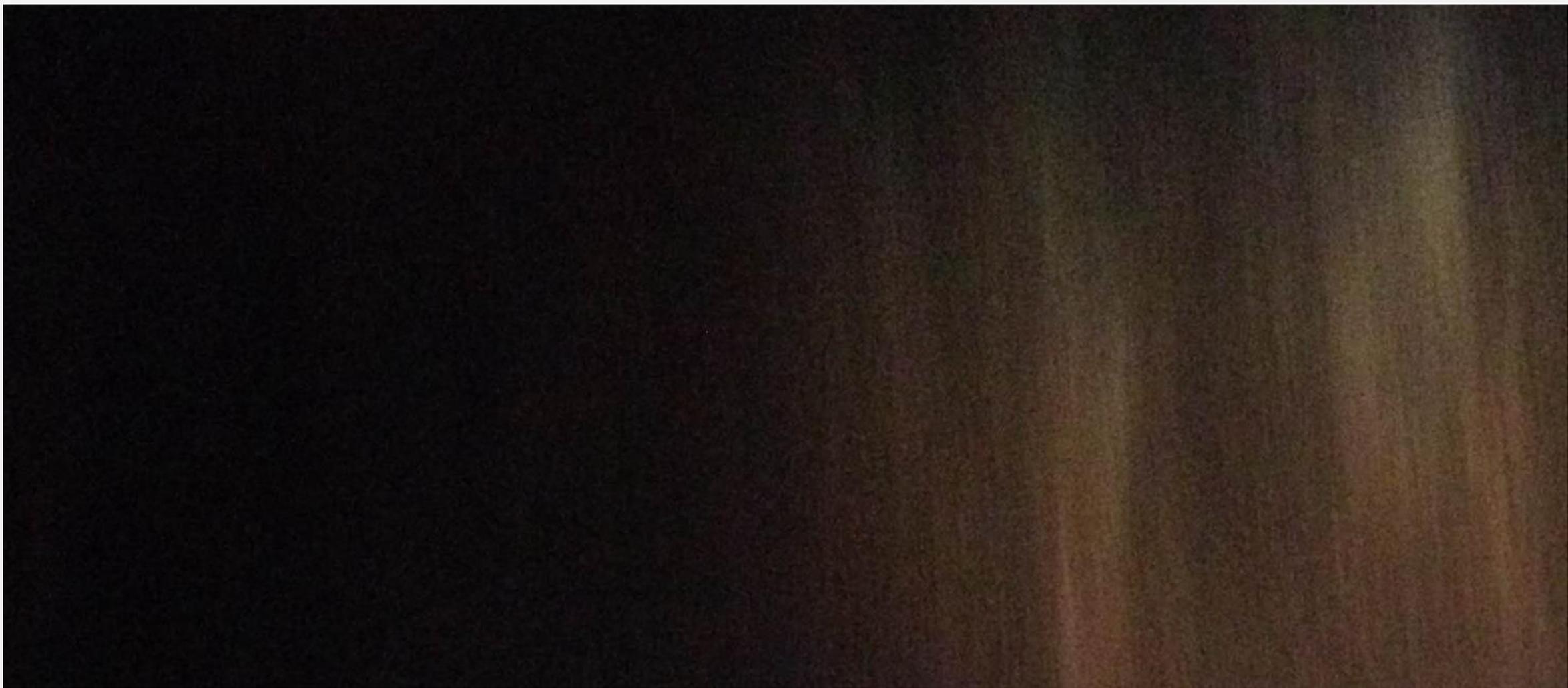


The Monster Network

COLLECTIVE VOICES AND THE
MATERIALISATION OF IDEAS:
MONSTER AS METHODS

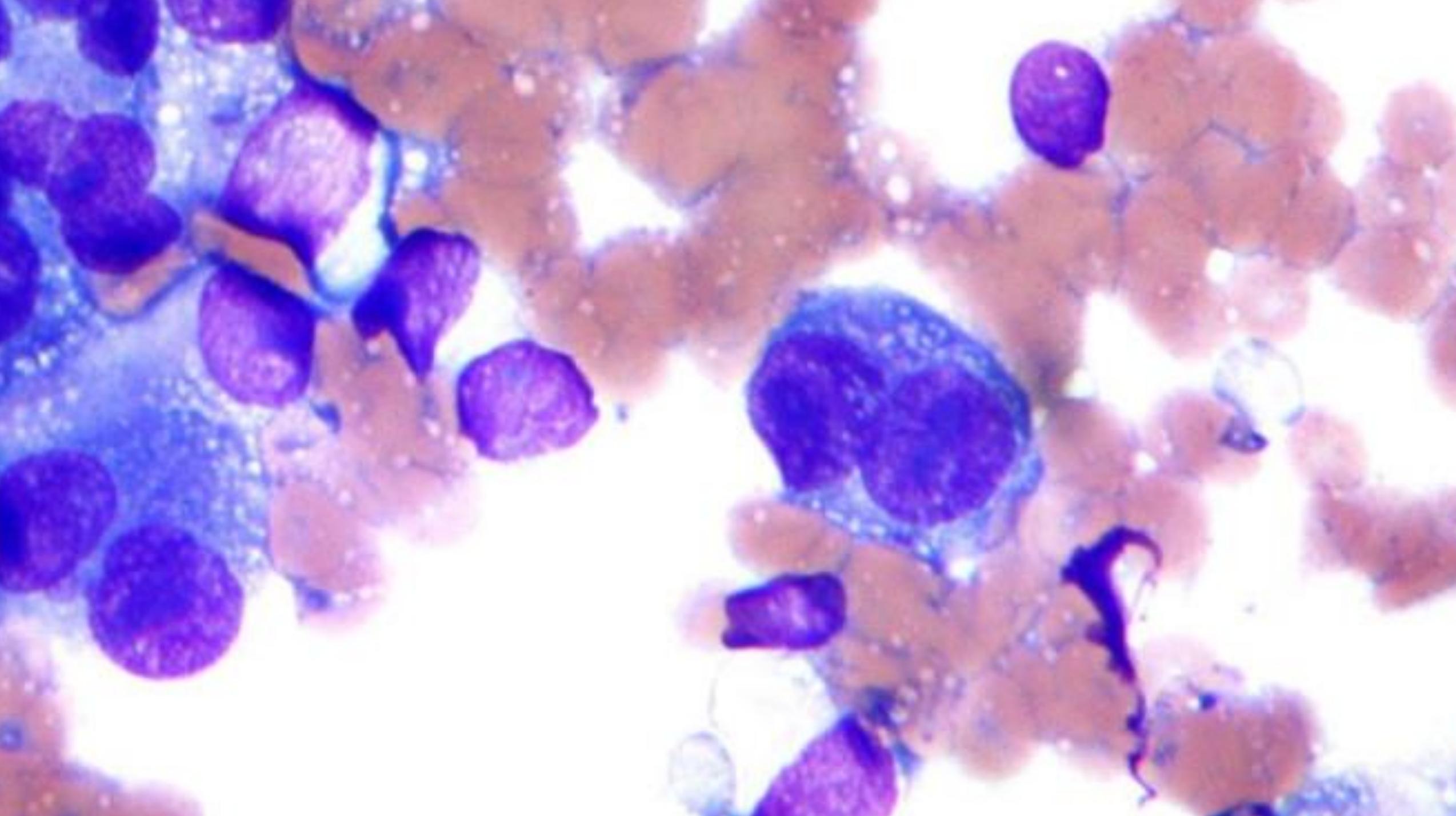
Monstrous Ontologies: Politics Ethics Materiality

University of Roehampton, 1 July 2019



DONNA HARAWAY: «THE PROMISES OF
MONSTERS: A REGENERATIVE POLITICS FOR
INAPPROPRIATE/D OTHERS» (1992)

‘To articulate is to [...] put things
together, scary things, risky things,
contingent things.’ (P. 324)



JEWELLE GOMEZ:
FOREWORD TO *THE GILDA STORIES* (1991)

'The archetype of the vampire story is so deeply imbedded in culture it was difficult for a new vision to replace it, or so we thought. [...] Rereading Octavia Butler's work convinced me there was a place for women of color in speculative fiction. [I knew] that lesbian feminism was a legitimate lens through which to develop an adventure story. Women's stories, long considered to reign only in the realm of the domestic, had been stepping out into the larger world for years. Yet few were grounded in such a traditional horror genre as vampires because that would require a complete reframing of mythology itself.' (P. XIII)

AINO-KAISA KOISTINEN: PEILISOLUT. A POEM

Doves learn to differentiate

Picasso from Monet

targets in the landscape

in a human the landscape is filtered through

vitreous opacities

devises to tie doves with death

do tell

how to tell about interspecies ethics to them

to us

in December, mother falls ill with breast cancer

small black dog sleeps under her arm for months on
end

heaving warmth near the heart where in the place of
breast

lies broken

desire

in June the dog is diagnosed with a tumor

in the uppermost mamma on her left side

daughter cannot handle the irony, having to look at

the mother and the dog with the same eyes

still only the other scents

vulnerability, war-pigeon's heartbeats, plunges in

with the completeness of her mirror cells



NALO HOPKINSON: *SO LONG BEEN DREAMING* (2004)

‘Arguably, one of the most familiar memes of science fiction is that of going to foreign countries and colonizing the natives, and as I’ve said elsewhere, for many of us, that’s not a thrilling adventure story; it’s non-fiction, and we are on the wrong side of the strange-looking ship that appears out of nowhere. To be a person of colour writing science fiction is to be under suspicion of having internalized one’s colonization. I knew I’d have to fight this battle at some point in my career [...]’ (PP. 7-8)



MARGRIT SHILDRICK: *LEAKY BODIES AND BOUNDARIES.
FEMINISM, POSTMODERNISM, AND (BIO)ETHICS (1997)*

‘Openness should not be interpreted as weakness, nor as indecision, but rather as the courage to refuse the comforting refuge of broad categories and fixed unidirectional vision.’ (3)

WRITING EXERCISE: 'I AM COLLECTIVE'

- Write your thoughts on the statement: 'I am collective'
- Write non-stop for 5 minutes → don't stop writing. If you run out something to write, write: 'I don't know what to write, I don't know what to write ...'
- THEN: discuss in pairs → bring your thoughts to the collective