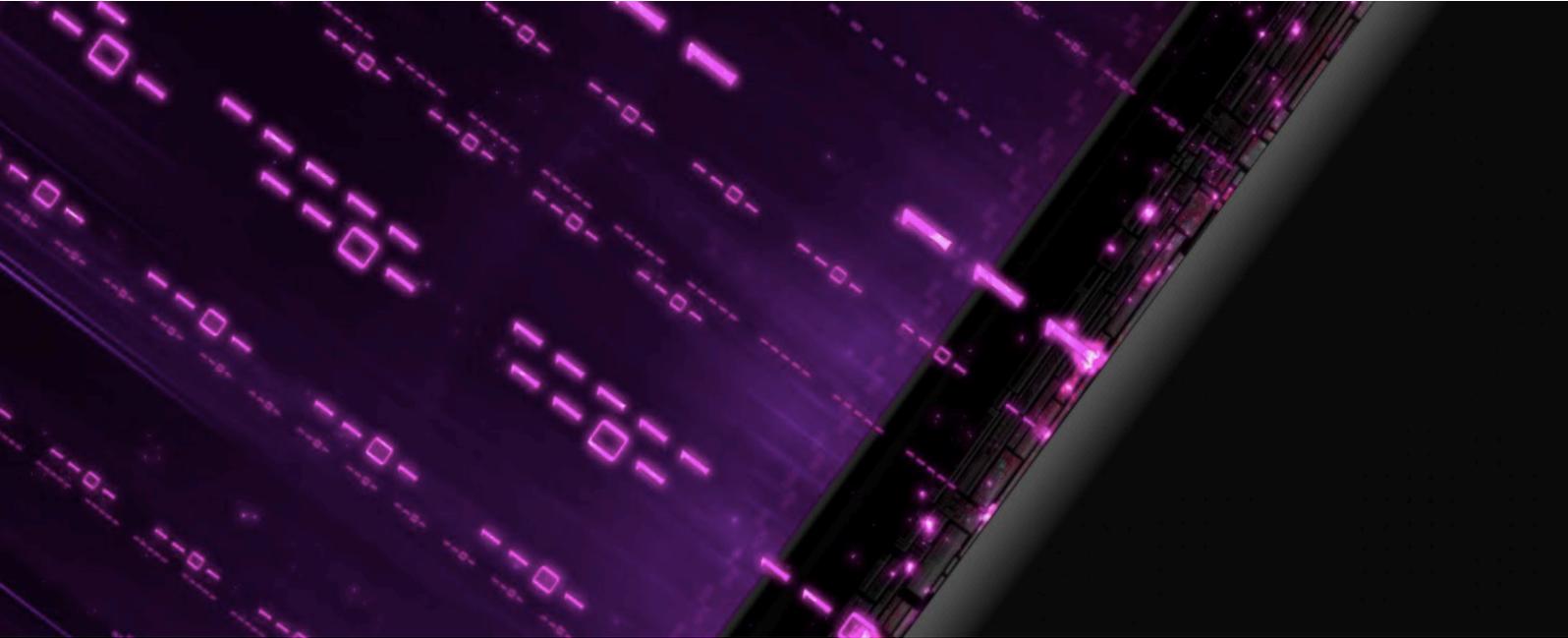


Revis(ualis)ing Intersectionality: Series of Conversations: Pt. 4, *intimacy*

A talk with Shaka McGlotten with a performance by Zander Porter and James Batchelor
18 December 2019, 18h



The concept:

Rather than categorizing or naming, we are interested in creating a space of conversation as a research methodology that ruptures binaries, one which employs the concept of intersectionality via the visual sphere. By filtering intersectionality through visibility, we arrive at questions of the un/seen regarding subjectivity, ontology, gender, and more generally, situatedness. In a series of four curated conversations, each dedicated to their own concept as follows: trans*, sameness, perception, and intimacy, we will explore the multiple forms of intersectionality these approaches yield.

For the fourth and final conversation, we will probe intimacy as an unfolding form of oppression and/or togetherness with the increased inclusion of digital technologies in our daily experiences. Digital technologies promote hypervisuality of our bodies which shapes our relations. Where we might mutually recognize a shared togetherness within the digital sphere, we might also discover a feeling of alienation, or even seduction. We are intimate with algorithms themselves too: with targeted ads, bots, or Alexa. We are the seductive objects that attract and train these algorithms.

Some questions we might ask are: How does the growing implementation of digital technologies in our daily lives, and the inescapability therein, shape our encounter(s) with intimacy? How does virtual or digital intimacy fabricate how the body, our bodies, are displayed visually? Does mutuality as a form of intimacy within the digital plasticize and build into something else, or does it refuse intimacy and force us to ask what intimacy actually is anymore?

The who:

Shaka McGlotten will discuss algorithmic intimacies tied to „streaking.“ Streaking is a naked dash in public. And it is the term used to describe forms of gamified sociability that emerged from social media apps like Snapchat where streaking refers to ongoing and uninterrupted series of exchanges. The point is to “keep the streak alive.” Keeping a streak alive evidences the power of FOMO in the production of computational performativities that implicate flesh as much as silicon. The history of technologies and their disparate impacts on marginalized groups endure in algorithmic and other violences explored by artists Jol Thomsen, Mimi Onuoha, and Ayo Okunseinde, and Stephanie Dinkins.

Zander Porter and James Batchelor, in duet fashion, will perform an embodied interrelation in Alien Intimacy. A dance of “human” and “alien” embodiments, Alien Intimacy speculates on the movement of an interpersonally constructed alien sense, conjuring a connection for the visible and the invisible or the physically embodied and the virtually disembodied. The distance between human and alien expands and contracts as the performers locate themselves in a nearby, inter-netted spacetime where “alien” both recalls and navigates away from imageries more essentialized, such as the cinematic extraterrestrial. Instead, a speculative choreography proposes new alien generations and landscapes from source material with less predefined parameters. If touch is a microscopic gravity and magnetic repulsion rather than the illusory notion of a direct contact, then Alien Intimacy reconfigures a sense of touch-as-intimacy as the “almost-touchable” in a “space between.” microscopic gravity and magnetic repulsion rather than the illusory notion of a direct contact, then Alien Intimacy reconfigures a sense of touch-as-intimacy as the “almost-touchable” in a “space between.”

The location:

Aquarium (next to Südblock)
Skalitzer Str. 6, 10999 Berlin
U-Bahnhof Kottbusser Tor

The venue is barrier-free.
Held in English. A reception will follow.

This event is organized by DeZIM-Institut’s Department of Integration, Revis(ual)ing Intersectionality project.

Shaka McGlotten is Professor of Media Studies and Anthropology at Purchase College-SUNY. They use anthropology and art, together with black study and queer theory, to consider new media technologies. They are the author of *Virtual Intimacies: Media, Affect, and Queer Sociality* (SUNY Press, 2013) and the coeditor of *Black Genders and Sexualities* (with Dana-ain Davis; Palgrave, 2012) and *Zombie Sexuality* (with Steve Jones; McFarland, 2014). Their book *Dragging: In the Drag of a QueerLife* is forthcoming from Routledge. Their work has been supported by the Alexander von Humboldt Foundation, Akademie Schloss Solitude, and the Creative Capital | Andy Warhol Foundation.
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Zander Porter is a US-American, Germany-based artist working in the space between liveness and onlineness, proposing new modes of social relation via complications of selfhood, communication, and (dis) embodiment. Zander graduated with high honors from Wesleyan University with a degree in Art Studio and concentrations in Performance Studies, Computer Science, and Queer Theory. Zander works individually as well as part of XenoEntities Network (XEN), a platform for discussion and experimentation focusing on intersections of queer, feminist, and gender studies with digital technologies. Zander has presented work and collective projects at SPACE10 (Copenhagen), Fierce Festival (Birmingham), Fuchsbau Festival (Hanover), Incarnata Social Club (New York City), TIFA (Pune), DFBRL8R (Chicago), Kampnagel (Hamburg), National Film & Sound Archive of Australia (Canberra), Human Resources (Los Angeles), Sophiensæle (Berlin), among others.

James Batchelor is a dancer and choreographer from Australia, now based in Berlin. His work is known for its visual clarity, architectural sensitivity to space and rhythmic playfulness. Movement is hypnotically focused and detailed drawing audiences into a contemplative and imaginative realm. James studied a Bachelor of Dance at the Victorian College of the Arts and has presented his work in contexts such as Centre Pompidou (Paris/Málaga), Tramway (Glasgow), Dance Massive (Melbourne), and Dansens Hus (Oslo), among others. Recently at Berlin’s Tanz im August, James presented his work *Deepspace*, a piece which grew from his experience on a two-month mapping expedition to sub-Antarctic islands led by the Institute for Marine and Antarctic Studies in Australia.



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