

The Terror of Immortality
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In *The Phantom Limb* series, anthropomorphic photographs merge human bodies with reproductive machinery such as cameras, monitors, and cathode-ray tubes. This work references the invasive nature of mass media and the ingestion of images that ultimately alters our mental projection of identity. Robotic appendages address an evolving, technologically assisted human existence. The implicit strategy of these robotic female cyborgs is that they are posed and poised to outwit their captors. They are complicit in the action and understand fully what is being done to them, and therefore they seek to avenge themselves by reversing, revising, and transforming the very dynamic of absorption and consumption, seduction and defiance.

Capture systems are endemic to our society, and one of the things they capture are images. About 1.2 billion photographs are made per day. Many of these images are authorless, created through robot-driven surveillance systems. Surveillance footage and capture systems are the hired guns, the saviors and savers of cultural history. Excess becomes the ARMATURE of junk culture, built by invisible coders and composted into an ever-growing aesthetics of consumption.

DOES surveillance INVITE security or create fear? Are capture systems built for safety or aggression? Who is watching whom? What will be preserved? Who has the power to make these decisions? And what happens when capture systems such as jpgs, tiffs, and video XXXX become obsolete? Images in fact have become vulnerable because of their availability and mutability.

Capture systems aren't limited to images. Cyborgian mythology was reborn with a vengeance when, recently, live cells were placed in 3D bio printers. This methodology extends the photographic process into developing and printing synthetic organs and skin. These interwoven strands of time and lineage create a fresh cyborgian identity, a hyper-simulation that simultaneously extends living systems while posing a lethal threat to "nature." Skin and organs emerge pulsating and fully formed through accessible photographic printing equipment. The process of photo printing is such a powerful medium that it not only analyzes the hybridity of cultural aesthetic but extends the dialogue to life itself.

Reproductive technological bio parts in my photography of the 1980s (the Phantom Limb series) sprouted from the image of female cyborgian reformation as parts of the real body disappeared through image manipulation. My current work addresses the physical creation and erasure of body parts through the absorption of mutated or reconfigured DNA or genetic protein. This organic process is dynamically reshaping both the identity of not only the newly cultured

organisms but as well, the culture of absorbed surveillance.