



Public and Private Spectacle:  
The Technological Apparatuses of Dominant Ideology

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## Introduction



"Blip Culture" (1) is the label Alvin Toffler has given the era in which we now live. Bombarded by short, modular blips of information; the human subject has become nothing more than an ephemeral blip: electronically processed and unreal. Capitalism has no stake in the idea of the individual being tied to a fixed identity, just as contemporary advertising and consumer society is no longer interested in a 'he' or a 'she', but an 'it'. 'It' is the ideal consumer as the mass media does not constitute or address a subject, but instead a promise of an infinite series of potential inhabitable subject positions; which are just as easily relinquished to be replaced by others. 'It' is Deleuze and Guattari's "body without organs" (2) - the absolute decentered subject, the irresponsible, unanchored subject: the psychotic consumer, the schizophrenic consumer. In a spectacular society where production prevails, the production of a spectacle is relied upon for an immense consumption of spectacular goods. The mass media is an instrument in the formation of a rational domination. "Domination has it's own aesthetic" wrote Marcuse and the media's technologies disguise it's aesthetic as democratic through it's maintenance of instrumental reason by way of imposing naturality, neutrality and invisibility.

A constitution of a subject relies upon a private personal space within which the subject's identity develops by the way in which she/he relates to a public (politically, socially, sexually and ideologically). "The idea of "inner freedom" here has it's reality: it designates the private space which man may become and remain "himself" "(3) But the 'home' itself is the arena within which the spectacle controls and atomises the population by reducing their capacity to function as an aggregate force and offering as reward an experience of simulated satisfaction. The subject has become "a blip with a lifestyle" (4) which is generated and accepted by it's spectacular producer. Althusser postulates that an effective ideological state apparatus replaces the need for the overt exercise of power. Ideology must pacify the public to function as a controlling apparatus and thus maintain the reign of an autonomous economy. The 'self' is no longer needed as a conscious being; it's conscience is created and manifested externally through late capitalism's ideological representational mechanism.

Within consumer culture the body is sold the concept of self-preservation and maintenance which encourages the individual to adopt instrumental strategies to combat deterioration and decay. In an image based culture the cosmetic benefits of body maintenance is the result of a more





marketable self. The 'inner body' refers to the concerns of health and optimum; the functioning of the body which demands maintenance in the face of disease, abuse and ageing whilst the 'outer body' refers to the appearance and control of movement of the body within the external social space. And within consumer culture, both the inner and the outer body become conjoined: the prime purpose of maintaining the inner body becomes the enhancement of the appearance of the outer body. The individual is increasingly on display; he/she moves through the fields of image commodity on display in society as he or she is free to consume in order to maintain "the body" and it's reflected relationship with the image world. The reduced self (stereotypical body-image) is offered an unproblematic place within it's surroundings. An adopted body offers little private protection to the 'subject' itself as the body is contained and defined by the external public via the internal private.

The advance of medical technology and increased reliance upon expert advice and technical machines has produced a controlled arena operating in the ethos of consumer perfection. The body, and thus the subject is not only controlled through role-playing representations of beauty, fashion, perfection and preservation it's position has also been decisively altered in terms of it's relationship with advanced biotechnology. Boundaries that once defined gender, humanity, machines, technology have been transgressed along with the possibility of the formation of a world in which the new technology offers potent fusions and integration; a world in which all fixed notions of subjectivity and difference are banished. Popular culture produces a set of images in which the fragmentation and estrangement of the human are translated into a utopian future. Women/men are no longer required to sweat over "living labor", instead they can interact, interchange, integrate and interface with the new electronic toys leaving them time for passive pleasure absorption via image stimulation. From capitalism to late-capitalism a major shift has occurred: the alienation of the subject in a commercial industrial society is replaced by fragmentation of the subject; it's dispersal in representation. The 'integrity' of the subject is under question in a post-industrial society of reproduction not one of production. As Baudrillard describes it, the post-industrial age is now a new form of schizophrenia...."No more hysteria, no more projective paranoia, but this state of terror proper to the schizophrenic...the schizophrenic can no longer produce the limits of it's own being.... He/(she) is only a pure screen" (5)



## References

1. From Bukatman, 1990, P. 169.
2. Hebdidge, 1986/7, P. 14.
3. Marcuse, 1986, P. 10.
4. Bukatman, 1990, P. 169.
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## Chapter 1. The dissemination of Ideology in Advanced Capitalism





In Late Capitalism the infrastructures of society and social relation are not only mediated and controlled by money and economics but also by the media's simulations. Rather than communicate, we spectate the demise of the 'subject' within the framework of society's media system. What we now have is the symbolic destruction of all social relations not so much by the ownership of the means of production but by the control of the code. Within the systemised network of the 'scientific technological' progression we have the replacement of 'human-needs' by 'pseudo-needs' or what Marcuse calls "false needs". These needs are superimposed upon the individual by particular social interests in his or her repression: these needs which perpetuate toil, misery, injustice and the preservation of the social order. The media system operating through 'use value' principles 'sells' the prevailing needs to relax, behave and consume in accordance with its advertisements, to love and hate what others love and hate all of which belongs to the category of false needs. Any trace of individualism is destroyed for no matter how much the individual relates to, identifies or is satisfied by such needs they continue to be what they were from the beginning - products of a society whose dominant interest demands repression<sup>(6)</sup>. False needs are determined by external powers over which the individual has no control as he/she is made unaware of the demise of the natural and the human; through the creation and development of a consumption of illusion: This illusion is 'dominant ideology'.

'Ideology' is understood as the prevailing system of values governing a community at a particular point in time and 'dominant ideology' being a single ideology rendering all others subordinate to itself within any social context whilst generally committed to the preservation of the status quo. Within Althusser's concept of the 'ideological state apparatus', culture, law, history, education etc... function as vehicles for the dissemination of ideology, through which particular social fictions are sustained and capitalist relations of exploitation reproduced <sup>(7)</sup>. Ideology represents the individual's imaginary relation to his/her condition of existence; In late capitalism these being their relations to production, consumption or reproduction. Althusser argues that subjectivity is determined by ideology and that no place outside ideology can the subject's social role be effectively resisted or from which its function be criticised.





In order for 'dominant ideology' to work effectively as a representational mechanism it entails a degree of mystification since its effectivity depends upon the effacement of all traces of origin of its stages in the manufacturing of its articulation. The non-coercive absorption of ideology serves as a form of social-political control, on both the public and private levels. Within the need for ideology is the need for legitimation as the individual attempts to self define himself/herself, but in late capitalism, the current social order is founded in the imperatives of scientific and technological progress which supposedly guarantee stability and economic growth. As the running of society is therefore controlled by invisible technical experts, the ordinary person must leave issues about 'nuclear power' and the 'new technology' to the experts. The state acts as an interventionist participating in the areas of children's upbringing, education curriculum, marriage contract, etc; thus, according to Adorno the politicisation of the private sphere and the demise of the individual and the private space.

'There is no such thing as society'

Margaret Thatcher

Capitalism has always separated people from one another through its ideology of rugged individualism. The fundamental transition from the private to the corporate in late capitalism has produced a situation in which almost everything around us is inserted into larger institutional schemes which nonetheless belong to somebody. This somebody has been veiled behind the faceless stereotype who is absent. This dis-identification of the subject and the ideology of competition taken together have facilitated human isolation whilst offering as compensation a controlled 'private arena'. Central to this private domain is 'The nuclear family' i.e. where one person, usually a woman, relinquishes her individualism in order to support in the private realm the public realm of the other(s). (8)

In some way the 'nuclear family' operates like Baudrillard's Disneyland which paradoxically proclaims that that which exists outside the fantasy simulcra of giant tea-cups and human/animal/machine hybrids is reality. 'Disneyland' is there to conceal that it is 'real' country, all of 'real' America, which is 'Disneyland'. The private, internalised, sanctioned unity of the nuclear family itself depends upon the existence of a public, external, open space where to and from the 'family' travels whilst the 'outside' does not exist. There is no space beyond 'institutionalisation' and 'commodification'. The 'nuclear



family' can be said to operate within both, as the 'family' consumes what the atomised individual 'produces' for consumption within the public/corporate sphere. There is no public space which is pure and unmediated. Just as it is misleading today to identify outdoor public spaces as public it is also delusional to see the domestic interior as a haven from the ideological incursion of big business and the state.

"Television is reality and reality is less than television."

Videodrome (1982), David Cronenberg

Most theories of ideology failed to analyse directly and properly the production apparatus that transmits ideology. Through Althusser the role of the educational system is highlighted as the primary site of ideology, while ignoring the mass media. The ideological apparatus for most of Capitalism's history transmitted its ideology through a set of rituals: patriotic pomp and parades, military and juridical ceremonies, religious rites, universities invested with church like aura, political campaigns and polemic etc. In late or advanced capitalism the broadcast media has endowed popular culture and television with the function of ritualistic production, transmitting for the most part mythologies and hegemonic ideology. Television and electronic media have increased the consumption of images and decreased the importance of words. Image production-consumption supports the logic of the late-capitalist system of commodity production, consumption, administration and socio-political conformity, as it defines reality in two ways: as a spectacle for masses and as an object of surveillance for rulers. A capitalist society needs an image based culture as it needs to furnish entertainment in order to stimulate buying and anaesthetise (and aestheticise) social injuries of class, race and sex. The production of images furnishes a ruling ideology. Freedom to consume images and goods is equated with freedom itself. The freedom of political choice is narrowed to free economic consumption which requires the unlimited production and consumption of images<sup>(9)</sup>. The 'screen' takes on its full meaning. Not only is it a blank surface upon which something is imprinted or projected, it is also a concealing stratagem, a partition which impedes vision and a methodical system for checking disease. A social truth recedes further from mind behind its protective barrier as the disease of the subject receives its palliative dose. As society is described it is also prescribed as television offers hints for adjustment to the social order. Endless repetition of images reproduces a world based on society where the conventional is norm and conformity the

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861.

2. The second part is a report from the Secretary of the Treasury, dated January 1, 1861.

3. The third part is a report from the Secretary of the Interior, dated January 1, 1861.

4. The fourth part is a report from the Secretary of the Navy, dated January 1, 1861.

5. The fifth part is a report from the Secretary of the War, dated January 1, 1861.

6. The sixth part is a report from the Secretary of the State, dated January 1, 1861.

7. The seventh part is a report from the Secretary of the War, dated January 1, 1861.

8. The eighth part is a report from the Secretary of the Navy, dated January 1, 1861.

9. The ninth part is a report from the Secretary of the Interior, dated January 1, 1861.

10. The tenth part is a report from the Secretary of the Treasury, dated January 1, 1861.

11. The eleventh part is a report from the Secretary of the War, dated January 1, 1861.

12. The twelfth part is a report from the Secretary of the State, dated January 1, 1861.

13. The thirteenth part is a report from the Secretary of the War, dated January 1, 1861.

14. The fourteenth part is a report from the Secretary of the Navy, dated January 1, 1861.

15. The fifteenth part is a report from the Secretary of the Interior, dated January 1, 1861.

16. The sixteenth part is a report from the Secretary of the Treasury, dated January 1, 1861.

17. The seventeenth part is a report from the Secretary of the War, dated January 1, 1861.

18. The eighteenth part is a report from the Secretary of the State, dated January 1, 1861.

19. The nineteenth part is a report from the Secretary of the War, dated January 1, 1861.

20. The twentieth part is a report from the Secretary of the Navy, dated January 1, 1861.



rule, (domestic soap operas, situation comedies, consumer advertising, jingoistic news reels with sloganising headlines which disguise themselves as information...).

Ideology is conveyed through images as dominant institutions are naturalized through the image media mythologies. A prime example of this is the black soldier saluting the French tri-colour on the cover of Paris Match signifying French imperialism illustrated by Roland Barthes in *Mythologies*. Through the 'signifier' (A black soldier is giving the French salute) there is a presence of the 'signified' (Frenchness and militiriness). On the plane of language Barthes calls the signifier: meaning and on the plane of myth, he calls it form, whilst with the signified, no ambiguity is possible and therefore retains the name 'concept'. The correlation between these two which is the third term is the 'sign'; in the linguistic system. It is not possible to use this word without ambiguity since in myth the signifier is already formed by the 'signs' of the language. The third term of myth is called the 'signification'. 'Myth has a double function as the 'signification' 'points out and it notifies, it makes us understand and it imposes on us.'<sup>(10)</sup>

The meaning of the signifier of myth has its own value; the negro belongs to a history and in its meaning a signification is already built, it postulates a past, a memory, a comparative order of facts, ideas, decisions. But when the signifier becomes form, it's meaning is lost, history evaporates and only the latter remains. The biography of the negro must be put in parenthesis if one wants to free the picture and prepare it to receive it's signified. 'The form does not suppress the meaning, it only impoverishes it, it puts it at a distance, it holds it at ones disposal.'<sup>(11)</sup>

The important point is that the form of myth is not a symbol as the negro who salutes is not the symbol of the French empire; instead he appears as an innocent indisputable image. The same goes for the negro - giving - the - salute: as form, its meaning is isolated and impoverished; as the concept of French imperialism it is tied into the totality of the world: to the general history of France, to it's colonial adventures, to its present difficulties. <sup>(12)</sup> The concept is of course less than reality as it is best to receive the knowledge in the concept as opposed to a knowledge of reality; the passing from the meaning to the form causes the image to lose some knowledge. The negro is therefore deprived of memory and history whilst his existence is not wasted, instead he

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is distorted into a gesture; a gesture which is needed to enforce the concept of French imperialism; which obscures a factual discourse which is about the salute of a negro in uniform. The dissemination of ideology is here made possible as the means of production has been removed through the manufacturing of an enclosed space of communication where there is no visible trace of the history or the circumstantial relationship between what is seen as images and the history of the process which has created them. What we have according to Baudrillard is a resulting situation where through (re)production society seeks to restore the real which escapes it as "the hyperrealism of simulation is expressed everywhere by the reals striking resemblance to itself" (13) and these simulations are accepted as real, as a distinction between the two has been distorted beyond recognition.

In Baudrillard's theory, image simulation evolves through four phases: firstly the image functions as a reflection of a basic reality, secondly the image masks and presents a basic reality, thirdly the absence of a basic reality is masked and in the fourth phase the image is pure simulacra bearing no relation to any reality or in Baudrillard's words "the hallucination of the age of postmodernism".(14) What remains is pure image no longer retaining any connection with the real. Television comes strikingly close to simulation as described above. Firstly the viewer trusts the television image as the sign of truth; secondly the very nature of television's image production is non-continuous (editing, prerecorded images, reruns) as certain aspects of society are emphasised: the family, law and order, whilst thirdly certain aspects of life are predominantly ignored: class issues, gender issues, racism, ignorance is veiled behind the all-knowing T.V. personalities. This vacuum or absence implies that these issues are outside the experienced real: if it's not on television it's not important or 'real'. Fourthly television operates within the hallucinatory as it produces a 'new reality', removed from reality as opposed to an interpretation or a mirrored reality, it is society itself which has become the mirror of television as it consumes illusion through "conformity which has replaced consciousness"(15)

'Liberated humanity' now rhetorically freed from the burdensome toil of what Marx called 'living labor', is rewarded with physical freedom or increased leisure time as technology or 'dead labor' proliferates and the public is offered various forms of passive pleasures keeping it oblivious of its "spiritual zombieism" (16) and creating what the Frankfurt School called the 'spurious





harmony'<sup>(17)</sup> of a conformist man society. Hegamonic ideology tends to legitimate dominant institutions, values and particular favoured ways of life whilst the media, television network of any particular society helps to enforce hegamonic power as it is an on-going project of reinforcement through novel repetition. The popular with the majority's family values, domestic rituals, political and moral beliefs is blatantly supported while the inverted alternative is presented to the majority as unacceptable.

'Dominant ideology' through visual stimulation uses the principles of pleasure to reconcile the consumer with polemic through the mass culture, the great enemy that the Frankfurt School equated with the 'monolithic ideology machine'. As Julia Kristeva expresses it "popular film plugs up to narcissistic identification, and the viewer is satisfied with 'three-buck seduction' (18). Pleasure is ego-reinforcing and narrative is the primary means by which this is supplied offering us a share in the nostalgia for the unattainable or desire for the 'specious good' i.e. bourgeoisie habits, manners and morals which Lionel Trilling (19) argues to be pleasure provided by mass-art. The individual is offered little form of amelioration and remains isolated. And when the real is no longer what it used to be nostalgia obtains its full meaning. (20)

"The objects of our object world... have been transformed into instruments of communication" (21) whilst these communicational and information technologies have been transformed into scientific machines of reproduction rather than that of production. Capitalism discarded the subject for the object, while advanced capitalism emphasised the image over the object which has been replaced by the reproduction of the image. The atomised individuals' possible social and political identity with the real has been confused with a single enclosed conceptual system which encourages psychological conformism and political totalitarianism through the bombardment of reproduced images of an authoritarian utopia, which is both conservative and unreal. Adorno called "barbarism, the face of culture" (22) whereby the 'Culture Industry' is indicted for its support of a totalitarian modern capitalist society; with it's "liquidation of the individual" in a psuedo-democracy prearranged as a harmonised collective wholewhere 'pseudo-satisfactions are dispensed to pseudo-individuals as they are directly enticed but not fulfilled..'(23)



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7. Althusser, P. 117.
8. Springer, 1991, P. 312.
9. Sontag, 1977.
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11. Ibid, P. 127.
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23. Ibid, P. 139.



Chapter Two: *Videodrome*, Body Transformation in the society of the spectacle.





"No halo of private protection,  
not even his own body...protect(s) him anymore."

Jean Baudrillard

Because they are not to be seen the possibility of representing the structural opposition of private and public spheres are decisively modified if not transformed beyond all recognition by the enlargement of the social totality or operative context out into the uniquely distended proportions of 'multinational capitalism.' (24)

Social Totality is not an empirical entity and cannot materialise as such in front of the individual viewer, therefore narrative cannot but remain allegorical. The representational medium closest to the ways in which the mirror of society can be reflected is film. Film speaks to its audience of specific things in specific ways. Its form(s) and context, its fictional mode and the ways in which it is read are part of and reflect the larger social, cultural, psychological and political structure. This structure is itself determined by the way individuals alone or as a collective perceive themselves and their existence in their world or the version constituted for them. It is a representation, a mediation related to the audience in a convincing rhetorical illusory way creating an unquestionable reality which is in fact fiction. The system of signification in popular cinema serves to satisfy the audience and ensuring pleasure by speaking in a way which everyone can understand (The Narrative, Flashbacks, the construct of a beginning, middle and end etc.). These conventional mechanisms for viewer identification and pleasure are largely missing from the contemporary horror film or 'slasher film'. Many of these films are engaged in an unprecedented assault on all that bourgeois culture is supposed to cherish - like the ideological apparatuses of family and the educational system. *The Texas Chainsaw Massacre* for example can be seen to embody a critique of capitalism as it shows the horror of people literally living off other people, and of the institution of the family, since it implies that the family is the monster. The zombification of society is depicted in Romero's *Dawn of the Dead* as the will-less, soul-less masses are possessed by the alienating imperative to consume. And in David Cronenberg's *Videodrome* image consumption is the monster as the physical private space; the body itself is unmanned by the visual physical manifestation, 'the video cassette' and





through a whole series of processes and disintegration the distinctions necessary for a stable sense of the self are blurred.

Just as paranoia about human contact due to the AIDS virus and its misrepresentations has decreased human interaction, human interaction increasingly occurs through computerised communication with participants far apart and unable to make physical contact with each other. Medical institutes and technology have increased 'patients' dependence on expert medical advice and machines. With the rational control of society, the body; as potentially the last site of identity becomes an object of regulation as medical systems increasingly objectify and alienate the body itself. It has become difficult to distinguish the body from technology and the technological system, as shown by developments such as spare part surgery, reproductive technology, biological computers, artificial intelligence and gene splicing and enthusiastically represented in post-Frankenstein horrors such as *RoboCop*, *The Terminator* and friends.

'Health Culture' has developed through fears of body transformations, ageing, degradation, the fear of the 'penetrating' exterior (a non-hygienic 'polluted' environment), and advertisements presentation of stereotypical perfection, the 'beauty myth' and its enticement to betterment. The fear of lack of control over the body and an attempt to police the boundaries between the body and the outside have developed in a preoccupation with food consciousness, exercise, body building and the burning of calories. Within this context of regulation, sexual contact not only blurs the boundaries of the body but is no longer regarded as something inherently threatening to the system of rational control. Instead it is produced, stimulated and regulated by that system.

David Cronenberg's films express science fictional paranoia, fascination with control and addiction, the definition of subjectivity as unstable, the biochemical and the hallucinatory, the connection between sex and disease, sex and mutation, sex and death. By concentrating on the process of bodily fragmentation and transformation his films represent and examine the crisis of identity within contemporary society. The 'Alien' is no longer an unidentifiable contaminator which invades the interior from the exterior, it is within. "The schizo is bereft of every scene, open to everything in spite of himself, living in the greatest confusion." (25)



In the *Meditations* Descartes refers to an evil dream that can conjure an inexistant world that includes the inexistant figure of Descartes himself. In *Videodrome* this 'Evil demon of the image' not only forces the viewers of 'Videodrome' to hallucinate through absorbtion of images it also within the film itself creates physiological nightmares in which 'the body' as well as the mind is invaded - "you must open yourself completely to us", says one of Videodromes villains, as a videocassette is plunged into a gaping organic slit in the consumer-victim's abdomen.

Max Renn is a director of a porno cable station called Channel 83 Civic-TV. This channel represents the standard pornographic defence as it is dedicated to giving the T.V. audience an alternative viewership where their desires and frustrations are facilitated on the screen as opposed to outside in society. Whilst exploring the possibility of acquiring genuine snuff films, Renn discovers 'Videodrome' (fig: 1 + 2), a hardcore sex and torture transmission which unbeknownst to him contains a subliminal signal that causes hallucination and eventually brain damage in the viewer. Renn becomes fascinated by the mysterious Videodrome channel - finding Nick Brand's sado-masochistic activities more luring by such programming - and he determines to track it down ignoring Marsha's (his work associate) warning that the people behind it are dangerous - "Videodrome... has a philosophy and that's what makes it dangerous". Renn follows Marsha's tip about media guru Brian O'Blivion and makes contact with the latters daughter Bianca at the Cathode Ray mission she runs for TV addicted derelicts. From a video-cassette he is given he discovers something about the purpose of Videodrome, but he also begins to experience vivid hallucination. Renn discovers that O'Blivion has died, having recorded his theories on the role of the video in North America - "The battle for the mind of North America will be fought in the Video Arena ...The Videodrome.". Videodrome turns out to be a right-wing conspiracy against the degradation of moral values for which television and pornography are held responsible. While Renn discovers Videodrome, we are also introduced to a counter-conspiracy of a pro-television type (Cathode Ray Mission), in which the cathode-ray is used as an instrument of spiritual therapy and regeneration. After a while, Renn develops a strange, voracious, stomach cavity (fig: 3) and is summoned by Barry Convex, one of O'Blivions former partners, who tries to record Renn's hallucination (fig: 4) after prompting him to indulge sadistic fantasies about Nicki and Marsha. It transpires that Renn has been utilised as

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the financial aspects of the organization. It provides a detailed overview of the budget, including the projected income and expenses for the upcoming year. This section also discusses the various financial risks and how they are being managed to ensure the organization's financial stability.

3. The third part of the document addresses the operational aspects of the organization. It describes the various processes and procedures that are in place to ensure the efficient and effective delivery of services. This section also discusses the various challenges that the organization is facing and how they are being addressed.

4. The fourth part of the document discusses the human resources of the organization. It provides a detailed overview of the current staff and the various roles and responsibilities of each employee. This section also discusses the various training and development programs that are in place to ensure that the staff is equipped with the skills and knowledge needed to perform their jobs effectively.

5. The fifth part of the document discusses the legal and regulatory aspects of the organization. It provides a detailed overview of the various laws and regulations that the organization is subject to and how they are being complied with. This section also discusses the various legal risks and how they are being managed to ensure the organization's legal compliance.

6. The sixth part of the document discusses the environmental aspects of the organization. It provides a detailed overview of the various environmental risks and how they are being managed to ensure the organization's environmental sustainability. This section also discusses the various environmental programs that are in place to reduce the organization's carbon footprint and promote environmental conservation.

7. The seventh part of the document discusses the social aspects of the organization. It provides a detailed overview of the various social risks and how they are being managed to ensure the organization's social responsibility. This section also discusses the various social programs that are in place to support the community and promote social development.

8. The eighth part of the document discusses the overall performance of the organization. It provides a detailed overview of the various key performance indicators (KPIs) that are used to measure the organization's performance and how they are being tracked. This section also discusses the various strategies that are in place to improve the organization's performance and achieve its goals.

9. The ninth part of the document discusses the future of the organization. It provides a detailed overview of the various opportunities and challenges that the organization is facing and how they are being addressed. This section also discusses the various strategies that are in place to ensure the organization's long-term success and sustainability.

10. The tenth part of the document discusses the conclusion of the report. It summarizes the key findings of the report and provides a final overview of the organization's performance and future prospects. This section also discusses the various recommendations that are being made to improve the organization's performance and achieve its goals.



the sole guinea pig in the Videodrome experiment. Informed that Channel 83 must carry the first Videodrome transmission, Renn is programmed by a cassette inserted in his stomach, and let loose to eliminate his own partners. He is then sent to kill Bianca, but she manages to demonstrate her own control of Videodrome's imagery and technology to programme him against Convex and partners who he kills instead, leaving behind a scene of carnage and sitting dazedly in front of a T.V. screen, he is again seduced by Nicki's video image (with which he has interacted throughout) and persuaded of the desirability of suicide.

*Videodrome* refuses to resolve itself in terms of narrative. In structural criticism this is the concept of the 'open-text'. The narrative raises more questions than it answers and challenges the notion of a 'good story'. Instead the viewer is witness to the manipulation of Renn's mind and body as he becomes assassin-avenger, duped suicidal victim and sacrifice all at once. *Videodrome* plays the active against the passive and the hallucinatory versus the real. For much of *Videodrome* Cronenberg playfully replicates the subjective video-viewing experience by continually altering the programming and visual planes. We; the viewers are not only watching the demise of Renn; on screen Renn's viewing experience is mirroring our own. Hallucination and reality are not distinguished in the spectacle where cinematic discourse is itself placed in question. The text is to be actively read as opposed to the passive consumption of a 'rational' textual system (beginning, middle, end all following a chronological order of events). A political economic reading of *Videodrome* is situated in Dubord's model; that "everything that was directly lived has moved away into a representation" (26), but it moves beyond the classical political through its relentless physicality, e.g. Renn's physical 'in'-teraction with Brand's lips (fig: 5).

In 'public' and 'private' terms *Videodrome* as a spectacle dramatises (and involves intermittent dramatisation) the demise of the boundaries that the definition of subjectivity requires for a fundamental existence of a 'self'. An economic reading of the text can be read as the classical struggle between the atomised businessman and entrepreneur and a faceless corporation. How can the individual fit into the new multinational world system when there is a tendency towards international monopolization of the media and various local culture industries? Frederick Jameson calls *Videodrome*, "The new conspiratorial film" (27) in which 'paranoia' itself becomes a media object, a

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done by the various departments and a statement of the results achieved. It is a general statement of the work done by the various departments and a statement of the results achieved.

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9. The ninth part of the report deals with the work done by the various departments during the year. It is a detailed statement of the work done by the various departments and a statement of the results achieved. It is a detailed statement of the work done by the various departments and a statement of the results achieved.

10. The tenth part of the report deals with the work done by the various departments during the year. It is a detailed statement of the work done by the various departments and a statement of the results achieved. It is a detailed statement of the work done by the various departments and a statement of the results achieved.

piece of commercial cultural junk embedded in the montage and assimilated to the content of the work rather than its intention of ideological messages. *Videodrome* goes beyond what has been acceptably called the 'body horror' film for not only is the plot and character development minimalised making narcissistic identification difficult, it also suggests that the plot is hidden behind a masked corporation who the audience - incapable of identifying or understanding as its 'face' is not presented or explained - can hold responsible for the plot's incoherent articulation and the characters' lack of self-identification and awareness of his own subjective disintegration.

The Videodrome organisation is revealed at length as a moral-majority conspiracy which, revolted by the permissive immorality everywhere encouraged by the media in our societies, has set forth on an unusual campaign of extermination in which subliminal signals beamed through pornographic emissions cause hallucinations and a reality-warp which will be eventually used on the degenerate viewing public of the advanced countries. The political involvement cuts across class lines, uniting right thinking businessmen with mechanics and technicians (28). Humanity is threatened by manifestations of an unholy alliance between society and Big Business (In *Videodrome* - "The Global Corporate Citizen") that manufactures cheap eye glasses for Third World countries and missile guidance systems for NATO. As a satire *Videodrome* suggests that the possibility of a "monolithic conspiratorial ideology" is possible as North America in the eighties (and presently in the nineties) is fascinated and absorbed by popular technology. Computers moved into the 'home', the video games industry made millions and fantasy and special effects ruled the Movie box offices.

In *Videodrome* only a new religion - Video New Flesh - can compete with the corporate paramilitary movement. Based on the doctrines of Dr. Brian O'Blivion, the dead McLuhanite professor Video therapy is offered to desocialized vagrants. Video New Flesh considers the 'Videodrome tumour' is the way-station to a new perceptual organ. Ultimately the two faceless conspiracies in the political struggle for the mind of North America are both the same, "The twin faces of our unconscious meditation on the inevitable mutations a now repressed history has in store for us. Fear and hope alike, the loathing for the new beings we ourselves are bound to become in the sheddings of the skins of all our current values, intimately intertwined, as in some DNA of



The first of these is the fact that the  
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policy.

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the collective fantasy, with our quasi-religious longing for social transubstantiation into another flesh and another reality" (29)

Ultimately Cronenbergs nightmarish world is a society of the spectacle or image capitalism where society is not only controlled through the consumption of images. But the body is also physically consumed by the new technology. Where yesterday's phobias about flourinated water and the unclean are transformed into physiological assaults on the 'body', the 'body' is no longer a temple which an individual holds the door key, instead it is an open dilapidated corporeal construct offering no physical protection. The dichotomy between the public and the private is broken down (telepathy and physical projection), human verges with machine, subjectivity and temporality collapse and the desire for dissolution is accompanied by the fear of the void. The body itself has become part of the new object-world of reproduction technology, "the video-world made flesh". Renn's body opens up to accommodate the entry of a new video-programme as the subject is reduced to the status of a video cassette player. Video becomes visceral. *Videodrome* is not only of the horror and science fiction genres, it is a kind of realism. Giving us a fearful glint at the grain of post-modern life it also seeks to convince us that on some level, in the superstate, that the conspiracies are already with us in the real or in the 'flesh' (pun intended). The category of the individual protagonist is modified creating a situation in which the individual functions collectively i.e. the protagonist is everybody and no longer as individual villain, detective or villain (Renn is all three at any one time in the film). Renn functions as the space through which we gaze, not at people but at a conspiracy made into a whole world - as Marshall McLuhan put it "the medium is the message" (30) .

The protagonist (the body) has become the medium through which the message has been transmitted. When the message is transmitted the film is over. In the final scene Renn asks a televised image of Brand "I don't know where I am now, I'm having trouble...finding my way around." to which she replies, "That's because you've gone just about as far as you can go with the way things are." At this point we spectate Renn spectating a reproduced image of himself committing suicide on the T.V. screen (fig: 6) followed by our spectation of his suicide on our T.V. screens which sign off with the blank screen.



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25. Baudrillard, 1983, Ecstasy of Communication
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27. Jameson, 1992, P. 24.
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30. McLuhan, 1964, P. 67.



Chapter Three: Subjectivity and Hybridisation,  
Interacting with the New Technology.





The machines of the late twentieth century have created an ambiguity in differential terms between the natural and the artificial, the mind and the body, self-development and the external design and many other distinctions that used to apply to the distinction between organisms and machines have integrated. Scientists are currently designing ways to integrate human consciousness and computers - a future in which the human body would become obsolete as the computer will retain human intelligence and discard the corporeal. Popular cultures appropriation of this project has not deleted the whole body from its image production but has instead introduced an integration system where the human body and electronic technology fuse to form a computer/human hybrid. In popular films this hybridisation is portrayed as a pleasurable experience as opposed to a frightening one (*Robocop*, *Terminator 1* and *2*, *Total Recall* etc.).

In Lacanian terms, the pleasure of the interface results from the computers offer of a microelectronic imaginary where our bodies are obliterated and our consciousness integrated into the matrix (In Latin *mater* means both mother and womb). Cyborg imagery extend to us the thrill of a metaphorical escape into the comforting security of our earliest home (according to Freud), our mothers womb. It is Freud's contention that we are constituted by both a death wish and the pleasure principle, (having experienced our earliest living moment at the same moment that our insentience resembled death), and these two desires are fused within popular cultures cyborg imagery and its articulation of cerebral sex. This in contrast to the bodily pleasure and the loss of consciousness which are normally associated with sexual pleasure invites us to experience sexuality by losing our bodies and becoming pure consciousness. The idea of pure consciousness is offered by the proposition of an alternative reality or a 'virtual reality' as opposed to an escape from reality. The certainty of reality is undermined and abandoned along with all the other certainties that have been abandoned in Post Modernist times. 'Being' somewhere does not require physical presence and 'doing' something does not necessarily alter anything in the physical world. According to Baudrillard the uncertainty over the boundaries between humanity and technology originates with our relationship with the new technological systems, not to traditional machines.



Baudrillard's main reference in his early writing is to Marx, and continuing Althusser's superstructuralisation of the political economy he ends up opposing Marx. Marx's 'use value' is value measured in terms of man's relationship to a concrete outside world while Baudrillard does not believe in the existence of the 'real' outside world in the ordinary sense; instead it is an illusion or a secondary effect. Baudrillard opposes Marx as he thinks of man as already alienated when he/she sees herself/himself in terms of labour-power in the first place - where Marx sees man as alienated only when labour-power is hired. Baudrillard does not see labour-power as an enstrangement within our relationship to the new technology. "The worker is always estranged from the machines and is therefore alienated by it...whilst new technology, new machines, new images, interactive screen...they form an integrated circuit." (31)

If the human body becomes obsolete so also will the notion of gender difference where the basic fact of identity as a human becomes confused and the primary marker of difference in the world will be deleted along with the notion of an existent 'subject'. Cyberpunk (an expression coined by William Gibson in his trilogy *Neuromancer*, *Count Zero* and *Mona Lisa Overdrive*) presents a highly technological future where distinctions between technology and humanity have dissolved. Much of the discourse expresses the fusion of human and technology in positive terms. The development of highly evolved intelligence and an escape from the imperfections of the human body as it is replaced by a vision of a hybridised perfection.

Through the use of language and imagery associated with the body and its functions there is a contradictory discursive position where although computer technologies represent an escape from the physical body the need to the fulfillment of erotic desire nevertheless persists. Whilst interfacing with a computer screen we are invited to discard our identities and embrace an imaginary unity, like a mirror it displays the words back to us reminding us of our presence. As Baudrillard argues; computer interfacing is not a form of communication but one of commutation, i.e. the process of reversability from the same to the same. The secret of the interface is that the 'Other' is within it virtually the same - otherness being surreptitiously confiscated by the machine<sup>(32)</sup>. Therefore the intensely private experience precludes human interaction with the Other, the sexual or cognitive interlocuter and computerised communication is a kind of autocommunication which may contain elements of autoeroticism. In cyborg literature and films human





sexuality is given negative associations; in William Gibson's *Neuromancer* the human body is called "meat" in a world where isolated individuals continually escape into Cyberspace or a virtual fantasy and in the Terminator and RoboCop films, human-sexual interaction never occurs. Sexuality signifies loss of personal boundaries and evokes the creation of life and is thus feared by the cyborg as his task is one of life destruction and self protection. What popular cyborg imagery suggests is that the new electronic technology makes possible an escape from the confines of the body and from distinctive boundaries which separate organic from inorganic matter. In 'Technophilia, Cyberpunk and Cinema', K.C. D'Allessandro asks "what is sensual, erotic, or exciting about electronic technology?" to which she answers by suggesting that "cybernetics makes possible the thrill of control over information and, for the corporate executives who own the technology, control over the consumer classes." (33)

If the auto-robot represented the fear evoked by industrial machines and their ability to think and operate independently of human interaction, the cyborg incorporates the human body, and in so doing erases the distinctions necessary for what is human and what is technology. In popular film the human is not extended merely by the addition of an external robotic prostheses; instead the 'self' is transformed into a combination of technological and human identity. Subjectivity is not lost, but it is significantly altered. What we are presented with is muscular hulks who retain a human shape and are mainly distinguished from the human world by their superior strength and frightening skills. In *The Terminator* (James Cameron, 1984) and *Robocop* (Paul Verhoeven, 1987) the cyborgs are represented as fundamentally human whilst their electronic technological fusions make them incapable of intimate human contact. Their heightened physicality culminates in acts of violence and not in sexual climax. When we are invited to spectate and admire the beauty of the male body what follows is the body's participation in violence. The status of 'passive objects of desire' is denied and the male body is protected from our gaze. Klaus Theweleit writes in his critique on the male fascist soldier that "this psychological state indicates an intense misogyny and an overwhelming desire to maintain a sense of the self in the face of anything they perceive might threaten their bodily boundaries" (34)

The male body is encased in body armour and becomes the ideal tool for ego maintenance. In *Robocop* the armour is external and protects the cyborg from assaults upon the visible and the Terminator's armour is internal making

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the twenty-ninth is the fact that the  
the thirtieth is the fact that the

him virtually indestructable as it is not visible. These inflated masculine constructs can be seen as the protection of patriarchy from the onslaught of femininity. By emphasising gender difference through the presentation of an exaggerated masculinity, the fact that electronic technology has no gender is hidden. The cyborg hero's acts of killing are justified by working on the side of law enforcement and as the old 'human subject' is destroyed, the 'new masculine hybrid' survives due to the creation of a super-technologically assisted power. Women are typically associated with biological reproduction whilst men are involved in technological reproduction; the later being presented as an improvement on the former. Creation (both production and reproduction) versus the destruction of life is presented as a double-edged sword. The human body faces eternal destruction by a product of electronic technology which is created and advanced by humans or more precisely by men.

Let's not forget that virtual reality was conceived, born and educated in the ethos of blinkered male militarism. The history of the evolution of virtual reality includes NASA's remote satellite mapping of the entire Moon's surface and the manufacturing of scanning and the manufacture of microscope technologies that can cut theoretical slices through our world including our own bodies. In biochemical virtual reality, computer generated molecular models are made to mate with other molecular constructs to create unknown mutations which could be chemically created to exist in the real world. Early flight simulators were developed by NASA in the late 1940's and have been updated to provide interactive multi-user information at training and battle status level. In the Gulf War U.S. soldiers practised hand/eye co-ordinating with the assistance of Nintendo video games and television presented us with animated cartoons of smart bombs hitting their targets. In the commercial world of virtual reality most V.R. programmes are written by men to appeal to aggressive male behaviour. Strategies of warfare have now moved into the home where the young (usually male) are entertained and educated in the skills of flying high powered jet aircrafts, bristling with Gulf War smart weapons. Dominant ideology has appropriated a new 'ideological apparatus' which may generate far-reaching social consequences and yet again human-interaction has found a new surrogate disguised behind the 'ultimate experience'.





The 'ultimate experience' is of a schizophrenic nature. In Lacanian terms the schizophrenic condition is characterised by the inability to explain the persistence of the 'I' over time. No past, no future at the two poles which thus becomes a perpetual present. For Lacan, temporality, past, present and future memory are of a linguistic order. It is this very structure of language that permits us to know temporality and how to represent it as a linear development but the schizophrenic as Jameson writes..."Does not have our experience of temporal continuity but is condemned to live a perpetual present with which the various moments of his or her past have little connection and for which there is no conceivable future on the horizon." (35)

Is this not ultimately the way in which the fragmented subject relates to the new image technology where integration with new systems (interactive screen, 3-D Television, computer games, virtual reality, (Fig: 7) etc.) is in the present and a personal identity is denied as the intensity of the experienced present becomes overwhelmingly vivid and "material", temporal continuity is broken down as the 'I' as an existence over time cannot be named by the subject.

In contemporary science fiction (*Bladerunner*, (1982), *Ridley Scott*) form a not untypical example) the schizophrenic temporality of cyborgs or 'simulcras' of humans, is a refusal to entering the social order, to function according to its modes. They exist outside the order of language, therefore they must be eliminated as their trap of the present is a dangerous malfunction which calls for an affirmation of the order of language and law. If the cyborgs survive the signifiers of their existence must be controlled or put in order. Their ability to establish a temporally persistent identity and an assurance of a future is embedded in their construct by programming them with the possibility of requiring a past. In *Blade Runner* the replicants only become a threat when they realise that their journey to the past is impossible; when they realise that they have been conceived by technological programming, they are to be destroyed. These new hybrids are not seen to be agents of destruction within their programmed construct, but because they can break down or be altered to be used in ways they were not intended to be used.

Science Fiction foregrounds technology as a special effect while naturalising the technologies of the domination themselves. Technology, like advertising, legitimates the technical administration of daily life, technology is a

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

which are satisfied by the functions  $u_i$  and  $v_i$  in the domain  $G$ .

2. In the second part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be continuous in the domain  $G$ .

3. In the third part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be differentiable in the domain  $G$ .

4. In the fourth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be twice differentiable in the domain  $G$ .

5. In the fifth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be three times differentiable in the domain  $G$ .

6. In the sixth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be four times differentiable in the domain  $G$ .

7. In the seventh part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be five times differentiable in the domain  $G$ .

8. In the eighth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be six times differentiable in the domain  $G$ .

9. In the ninth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be seven times differentiable in the domain  $G$ .

10. In the tenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be eight times differentiable in the domain  $G$ .

11. In the eleventh part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be nine times differentiable in the domain  $G$ .

12. In the twelfth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be ten times differentiable in the domain  $G$ .

13. In the thirteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be eleven times differentiable in the domain  $G$ .

14. In the fourteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be twelve times differentiable in the domain  $G$ .

15. In the fifteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be thirteen times differentiable in the domain  $G$ .

16. In the sixteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be fourteen times differentiable in the domain  $G$ .

17. In the seventeenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be fifteen times differentiable in the domain  $G$ .

18. In the eighteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be sixteen times differentiable in the domain  $G$ .

19. In the nineteenth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be seventeen times differentiable in the domain  $G$ .

20. In the twentieth part we consider the case when the functions  $u_i$  and  $v_i$  are assumed to be eighteen times differentiable in the domain  $G$ .

source of magical objects, which enter and transforms people's lives under the direction of higher, more powerful beings (whether it is the ruling classes or the superior aliens). It is when the cyborg or replicant develops or acquires human attributes - memory or emotions that they are presented as uncontrollable. The replicants in *Blade Runner* (Fig: 8) are therefore given a failsafe mechanism - a 'life' span of four years, after which they self destruct. The 'human' is seen as the weakness in the cyborg's hybridised form. In *RoboCop* the embodiment of an infantile ungendered (oral) vulnerability is suggested by his mouth which significantly is the only part of his human body visible under the mechanical exterior (Fig: 9). This is combined with a fantasy 'invulnerability' where the machine part of him has the power to carry out incredibly satisfactory acts of violence in the name of Good. Likewise it is the human exterior of the Terminator which is penetrated and the human body physically is incapable if visually or physically protecting his supreme technological interior which is impenetrable (Fig: 10).

What is presented in the contemporary Science Fiction film is not the 'us against them' argument and the romantic triumph of the organic over the mechanical or the nihilistic recognition that capitalism has transformed the human into automata (even if they are more human than the humans as in *Blade Runner*). What is focused upon is the partial and the ambiguous merging of both the human and the new machines. The contemporary Science Fiction film responds by way of a critical dystopia. The film represents the ultimate battle between humans and machines and accepts the impossibility of clearly distinguishing between them. The possibility of creating a cyborg imagines the possibility of destructing life, expressing ambivalence about the future of human existence and the stability of subjectivity (particularly masculine). A hybridisation represents the paradoxical desire to preserve life by destroying it, just as it examines how the 'capitalist technological state apparatus' assists in permitting only the extremely wealthy class to attain the unattainable, i.e. immortality by using modern technology inaccessible to the lower classes. In films like *RoboCop* and particularly in the writing of William Gibson this attempt by humans to become immortal is usually surrounded by a tragic aura of alienation and decay. The achievement of immortality involved the abandoning of the human body: along with the pleasure it experiences. This concept arises in part from late Twentieth-Century post-nuclear threats to the body, nuclear annihilation, AIDS and environmental disasters. Plans to "preserve human consciousness outside the human body indicates a desire to





define the self in an age when the human body is vulnerable in unprecedented ways. Contemporary concern with the integrity of the body is only the latest manifestation of popular anxiety over the body's fragility." (36) The discordant future envisioned in popular cyborg imagery is a projection of the conflicted present. The future is presented as a blank screen upon which we can project our fascination and fears. When Foucault observes that "Man is an invention of a recent date, and perhaps one that is nearing its end." (37) he anticipates that moment in time of a discursive crisis when issues like gender roles and sexuality can no longer be taken for granted.





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## Conclusion



A theorisation of a decentered subject and a critical analysis of the subject's position within an unfathomable social totality would require concepts of the self as practice and agency which the self currently lacks, or which are ideologically contaminated beyond repair. The dispersed, non-autonomous subject can be said to be the potential negation of patriarchal capitalism or the graphics image of it's victim: the faceless, schizoid, hollowed-out cypher of late bourgeois consumerism, random reflex of this or the media experience, cultural fashion or act of consumption, drained of ethical substance, autonomous conscience, and psychic interiority<sup>(38)</sup>.

Just as Baudrillard has argued that the 'real' America is lost in simulations which no longer have any reference to a reality outside of their own, Frederic Jameson sees the fate of 'real' history lost in the glossy media simulation of historicity, a historicity which, within Late Capitalism, places real history far out of reach<sup>(39)</sup>. A loss of connection with the 'real' past can also be seen to embody the broad inability of the contemporary subject to engage with the reality of the present or to accurately represent the experience of the present social order. Instead the media speech of a dominant ideology, with no reference to any reality outside itself, reduces the subjects' real material struggles of society to the status of spectacle.

I have attempted to argue that the ideological networks of advanced capitalism have manufactured and sustained a relief system for the subject which is based on passivity, pleasure and a free consumption of images. As the subject is absent from dominant ideological interests the private space and body have been invaded with the assistance of new interventional technology which hegemony associates with a future Utopian world within which the subject will have more 'free' time to better himself/herself. The death of the subject and it's replacement by corporate images and faceless institutes have caused an inability for the subject to 'relate' to the idea of a 'real' improvement in his/her present position. Instead the subject's dissatisfaction with the present social order results in an increased absorption of image technology and a desire to escape into fantasies which the media system provides and disguises as democratic entertainment.

Althusser argues that the subjects social role is determined by ideology and that no place outside ideology (where ideology can be criticised or resisted)





exists. This precludes any possible conception of art as wholly objective or ideologically 'detached', art, according to Althusser, constantly alludes to the ideology or ideological structure which sustains it. It has been my objective, in this dissertation, to draw attention to particular Cultural critiques of 'dominant ideology' and its invasion of the subject, the self, the body, the private (in the old sense) and the individual. The films I have referred to exist within popular culture along side those films which attempt to enforce hegemonic idioms and retain the present economic status of the higher classes through their commerciality. Films like *Videodrome*, *RoboCop* etc. question the subject's present and future position within the technological age, negativity is expressed towards corporatism and society's controlling institutions. Image consumption is criticised and the intrusional policies of dominant ideology are underlined. The 'subject' is the effect of history, gender, language and the unconscious - all of which must be questioned in relation to the present position of the materialist subject within what the dominant ideology of advanced capitalism may become as much as for what it is now.







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## Illustrations







Fig 1: Videodrome (1982), David Cronenberg.





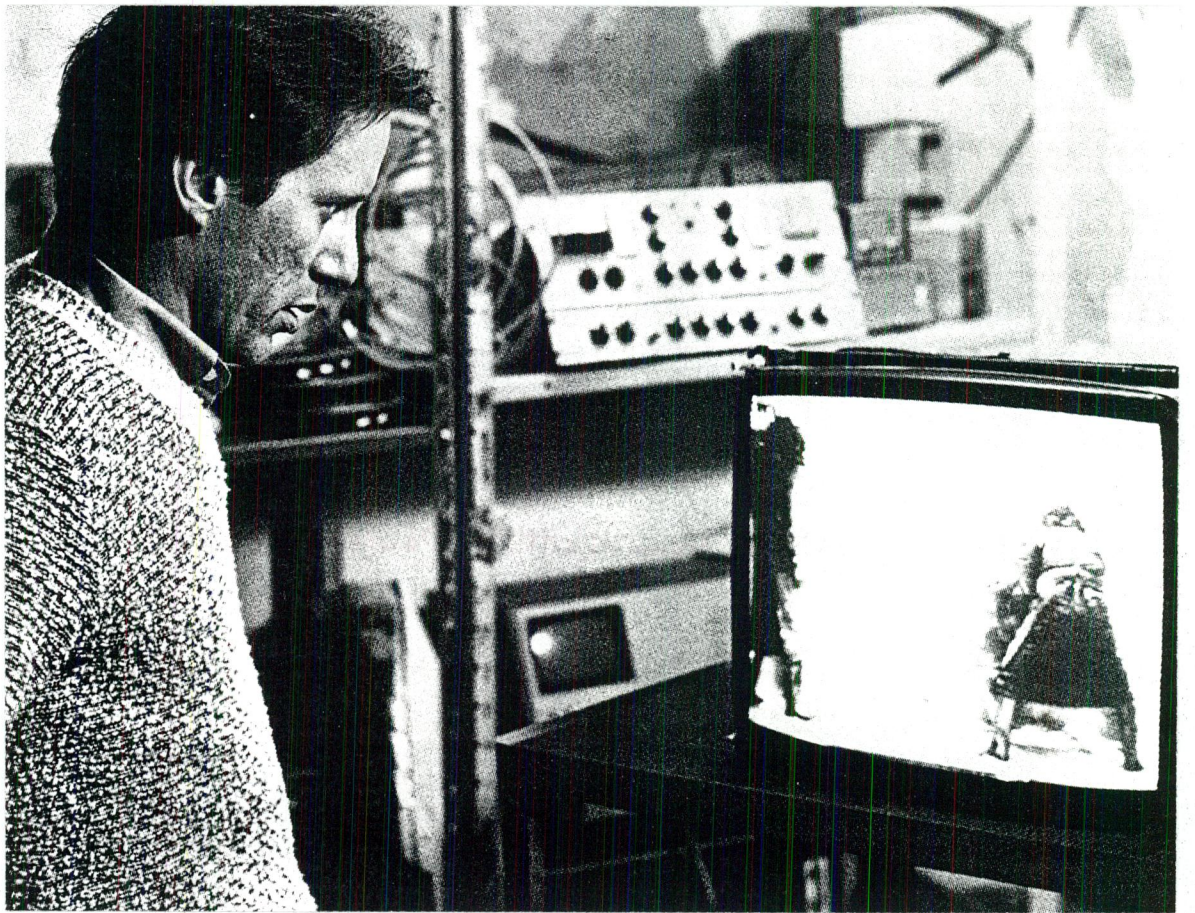


Fig 2: Videodrome (1982), David Cronenberg.





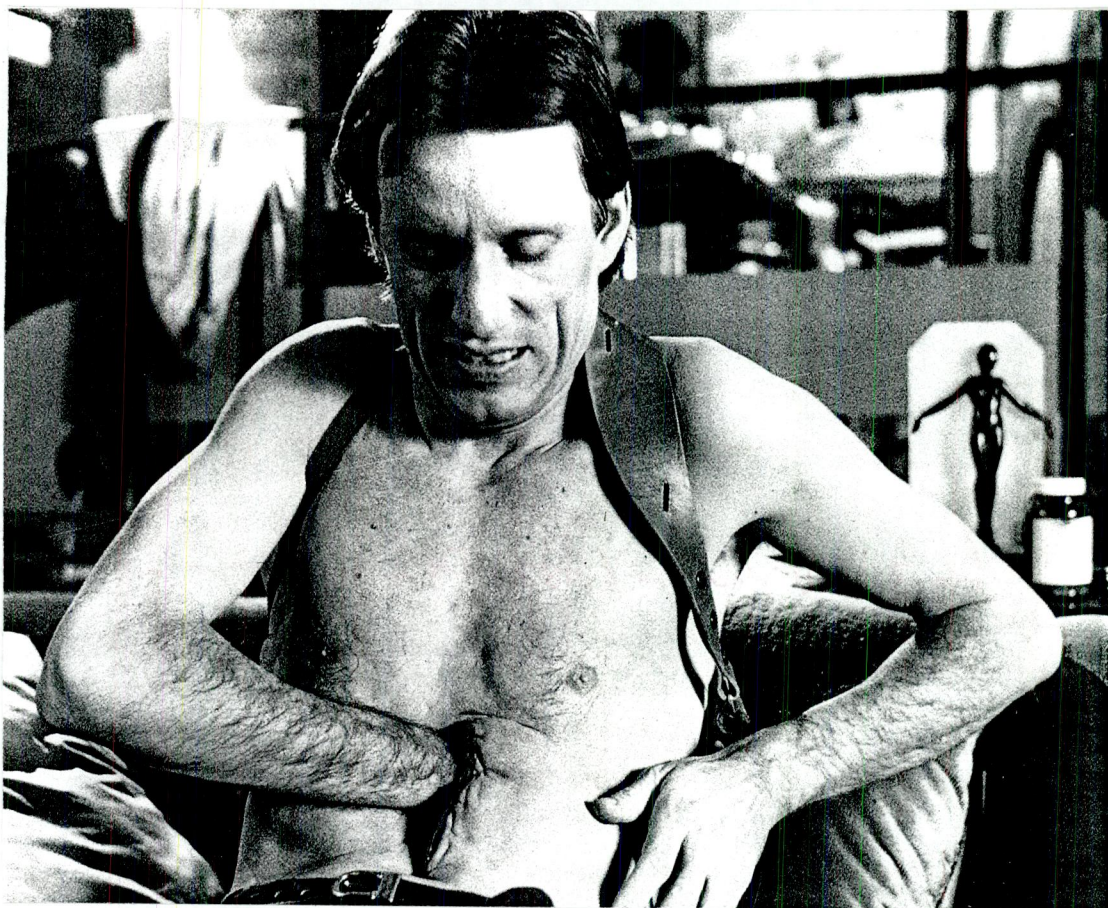


Fig 3: Videodrome (1982), David Cronenberg.







Fig 4: Videodrome (1982), David Cronenberg.





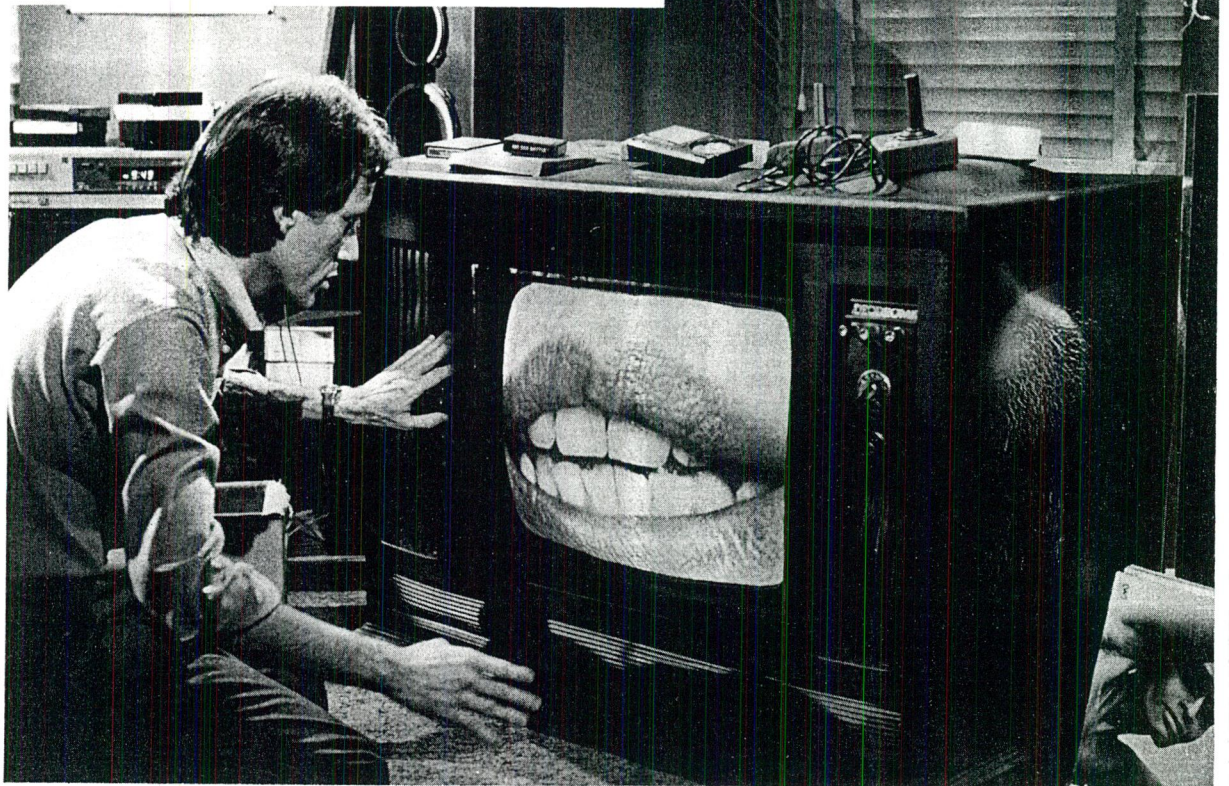
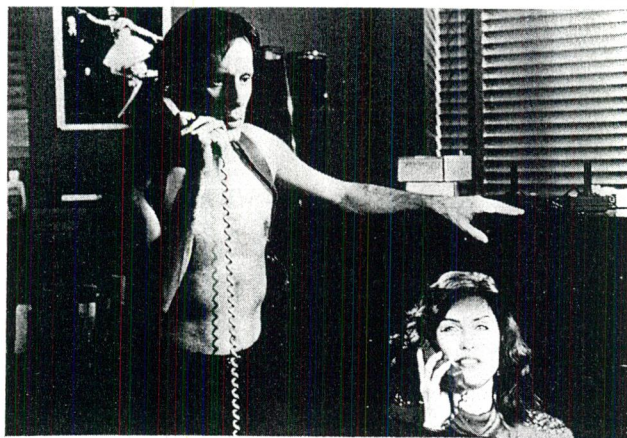
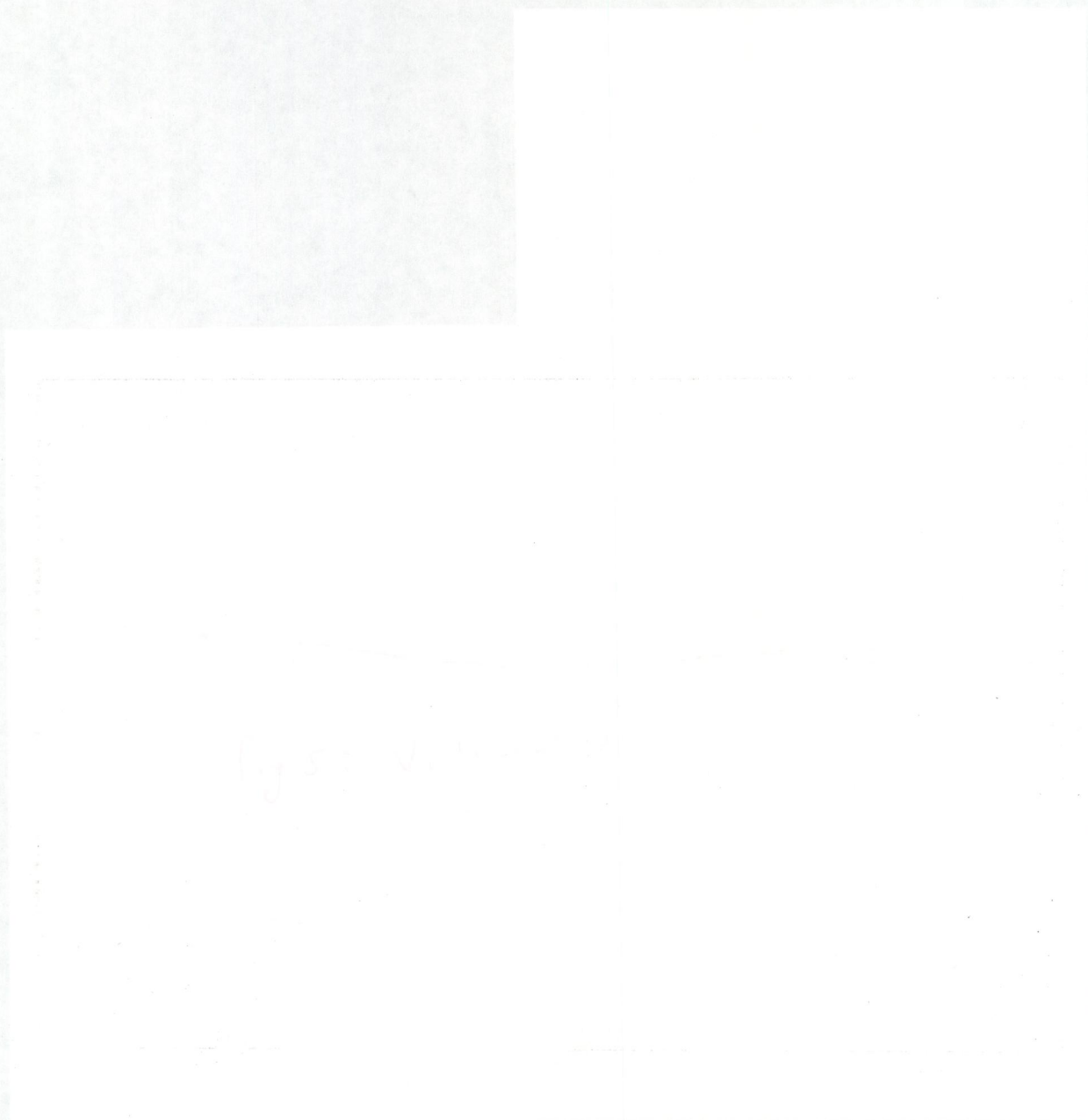


Fig 5: Videodrome (1982), David Cronenberg.





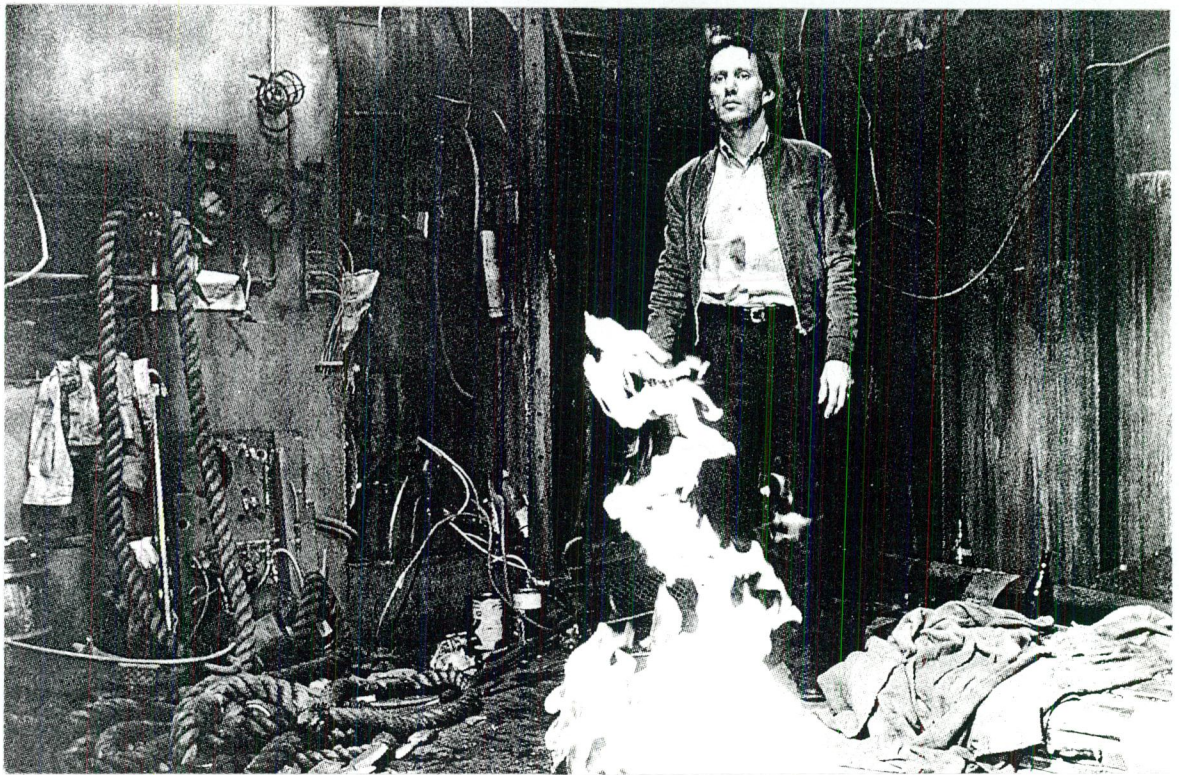


Fig 6: Videodrome (1982), David Cronenberg.

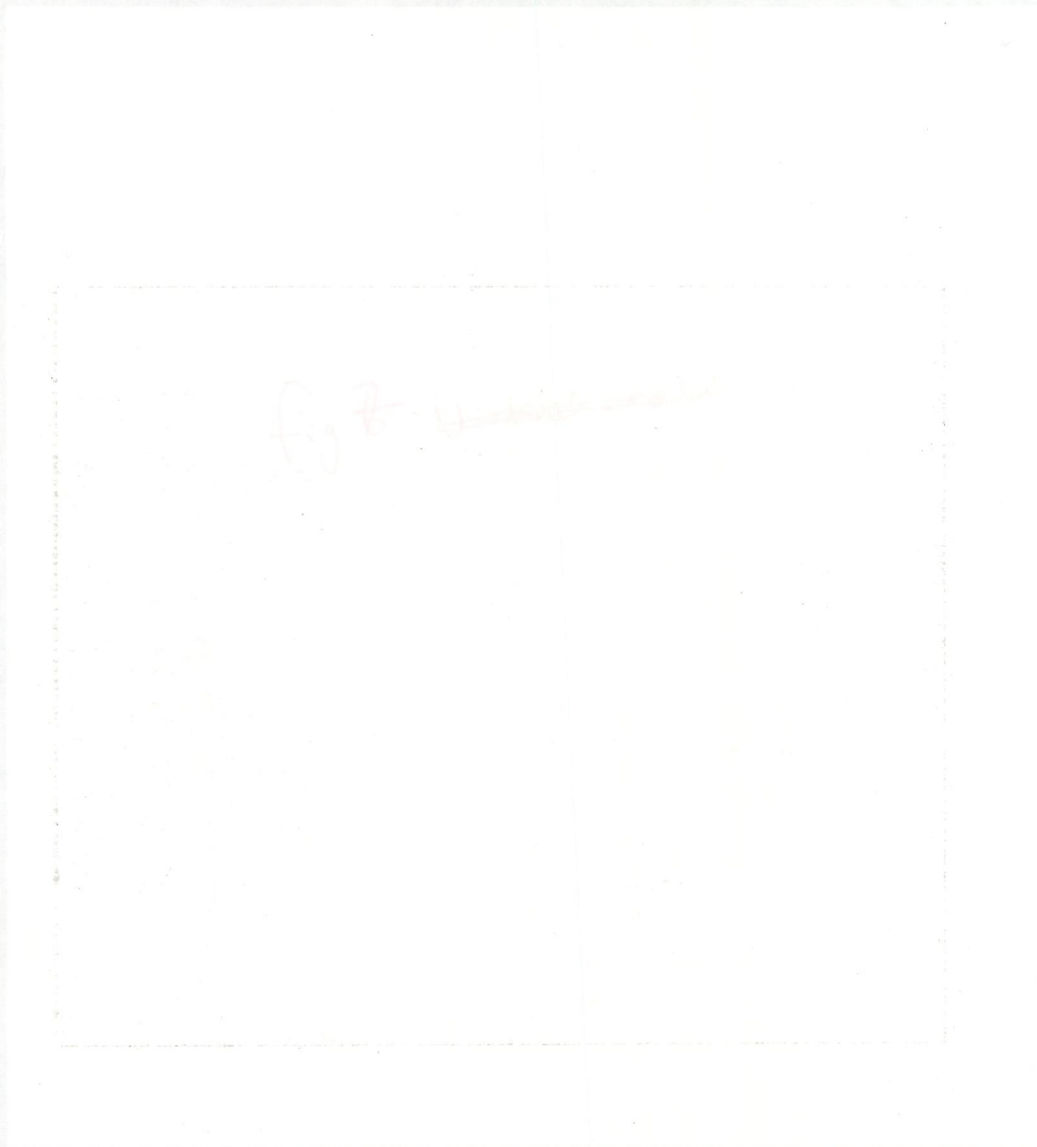


Fig. 6. Videogram





Fig. 7: 'Virtual reality' with "dataglove", a new interface technology for use with artificial realities. 'Dataglove' developed by Thomas G. Zimmerman and L. Young Hawill at UPL Research. 'Viewer' created by NASA Ames Research Centre.





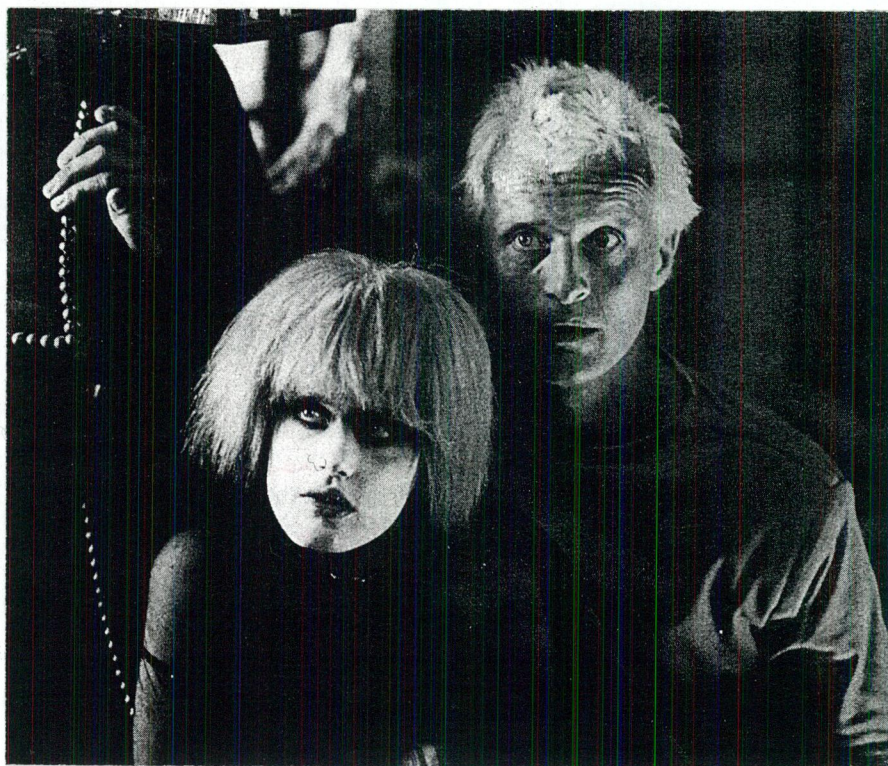


Fig. 8: Bladerunner (1982), Ridley Scott.



fig 8 Blade Runner (1972)  
Friday, 1972



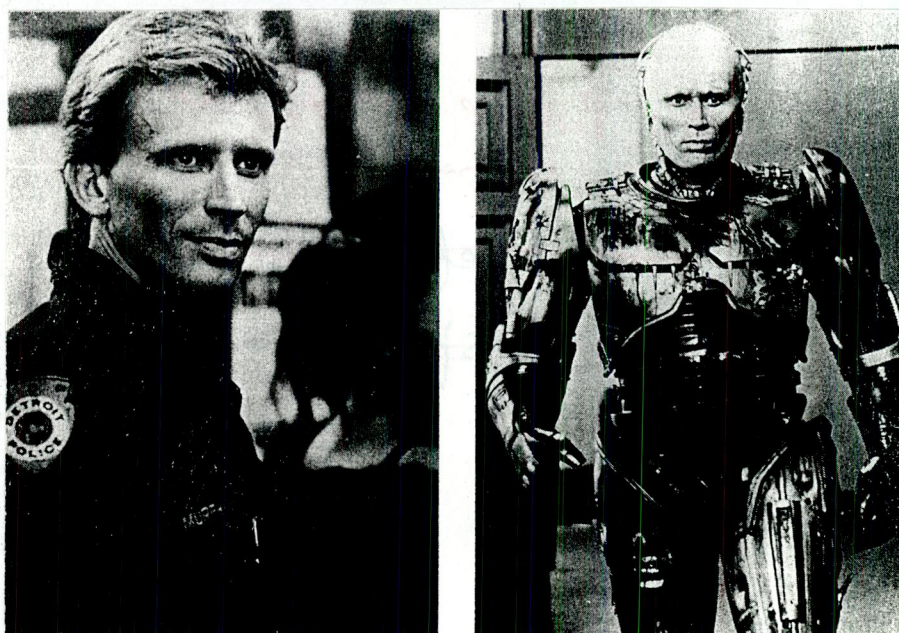


Fig. 9: RoboCop (1987), Paul Verhoeven.

fig 2: Fisher (1937), 121  
Clark and

~~Boopis - before~~

~~after~~





Fig. 10: The Terminator (1984), James Cameron.



Fig 10: The Terminator (red)  
James Cameron

The Terminator  
released from James  
Cameron