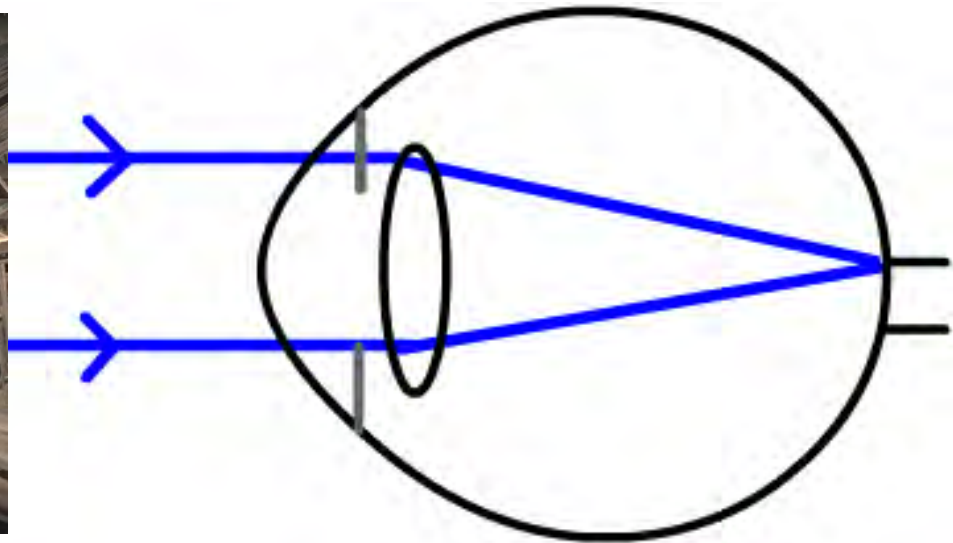




# Lines of sight as roads to organize pain

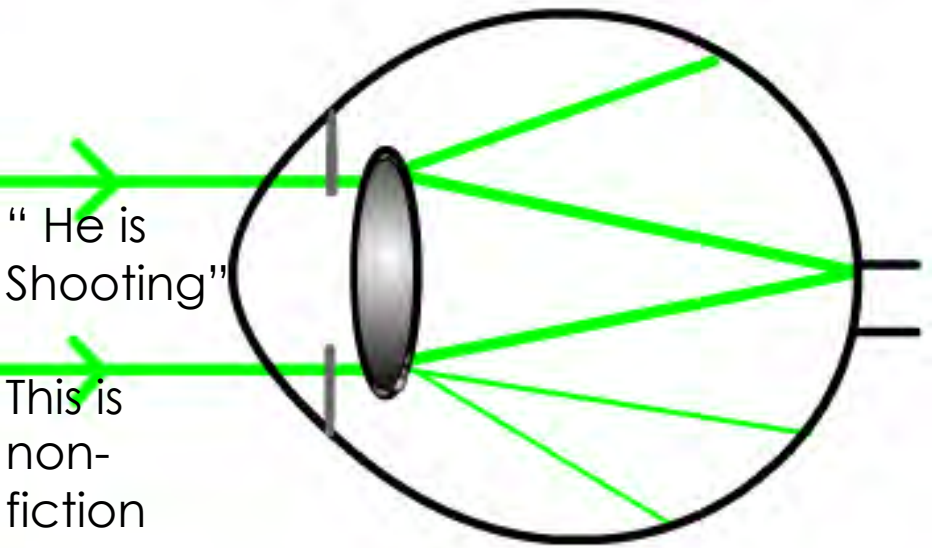
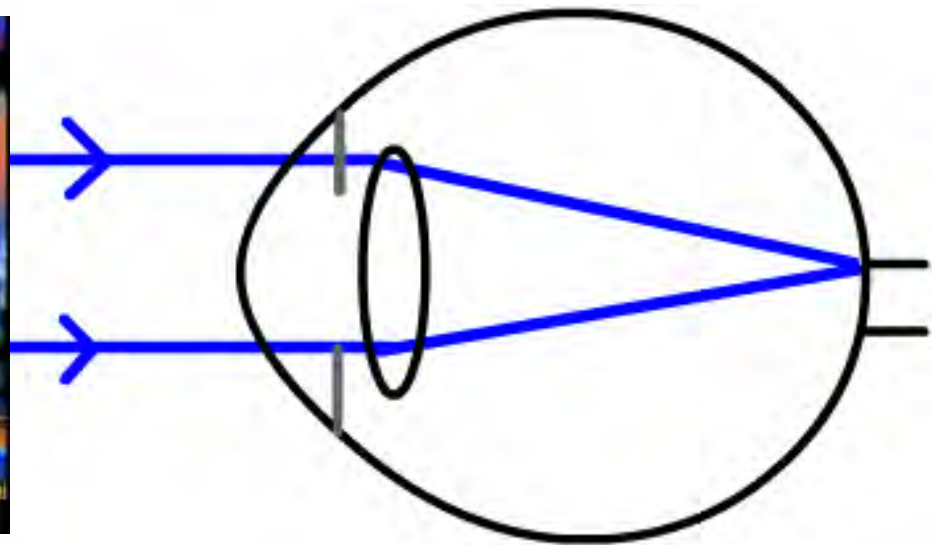


# Lines of sight as roads to organize pain

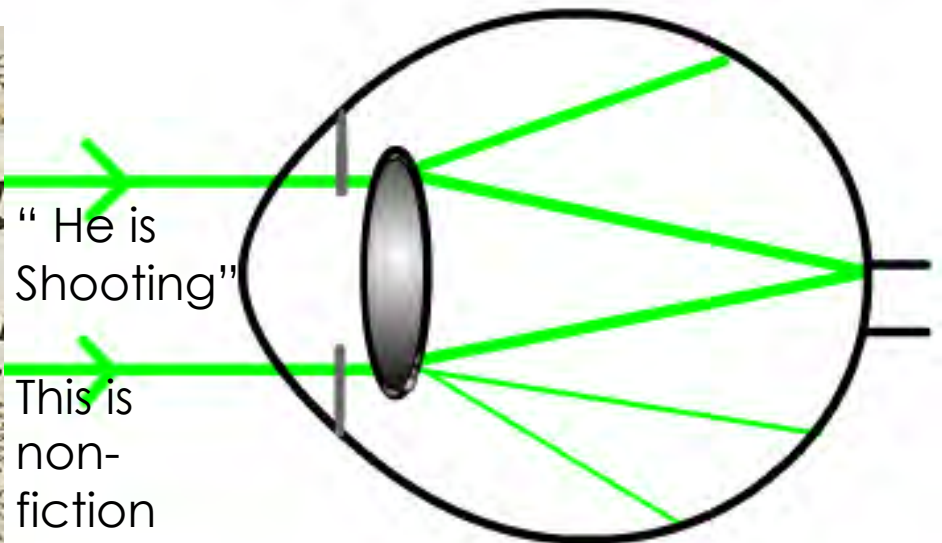
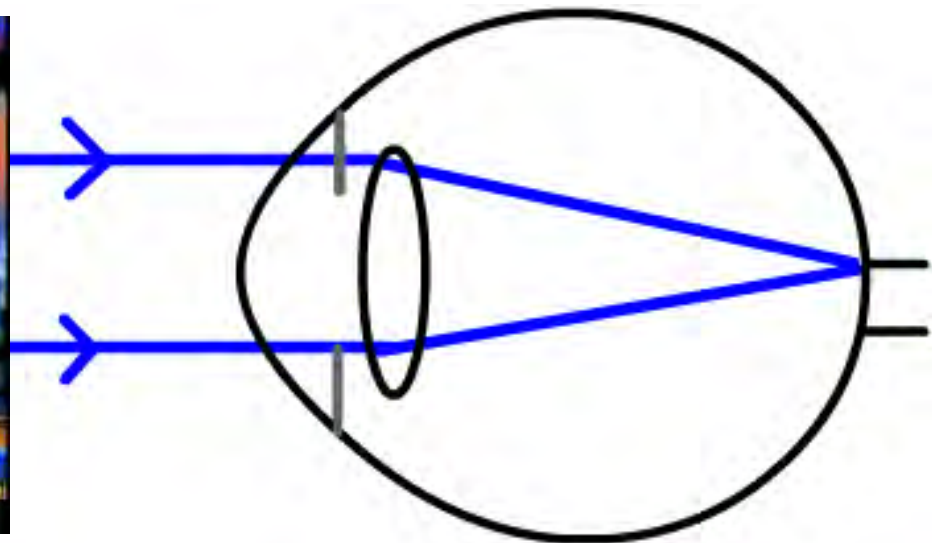




# Lines of virtual vs lines of actual

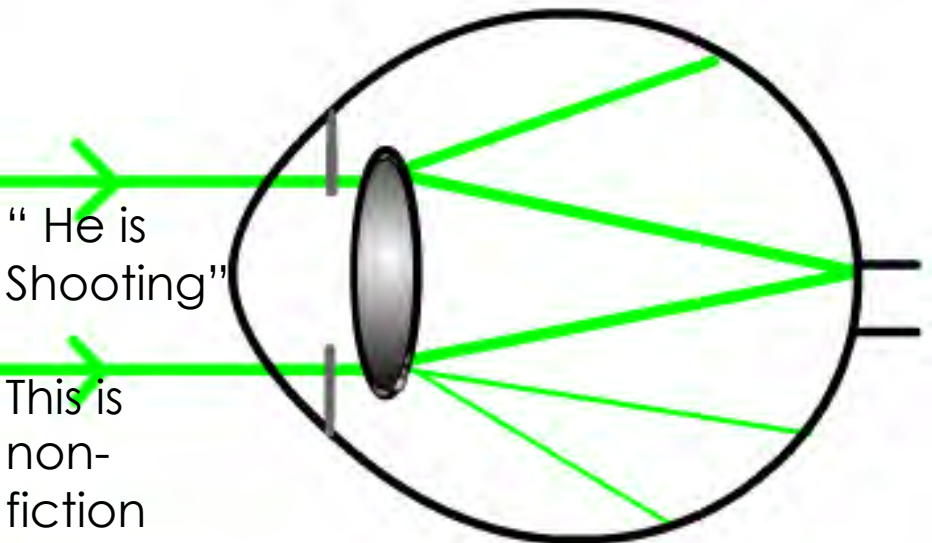
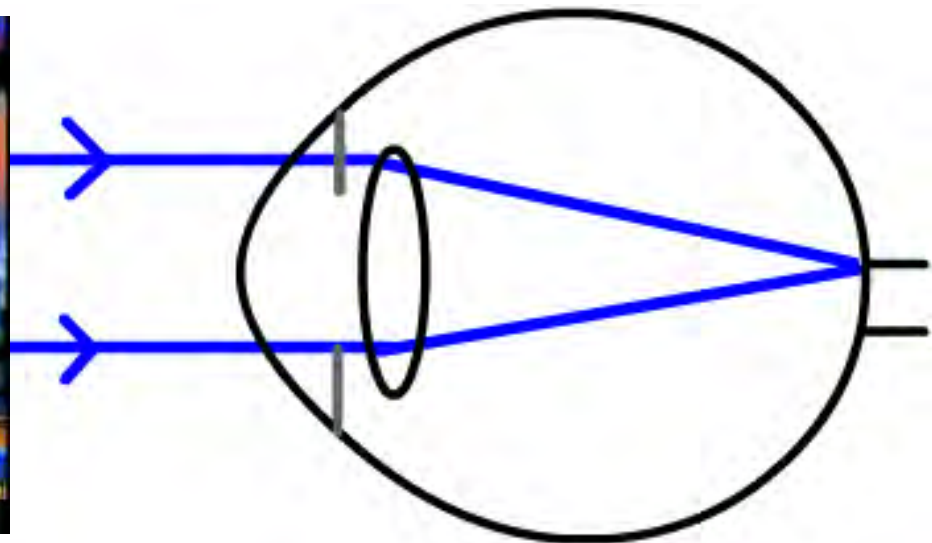


# information vs formation





# What if the form in information is pain?



# What if the form in information is pain? Kristeva



BreakingNews.com

Pro - ject

Screen of daily life and its visible interests



# What if the form in information is pain? Kristeva



# What if the form in information is pain? Kristeva

Ab – ject: (absence from the  
project(ive memory)

Re-ject ..... .Out side the bounds of the projection



Pro - ject

Screen of daily life and its visible interests





# What if the form in information is pain? Kristeva

Ab - ject: (absence from the  
project(ive memory) a form  
of amnesia that forms the  
projection of the present)

Re-ject .....  
projection as it peripheral



Out side the bounds of the  
or boundary markers

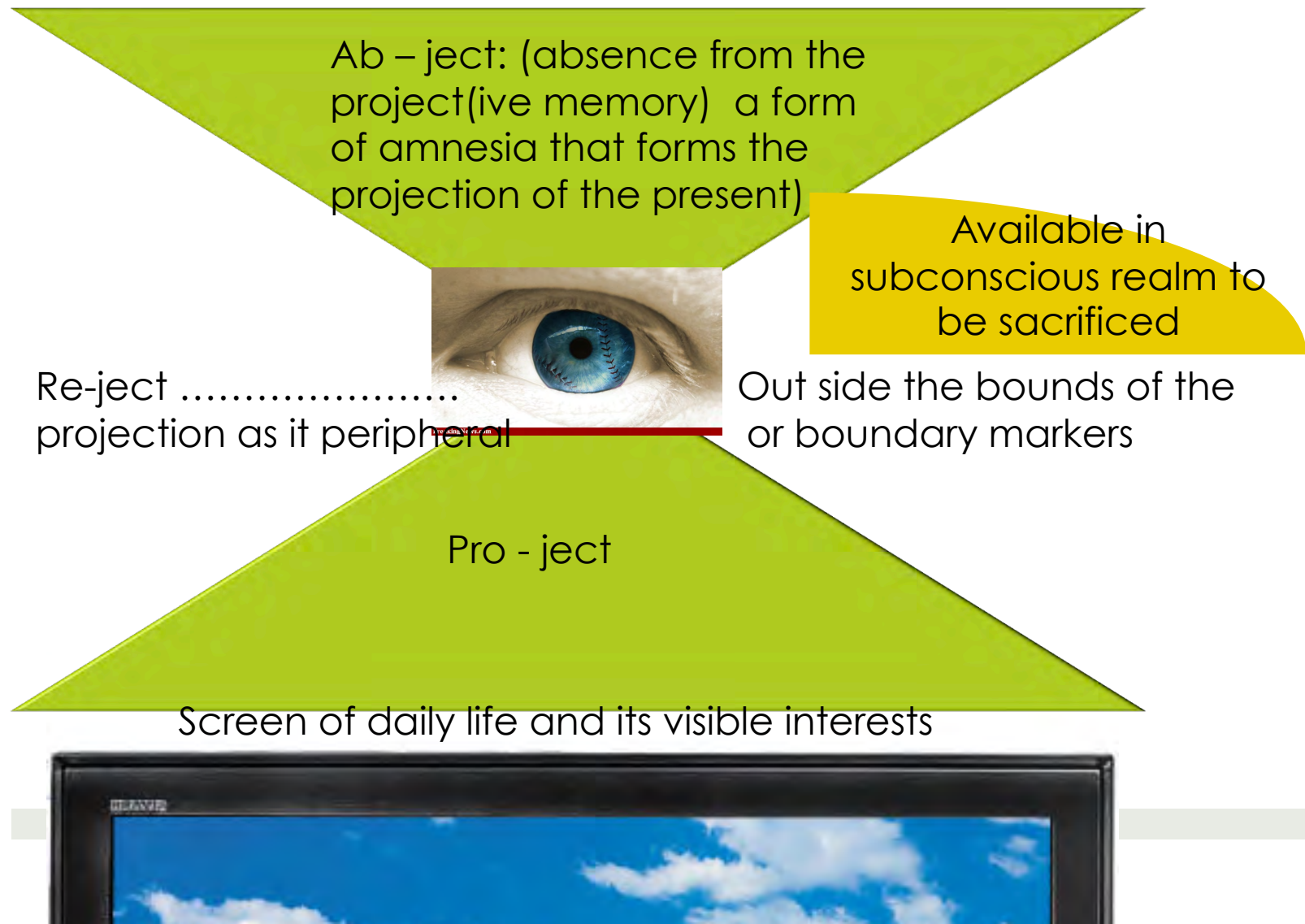
Pro - ject

Screen of daily life and its visible interests



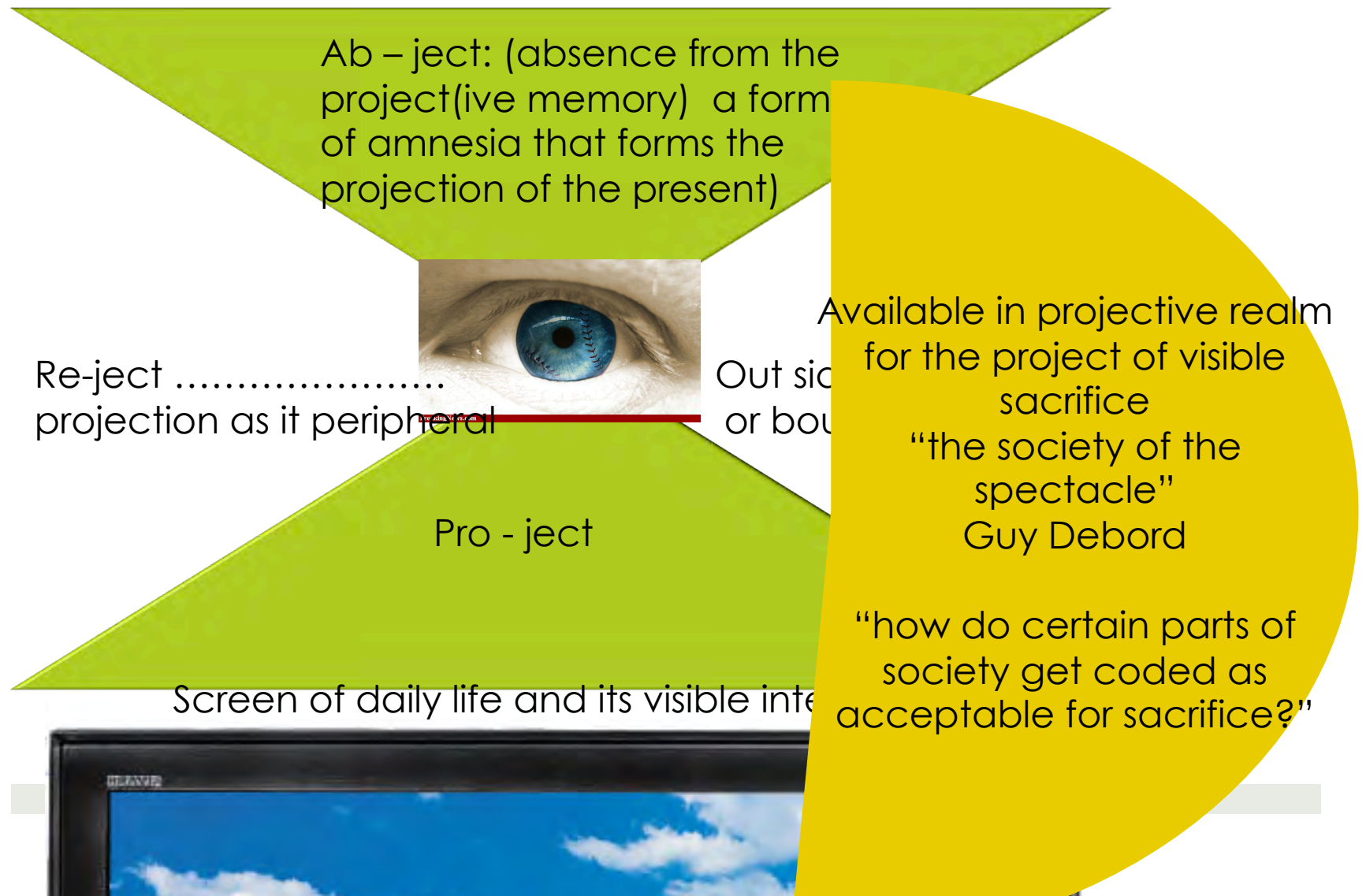
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Re-ject .....  
projection as it peripheral



Out side  
or bou

Pro - ject

Available in projective realm  
for the project of visible  
sacrifice

"the society of the  
spectacle"

Guy Debord

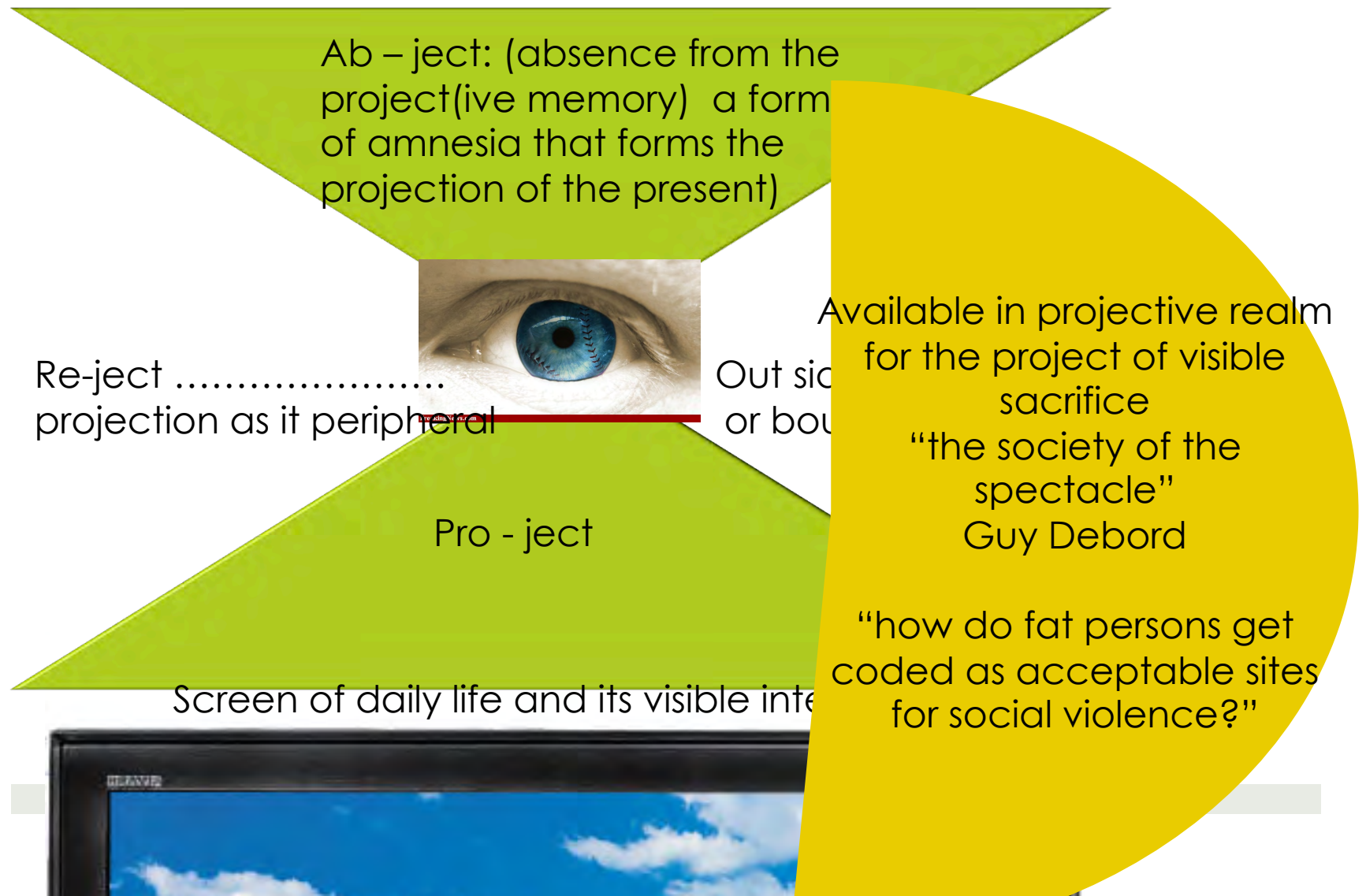
"how do women get coded  
as acceptable sites of  
violence in war and stressful  
social scenarios?"

Screen of daily life and its visible inter



# What if the form in information is pain?

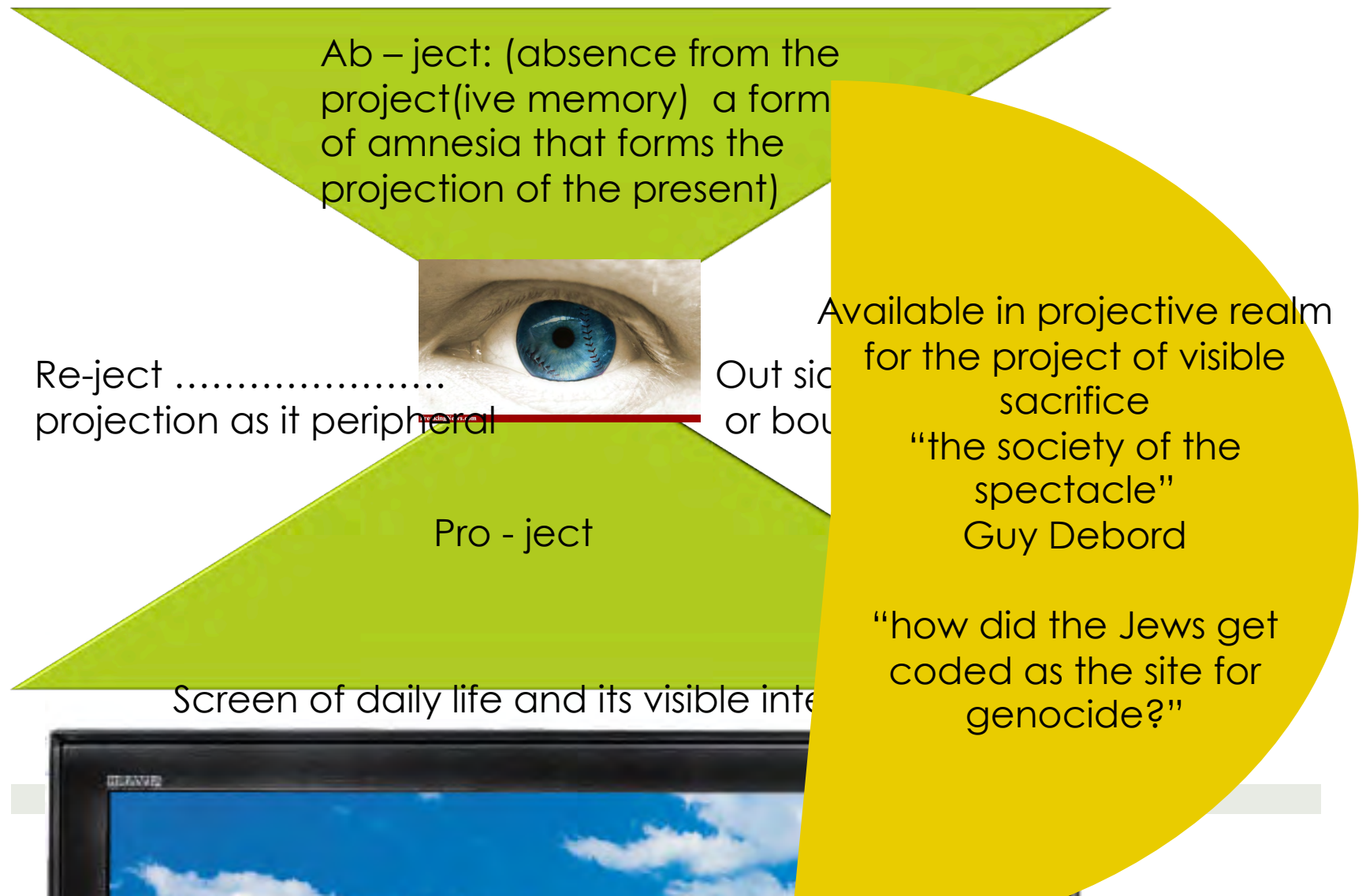
## Kristeva





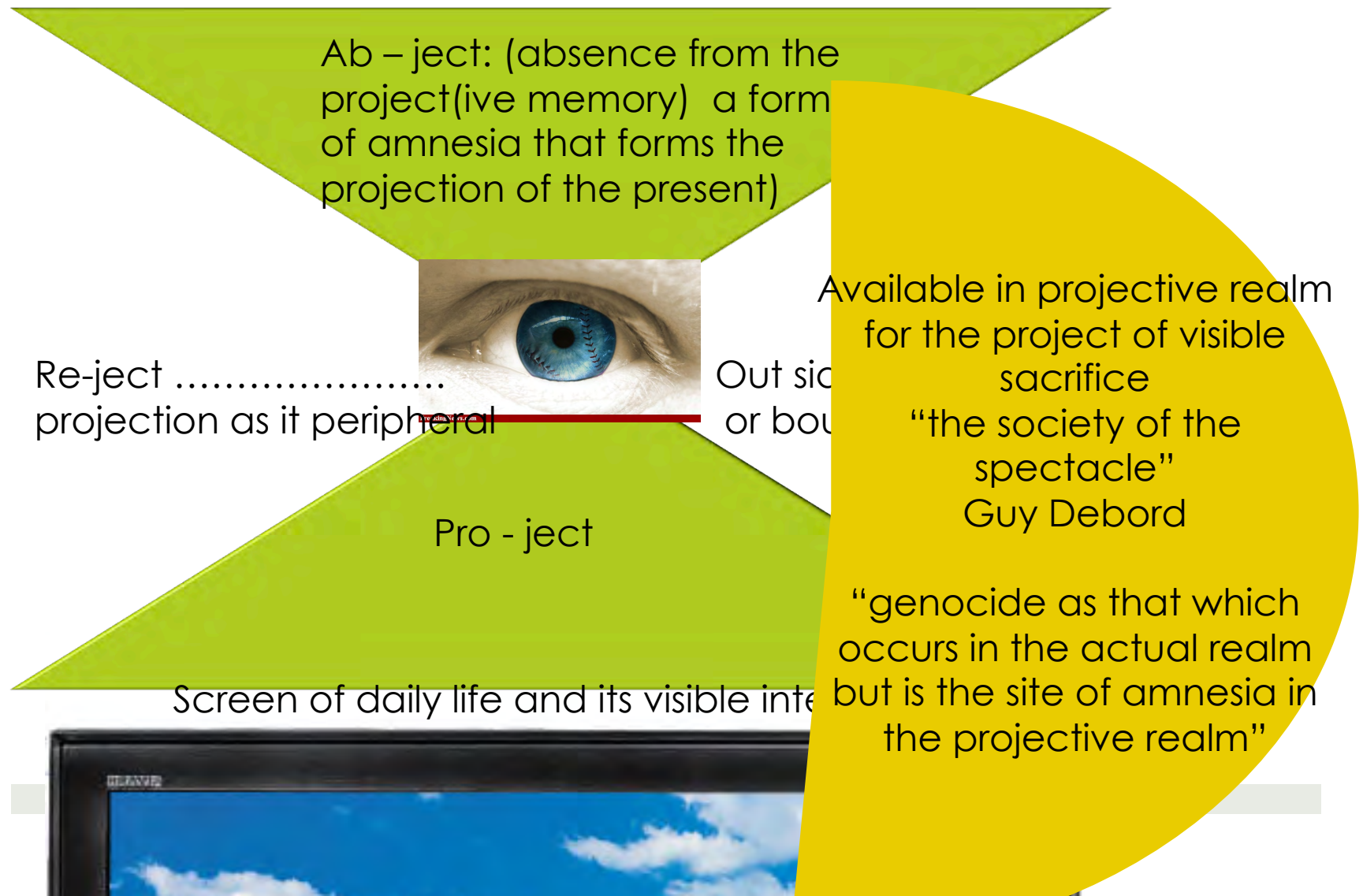
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## Kristeva



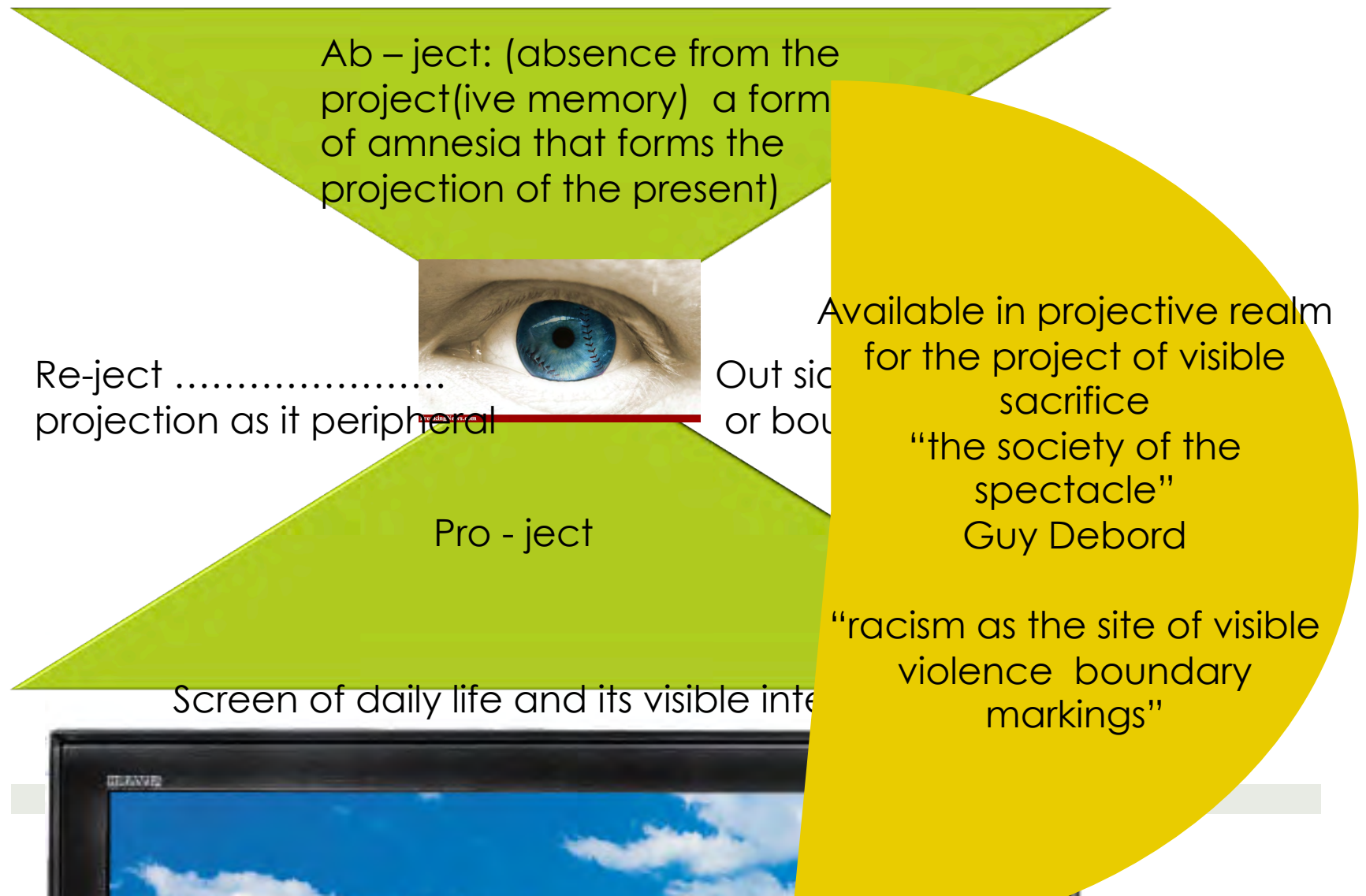
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## Kristeva



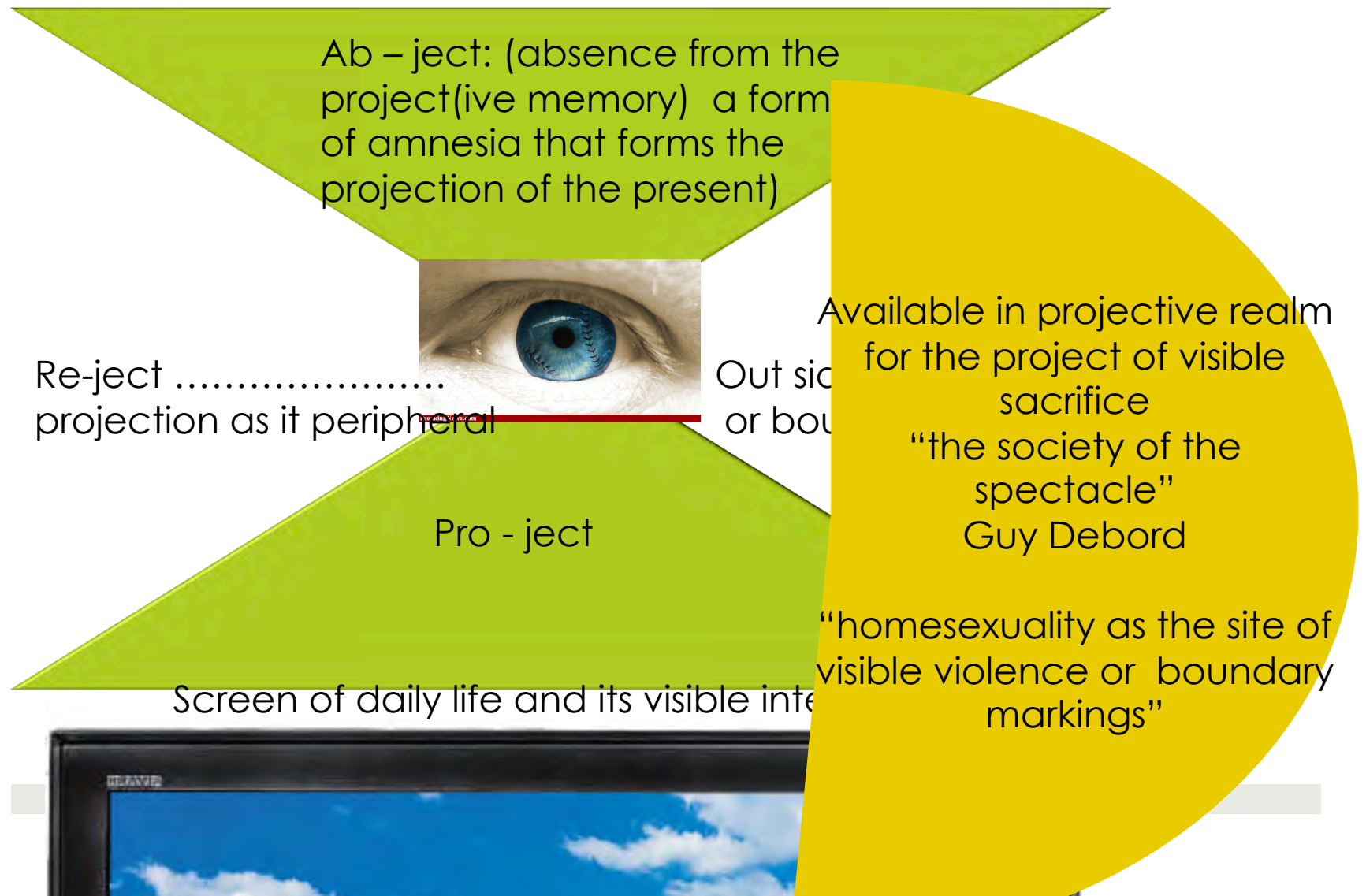
# What if the form in information is pain?

## Kristeva



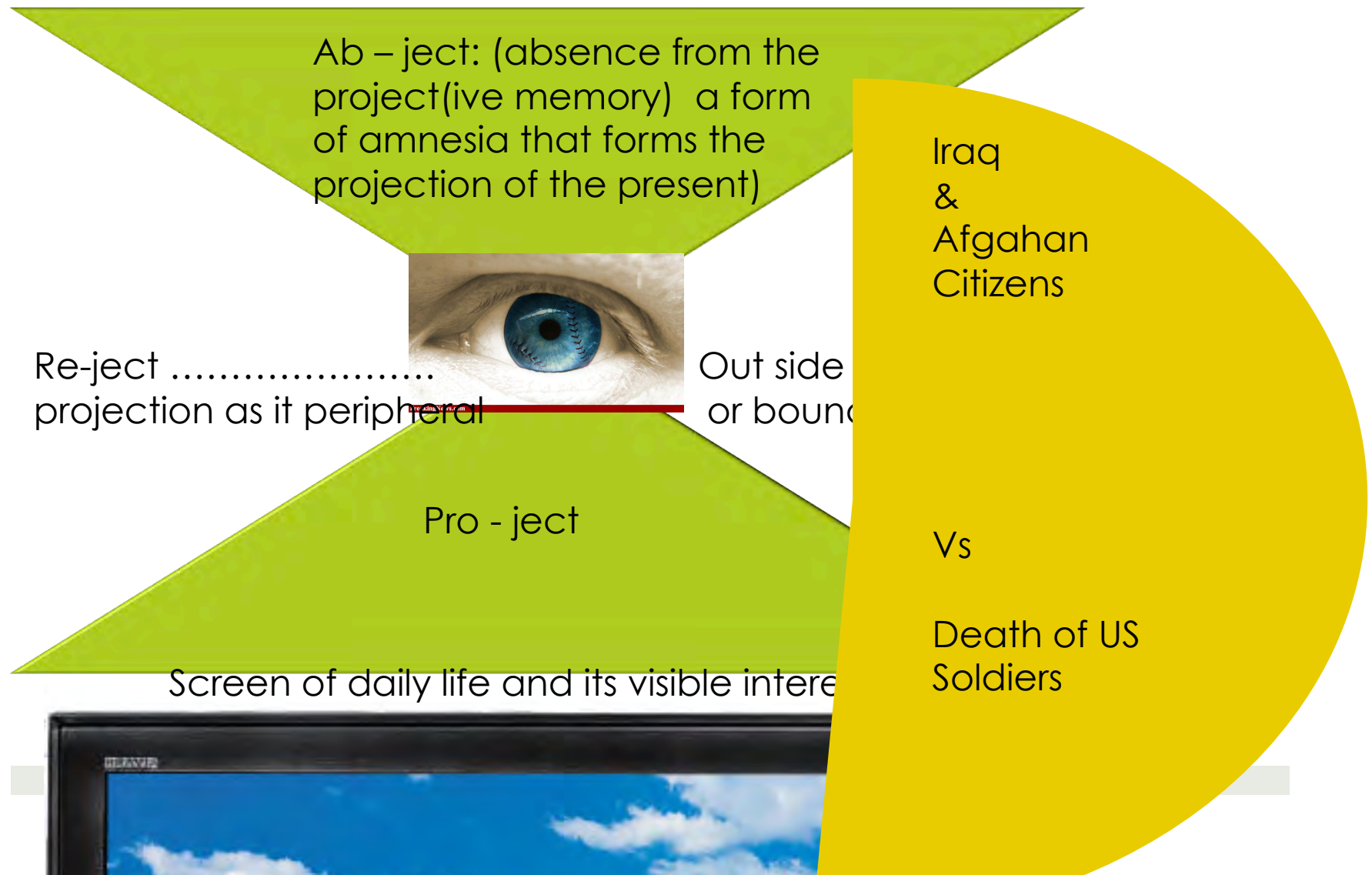
# What if the form in information is pain?

## Kristeva



# What if the form in information is pain?

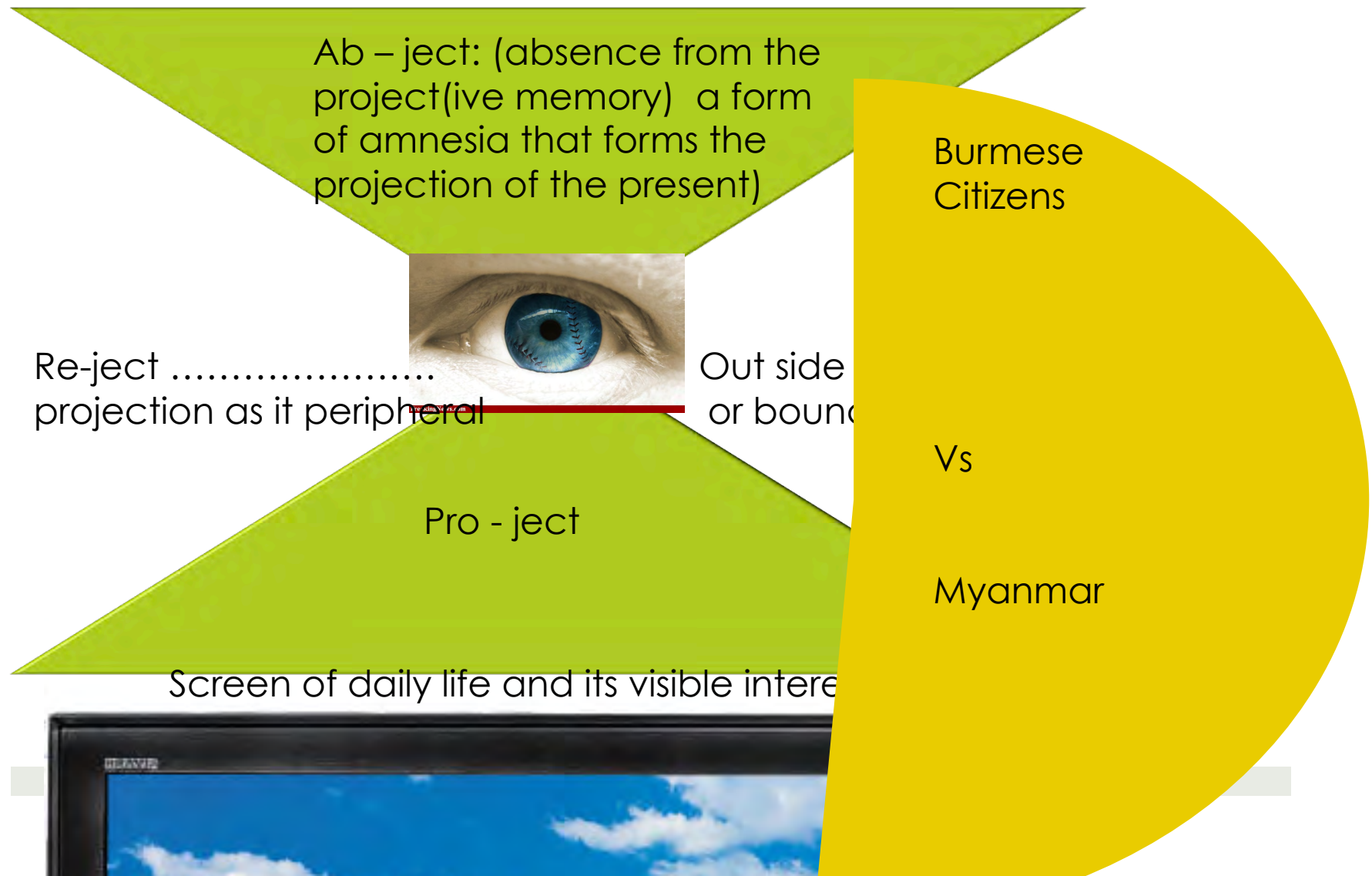
## Kristeva





# What if the form in information is pain?

## Kristeva



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What is allowed to be on screen?  
What must occur off screen



What is allowed to be on screen?  
What must occur off screen



Scene from the Killing Fields: Torture of Dith Pran



What is allowed to be on screen?  
What must occur off screen





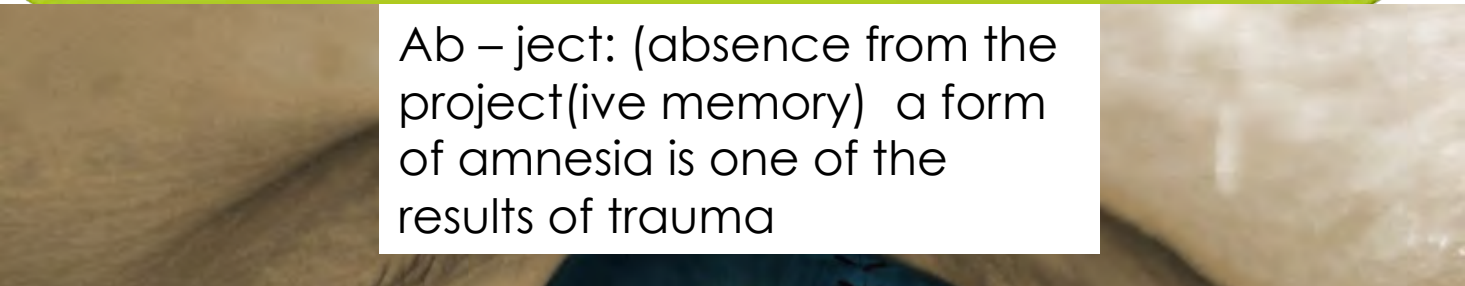
What is allowed to be on screen?  
What must occur off screen





# What if the form in information is pain?

## Kristeva



Ab – ject: (absence from the project(ive memory) a form of amnesia is one of the results of trauma

AS the eye becomes electrified with pain it makes choices:  
projection (place the pain in a page or screen container)  
abjection (place the pain in an amnesia space)  
reject (place the pain in a visible marginalization – mark the boundaries of the projective container)

Sacrifice: the abjected and the rejected become identified in electrified or charged situations – as potential bearers of the electric charge through violence (direct or indirect)



What if the form in information is  
pain? Kristeva



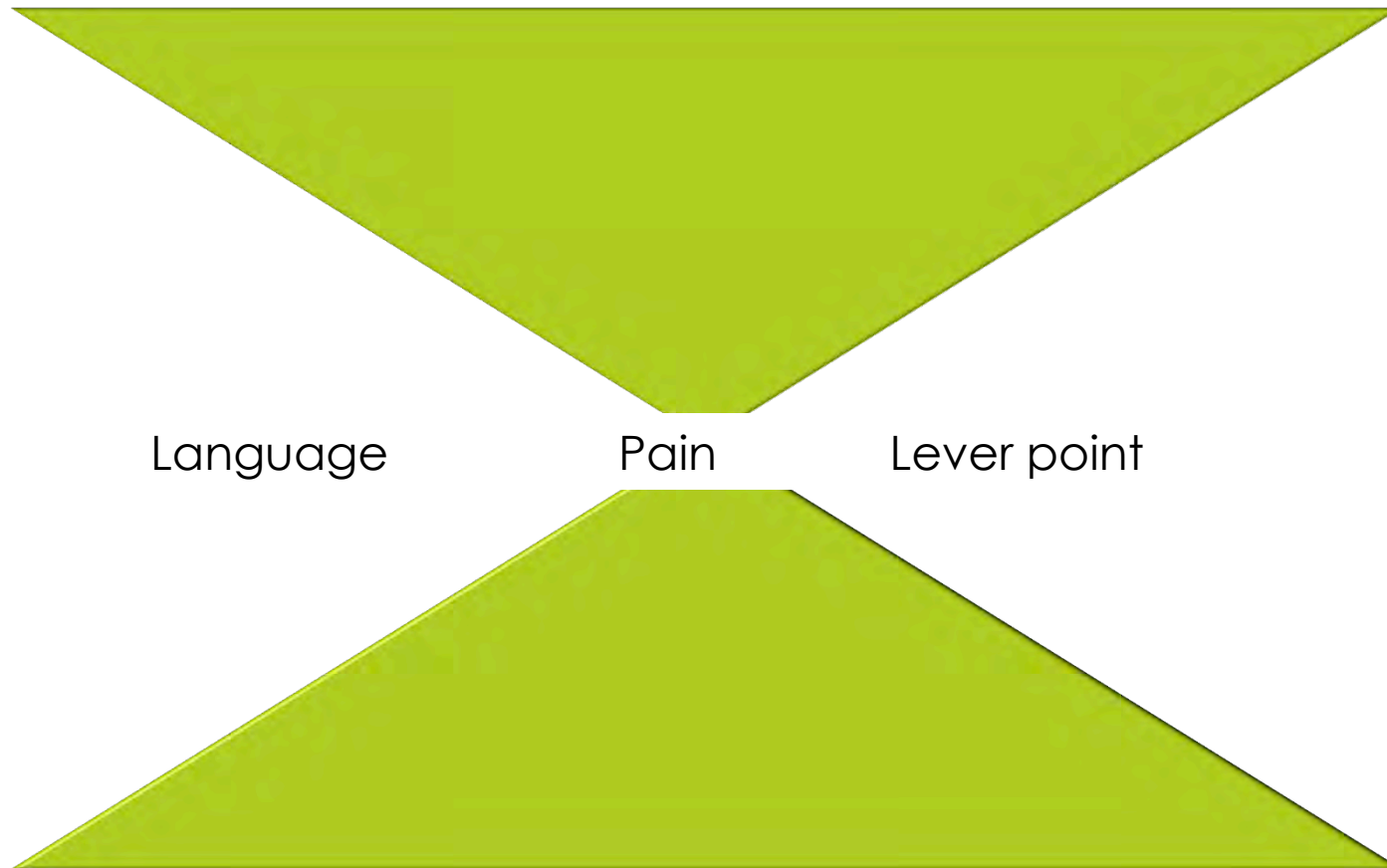
Pro - ject

FreakingNews.com



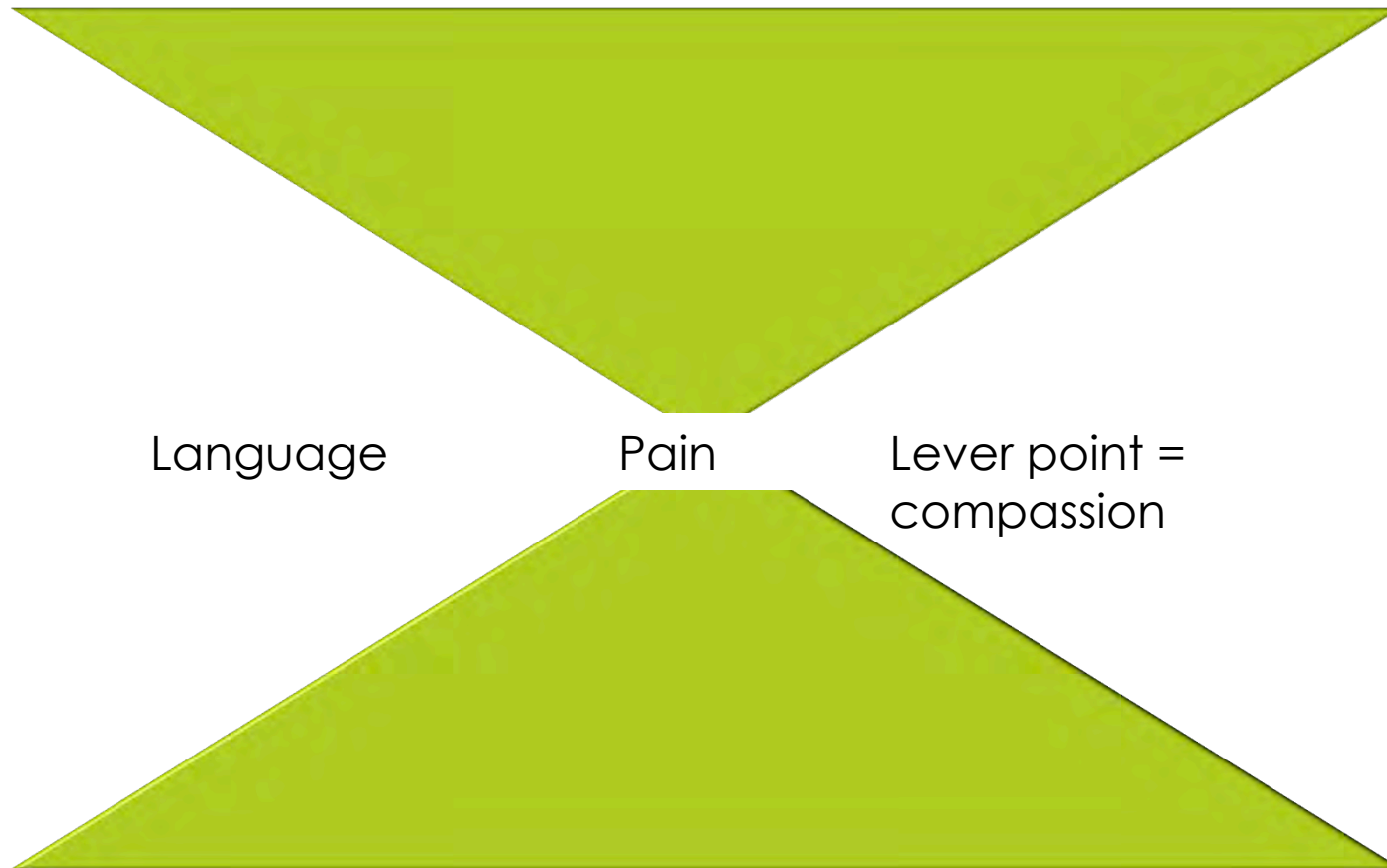
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# What if the form in information is pain? Elaine Scarry

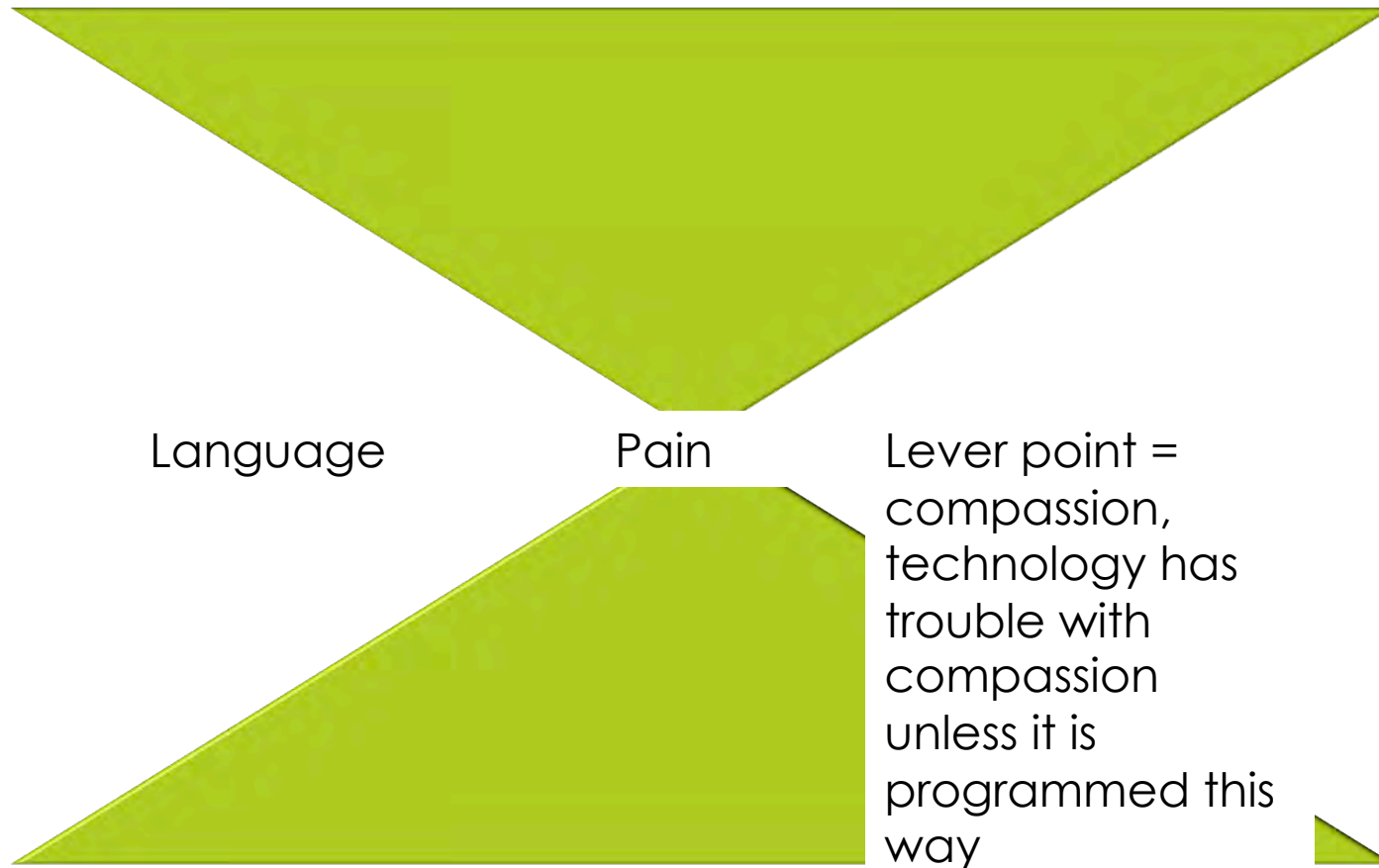


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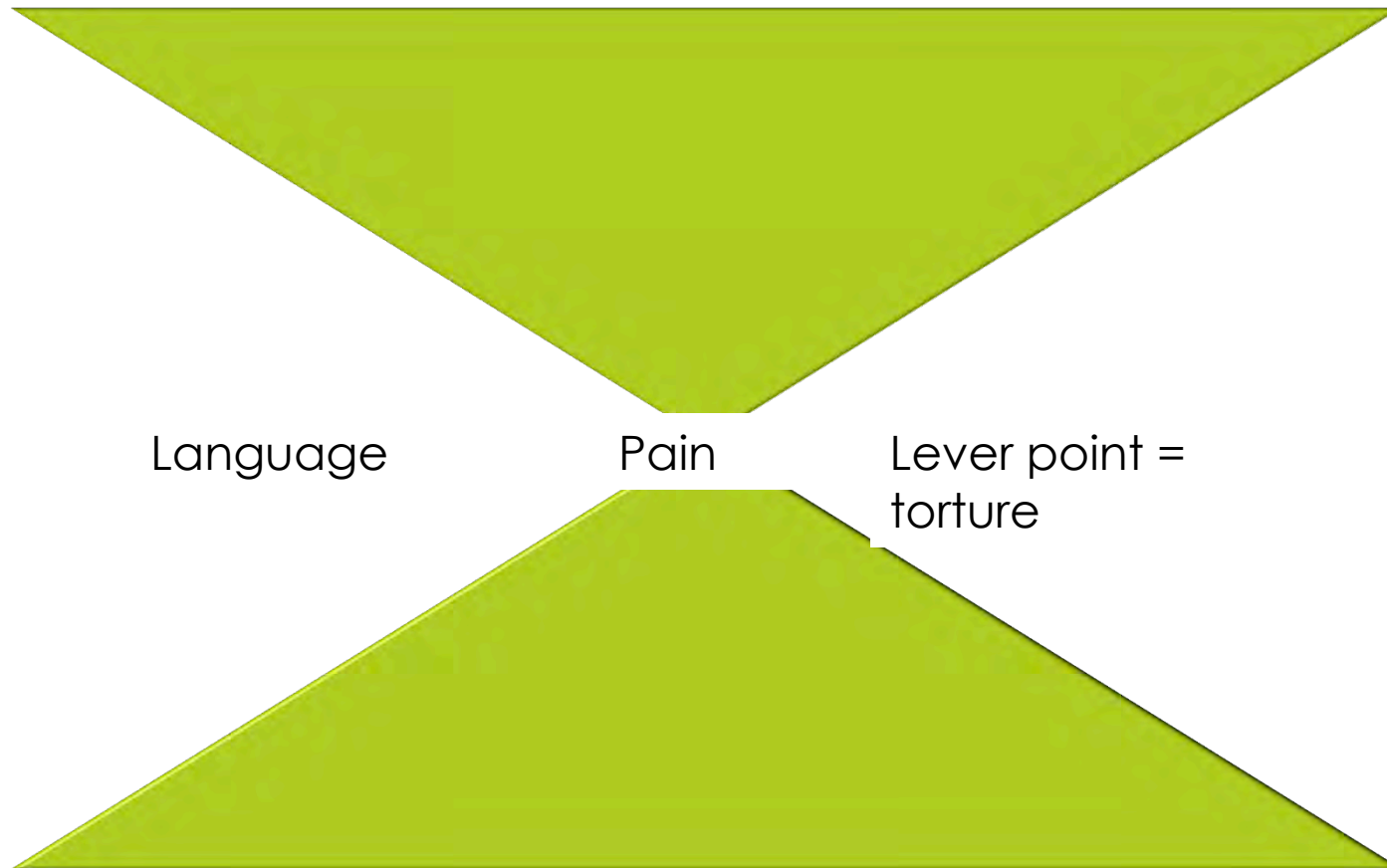
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