# 1AC

#### Welcome to Pharmacoporngraphic Biocapitalism, where contemporary production is not the production of “things” but the production of “ideas”, oscillating between the reinforcing force of the Pharmaceutical industry and pornography, in which the appropriation of space by the multinationals legitimizes the sovereign authority to control subjectivities.

**Preciado 13( Paul B. Preciado, Testo Junkie: Sex, Drugs, And Biopolitics in the Pharmacoporgraphic era, The Pharmacoporngraphic Industry, pg 51-54)Lynbrook SY**

exCiTe and COnTrOl The gradual transformation of sexual cooperation into a principal productive force cannot be accomplished without the technical control of reproduction. There’s no porn with- out the Pill or without Viagra. Inversely, there is no Viagra or Pill without porn. The new kind of sexual production implies a detailed and strict control of the forces of repro- duction of the species. There is no pornography without a parallel surveillance and control of the body’s affects and fluids. Acting on this pharmacoporno body are the forces of the reproduction industry, entailing control of the pro- duction of eggs, techniques of programming relationships, straw collections of sperm, in vitro fertilization, artificial insemination, the monitoring of pregnancy, the technical planning of childbirth, and so on. Consequently, the sexual division of traditional work gradually disintegrates. Phar- macopornographic capitalism is ushering in a new era in which the most interesting kind of commerce is the pro- duction of the species as species, the production of its mind and its body, its desires and its affects. Contemporary biocapitalism at the same time produces and destroys the species. Although we’re accustomed to speaking of a soci- ety of consumption, the objects of consumption are only the scintilla of a psychotoxic virtual production. We are consumers of air, dreams, identity, relation, things of the mind. This pharmacopornographic capitalism functions in reality thanks to the biomediatic management of subjectiv- ity, through molecular control and the production of virtual audiovisual connections. ***The Pharmacopornographic era* 51 52 *The Pharmacopornographic era*** The pharmaceutical and audiovisual digital industry are the two pillars on which contemporary (of) biocapitalism relies; they are the two tentacles of a gigantic, viscous built- in circuit. The pharmacoporno program of the second half of the twentieth century is this: control the sexuality of those bodies codified as woman and cause the ejaculation of those bodies codified as men(The Pill, Prozac, and Viagra are to the pharmaceutical industry what pornography, with its grammar of blowjobs, penetrations, and cum shots, is to the industry of culture: the jackpot of postindustrial biocapitalism. Within the context of biocapitalism, an illness is the con- clusion of a medical and pharmaceutical model, the result of a technical and institutional medium that is capable of explaining it discursively, of realizing it and of treating it in a manner that is more or less operational. From a pharma- copornopolitical point of view, a third of the African popu- lation infected with HIV *isn’t really sick*. The thousands of seropositive people who die each day on the continent of Africa are precarious bodies whose survival has *not yet* been capitalized as bioconsumers/producers by the Western pharmaceutical industry. For the pharmacopornographic system, these bodies are *neither* dead *nor* living. They are in a prepharmacopornographic state or their life isn’t likely to produce an ejaculatory benefitwhich amounts to the same thing. They are bodies excluded from the technobio- political regime. The emerging pharmaceutical industries of India, Brazil, or Thailand are fiercely fighting for the right to distribute their antiretrovirus therapies. Similarly, if we are still waiting for the commercialization of a vaccine for malaria (a disease that was causing five million deaths a year on the continent of Africa), it is partly because the coun- tries that need it can’t pay for it. The same Western multi- national companies that are launching costly programs for the production of Viagra or new treatments for prostate cancer would never invest in malaria. If we do not take into account calculations about pharmacopornographic profit- ability, it becomes obvious that erectile dysfunction and prostate cancer are not at all priorities in countries where life expectancies for human bodies stricken by tuberculosis, malaria, and AIDS don’t exceed the age of fifty-five.43 In the context of pharmacopornographic capitalism, sexual desire and illness are produced and cultivated on the same basis: without the technical, pharmaceutical, and mediatic supports capable of materializing them, they don’t exist. We are living in a toxopornographic era. The postmodern body is becoming collectively desirable through its pharma- cological management and audiovisual advancement: two sectors in which the United States holds—for the moment but, perhaps not for long—worldwide hegemony. These two forces for the creation of capital are dependent not on an economy of production, but on an *economy of invention*. As Philippe Pignare has pointed out, “The pharmaceutical industry is one of the economic sectors where the cost of research and development is very high, whereas the manu- facturing costs are extremely low. Unlike in the automobile industry, nothing is easier than reproducing a drug and 43. Michael Kremer and Christopher M. Snyder, “Why Is There No AIDS Vaccine?” (Research Paper, Washington, DC: The Brookings Institution, June 2006). ***The Pharmacopornographic era* 53 54 *The Pharmacopornographic era*** guaranteeing its chemical synthesis on a massive scale, but nothing is more difficult or more costly than inventing it.”44 In the same way, nothing costs less, materially speaking, than filming a blowjob or vaginal or anal penetration with a video camera. Drugs, like orgasms and books, are relatively easy and inexpensive to fabricate. The difficulty resides in their conception and political dissemination.45 Pharma- copornographic biocapitalism does not produce things. It produces movable ideas, living organs, symbols, desires, chemical reactions, and affects. In the fields of biotechnol- ogy and pornocommunication, there are no objects to pro- duce; it’s a matter of *inventing* a subject and producing it on a global scale. pg332 While queer theorists formulated gender performa- tivity and queer activists resisted the disciplinary side effects of gay and lesbian identity politics, activists in ACT UP invented the first strategies of what, in the context of neoliberalism, could already be called “anti-pharmacopor- nographic activism”: fighting AIDS became fighting the biopolitical and cultural apparatuses of the production of the AIDS syndrome—which include biomedical models, advertising campaigns, governmental and nongovernmen- tal health organizations, genome-sequencing programs, pharmacologica industries, intellectual property, bio pat- ents, trademarks, definitions of risk groups, clinical assays and protocols.

#### Microgravity produces the perfect conditions for pharmaceutical experimentation, via weightlessness producing purity in the substance by keeping the content evenly throughout.

Kulu(Factories in space, Medicine and drugs, Erik Kulu 2018-2021, Manufacturing of pharmaceutical drugs in low orbit <https://www.factoriesinspace.com/medicine-and-drugs>)

Microgravity changes how crystal structures develop and in the process creates better samples than can be grown on Earth. Improving the 3D structure can have a positive impact on drug delivery, manufacturing and storage. A high percentage of pharmaceutical company executives (60%) said the space economy will have a high disruption on their sector in the coming decades. In a nutshell, space affords Big Pharma unique conditions in order to improve their drugs and potentially find new treatments. A long-term goal is the manufacturing of pharmaceuticals in a low orbit. While manufacturing in a low orbit could improve drugs, it could also increase the price.[**1**](https://www.factoriesinspace.com/medicine-and-drugs#fn1) Liquid-liquid separation and chemical extraction are key processes in drug manufacturing and many other industries, including oil and gas, fragrances, food, wastewater filtration, and biotechnology. MIT spinout Zaiput Flow Technologies launched a novel continuous-flow liquid-liquid separator that makes those processes faster, easier, and more efficient. Today, nine pharmaceutical giants and a growing number of academic labs and small companies use the separator. Having proved its efficacy on Earth, the separator is now being tested as a tool for manufacturing drugs and synthesizing chemicals in outer space.[**2**](https://www.factoriesinspace.com/medicine-and-drugs#fn2) In space, microgravity lets materials grow without encountering walls, and it allows them to mix evenly and hold together without traditional supports. And a nearby ultrahigh vacuum helps things form without impurities. In microgravity, crystals can grow larger; in one experiment, crystals made from proteins grew to be 6 cubic millimeters, on average, compared with 0.5 cubic millimeters here on Earth. Once grown, those crystals can be analyzed to determine the proteins' 3D structures, which can help inform new strategies for drug discovery. Growing other crystals, like those used to manufacture drugs or those that can detect gamma-rays and neutrons, in space so that they're bigger and purer can make the resulting (in) material (of) higher-quality.[**3**](https://www.factoriesinspace.com/medicine-and-drugs#fn3) For drug delivery, uniformity is ideal, but it will still be some time before Merck is manufacturing drugs in space.[**5**](https://www.factoriesinspace.com/medicine-and-drugs#fn5) Paul Reichert, a research scientist at Merck pharmaceuticals, has been an advocate for zero gravity drug development for 25 years. Weightless drug manufacturing, he says, would enable engineers to better control chemical processes, especially when it comes to synthesizing complicated large-molecule medicines. Reichert has never left Earth, but he has designed more than a dozen experiments performed by astronauts aboard the space shuttle and the International Space Station. Still, progress is slow. “I’ve done 14 experiments in space in 24 years,” he says. “I can do 14 experiments in a day here on Earth.” Kelly hopes that more pharmaceutical experiments will be done on the Space Station, but he says an even better research site is the Moon: “It’s perfectly designed, and placed at a good distance. It’s got a sixth of the gravity of Earth, and has no atmosphere.”[**6**](https://www.factoriesinspace.com/medicine-and-drugs#fn6)

#### Private pharmaceutical entities and the state are inseparable in their presence in space, in which has created an ecosystem devoted to production of pharmaceuticals in space, allowing multinationals to expand its horizon of perfected control into space. This is the new space race, a race for money, a race towards the proliferation of the techno-body.

Howell 19(Elizabeth Howell, How Big Pharma Was Wooed To Space-Based 'Business Park, August 14 2019, https://www.forbes.com/sites/elizabethhowell1/2019/08/14/how-big-pharma-was-wooed-to-space-based-business-park/?sh=e97d10632e17)

The most exclusive business park for humankind is so remote that it takes a rocket to get there — and big pharma is among the growth industries in this difficult-to-reach location. The "weightless" lab is packed with experiments that develop drugs and 3D-print human tissue, among other things. It's called the U.S. National Laboratory and its address is on the International Space Station. Its sole manager — Florida's non-profit Center for the Advancement of Space (CASIS) — has been in charge there for eight years, working with astronauts who contend with packed schedules and a dangerous environment. While CASIS says its ecosystem is growing and thriving, NASA's Office of the Inspector General criticized the organization for its work, as late as January 2018: "The organization has underperformed on tasks important to achieving NASA's goal of building a commercial space economy in low Earth orbit," the OIG wrote in a report at that time. "After more than five years of operation, CASIS has not fully met a majority of the goals and expectations set out by NASA," it added. (At the time, NASA said it concurred or partially concurred with OIG recommendations, although OIG and NASA clashed as to how the report's performance metrics for CASIS were defined.) Yet CASIS says it has been working hard amid unique requirements for its lab. It's a tough place to work, because the principal investigators are nowhere near their experiments. Further, astronaut time is precious — so experiments ideally are somewhat autonomous, able to be controlled from Earth or to run on their own. German astronaut Alexander Gerst works on a CASIS-developed experiment called Space Algae. German astronaut Alexander Gerst works on a CASIS-developed experiment called Space Algae. Algae ... [+] NASA CASIS had a classic "blue ocean" advantage — the ability to offer experiment environments that are completely unavailable to competitors, for obvious reasons — but at the same time, it had to move quickly to gain community trust. MORE FOR YOU New Research Finds A Connection Between Domestic Violence And These Two Personality Disorders This Scientist Helps Andean Forests And Ecuador’s Women In STEM Exceptional Fossil Preservation Suggests That Discovering Dinosaur DNA May Not Be Impossible Any success so far is due to quick growth in partnerships, said Ken Shields, the laboratory's chief operating officer, in an interview. "We knew very quickly we had a limited time to get our organization and the national lab ramped up," he said, which required a good deal of forecasting. One of the potential winners CASIS identified was "big pharma", and nearly a decade later that idea is paying off in a big way, Shields said. While that industry is thriving, there are special requirements to consider. In space, experiments can take years to plan due to requirements in fire safety and astronaut safety — not to mention the usual research approvals and funding challenges that principal investigators go through at their individual institutions. How Schools Can Better Serve Hispanic And Latino Students SpaceX's Falcon 9 is one of the providers launching CASIS cargo to space. SpaceX's Falcon 9 (pictured here atop a Falcon 9 rocket during a July 25, 2019 launch from Cape ... [+] NURPHOTO VIA GETTY IMAGES Shields said his non-profit's first step was to understand who in big pharma was investing "a lot of dollars in applied development", and then make the pitch to those folks about how microgravity could simplify the production of drugs. CASIS had to rapidly demonstrate a robust supply chain of rocket launches and high-speed connections to allow results to come out quickly. While drug development takes years of work (meaning tangible financial results can often come decades down the line) what CASIS can point to is demonstrated interest of well-known industry names. Merck has studied the crystallization of antibodies in space. AstraZeneca recently launched a regenerative medicine payload. And Dover Lifesciences won a technology in space award (sponsored by Boeing) to crystallize a protein complex that is tough to make in Earth's gravity. <https://www.the-scientist.com/bio-business/pharma-looks-to-outer-space-to-boost-drug-rd--68183> On a cool December afternoon in 2018, on a viewing platform at the Kennedy Space Center at Cape Canaveral in Florida, Jordan Greco watched his research project leave planet Earth. As chief scientific officer of the Connecticut-based biotech LambdaVision, he had spent years developing a protein-based artificial retina to treat patients blinded or severely visually impaired by retinal degenerative diseases. At 1:15 PM that day, a Falcon 9 launch rocket lit up the sky as it blasted the SpaceX Dragon cargo spacecraft toward (blasted to) the International Space Station (ISS), carrying onboard the proteins that make up Greco’s artificial retina. “It didn’t really hit me until we were sitting on the balcony at the NASA complex and seeing that rocket off in the distance,” Greco recalls. “Our protein, our experiment that we’ve been working on for years, is on that thing.” Once the SpaceX capsule docked at the ISS, an astronaut in the station’s near-weightless environment was to initiate an experiment that Greco hoped would help him understand how to improve the artificial retina’s function. Back on Earth, he and his colleagues had been making progress with the retina—essentially a small film covered in hundreds of layers of the microbial light-activated protein bacteriorhodopsin—but were struggling to produce consistently high-quality retinas. The team suspected that the bacteriorhodopsin proteins should be oriented the same way with respect to one another for the artificial retina to create robust electrical signals and communicate effectively with patients’ neurons. But the team’s process of dipping the film into protein solutions seemed to generate somewhat disordered protein arrangements. Greco suspected that gravity was negatively affecting the layering process—for instance, by causing the proteins in the solution to undergo sedimentation, he explains. To test that hypothesis, he and his colleagues sent materials to the ISS to repeat part of the experiment in microgravity. Microgravity influences scientific experiments in many ways that appeal to drug developers. Scientific research in space has thrived over the past decade, but it’s only recently that the pharmaceutical and biotech sector has started getting in on the action, pursuing new ways to study drugs and other medical treatments. Pharma giants including Merck, AstraZeneca, Eli Lilly, and Sanofi, along with dozens of smaller companies, have all sent experiments to the ISS to reap the unique benefits of microgravity. Of the 150 or so life science research projects supported in the 2019-2020 fiscal year by the Center for the Advancement of Science in Space (CASIS)—a nonprofit that collaborates with NASA to manage the US National Laboratory on the ISS—more than a third have been led by pharmaceutical and biotechnology companies, says CASIS’s interim chief scientist, Mike Roberts. Such endeavors could one day help improve astronaut health and equip humanity for longer ventures into space, but their primary aim is to develop or improve drugs for people on Earth. That’s certainly the hope of Greco and his colleagues, who found out a few months after that December afternoon that, as they’d hypothesized, the proteins layered in space appeared to have more-orderly arrangements—an improvement that could benefit the artificial retina’s function. Studies such as these have yet to yield new blockbuster drugs or even significant improvements to existing ones. Research in space is slow, and the costs are sky-high. All projects are subsidized through NASA, and many rely on additional financial support through federal grants, spurring a new kind of space race—one aiming to prove that such projects are profitable enough for the private sector to fund on their own. “Overcoming that 1G gravitational pull to get rockets up to low Earth orbit or beyond is expensive still,” says Roberts. But even so, “we’ve seen a significant uptick in interest” in conducting experiments in space. The benefits of microgravity While microgravity can be achieved for a few moments on an aircraft rounding the top of a parabolic flight, or simulated imperfectly in bioreactors on Earth, the best way to conduct experiments under sustained microgravity is to go to the ISS. The station orbits approximately 400 km from the planet’s surface and is close enough to Earth to experience about 90 percent of its gravitational pull, but astronauts aboard the station feel nearly weightless because it’s in constant free fall around the planet. The resulting microgravity conditions in this setting influence scientific experiments in many ways that appeal to drug developers. There are minimal convection currents in fluids, for instance, and hardly any sedimentation—conditions advantageous not only for LambdaVision’s layering procedure but also for processes such as protein crystallization, whereby proteins form a regular array. Under near weightlessness, “you get a [higher-quality] crystal than [what you’d get through] the crystallization process on Earth,” making certain proteins easier to study and more attractive as drugs, explains Marlise dos Santos, an aerospace pharmacy specialist at InnovaSpace, a UK-based think tank that promotes life science in space, among other activities related to extreme environments. Paul Reichert, a research scientist at Schering-Plough and at Merck after their merger, was one of the first in the pharmaceutical industry to recognize the value of near weightlessness for protein crystallization. In the 1990s, before the ISS was operational, he collaborated with NASA to send interferon alfa-2b, the active ingredient in the company’s antiviral and cancer drug intron A, into low Earth orbit on the Space Shuttle to see if it would crystallize in space. Upon studying the product that was returned to Earth, Reichert noticed that the protein had turned into small crystals with perfectly uniform size—the kind that would be ideal for drug delivery. Although the crystallized interferon alfa-2b was never commercialized, Reichert has conducted similar experiments on the ISS with the monoclonal antibody pembrolizumab, the key ingredient in Merck’s popular oncology drug Keytruda. Because antibodies aren’t very soluble under standard conditions, treatments such as Keytruda tend to form viscous solutions at high concentrations and need to be delivered in burdensome, lengthy, and regular intravenous infusions. If pembrolizumab took the form of a compact crystalline suspension, however, it could be deliverable as an injection, Reichert explains. In his most recent experiment, published in npj Microgravity, he and his colleagues found that cooling pembrolizumab on the ISS yielded “a uniform population of particles [that] actually gave a better injectability profile than the heterogeneous population of crystals that we got on Earth,” Reichert says. Eli Lilly has also sent its products to the ISS to be crystallized, in this case to make them easier to study structurally using analytical techniques such as X-ray diffraction. The company has also flown mice to the ISS to test an experimental drug that boosts muscle growth. Under microgravity, the loss of physical strain on bone and muscle accelerates the natural onset of common musculo-skeletal diseases in rodents, making them ideal models of such human conditions, explains Jeremy Hinds, a senior research scientist at Lilly. In addition, Hinds is studying whether near weightlessness affects the process of freeze-drying materials, a common step in drug distribution and storage. Microgravity “could have positive outcomes on the physical properties and resulting drug product performance,” he explains in an email to The Scientist. CASIS, which selects the research projects that go to the US national lab on the ISS and provides companies with logistical support, is also working with a number of smaller companies studying everything from treatments for rare diseases to medical devices. One such company is MIT spinout MakerHealth, which has spent nearly a decade creating a device that can produce a number of personalized pharmaceuticals on demand. A mission is slated for 2021 to carry the device’s mechanical reactors to the ISS, where they’ll produce some simple compounds in space. Engineer Jose Gomez-Marquez of MIT’s Little Devices Lab who helped develop the device says the experiment could not only show that it’s possible to make drugs in space—a prerequisite for humanity’s future ventures into outer space—but also help his team understand the typical gravitational constraints on the device’s function and how they can improve it further: “It’s a fundamental physics question.” EXTRATERRESTRIAL LAB: The Destiny Lab on the International Space Station allows researchers to carry out experiments in microgravity. COURTESY OF NASA Challenges in space research While research and development in space is well underway, progress has been slow, says Reichert. “We’re still in the infancy of doing this kind of work.” Many of the challenges are logistical. Only six astronauts are stationed on the ISS; their time for experimental work is limited, and basic laboratory tasks such as pipetting and moving reagents around are challenging in microgravity. That’s in part why pharma entities and biotechs typically contract companies that specialize in automating scientific experiments and packing them into flight-ready “cube labs,” which astronauts simply need to activate to have the experiments conduct themselves. LambdaVision, for instance, worked with the microgravity research company Space Tango to turn their 2018 layering experiment and a more recent study of how bacteriorhodopsin functions under microgravity into miniature labs. The downside of such arrangements is that researchers are often limited to one experiment at a time, and results can be a long time coming, Reichert says. “The astronaut just activates the experiment that sits there for two to three weeks, and then it comes back on a Dragon SpaceX module a month later, and then we first see what the results are.” Doing research in space comes with a host of other challenges as well, such as organizing simultaneous control experiments on the ground, and adapting research methods to the nonstandard laboratory equipment on the ISS. For Paul Jaminet, founder and president of the Massachusetts-based oncology startup Angiex, which undertook an experiment on the ISS in 2018, the endeavor “turned out to be significantly more work than we thought it would be.” The company’s experiment showed that endothelial cells’ response to one of the company’s cancer drugs changed over the course of their time on the ISS, and that the cells generally grew and behaved differently in space than on Earth. In particular, the cells displayed unique characteristics that Angiex founder and head of research Shou-Ching Jaminet tells The Scientist could mimic certain features of cardiovascular conditions afflicting humans on Earth. The husband-and-wife team is interested in continuing that line of research, but due to the amount of labor, time, and money involved, it’s taken a backseat to the company’s work on drug candidates and other projects that are further along. Researchers are often limited to one experiment at a time, and results can be a long time coming. The biggest challenge is indeed the sheer cost of space experiments. Getting a single experiment to and back from the ISS can cost some $7.5 million, according to CASIS. Currently, flights to and from the ISS and astronaut time are covered by NASA, and the hardware and research costs of such experiments are sometimes partially funded through federal grants. Some smaller companies, including MakerHealth, Lambda-Vision, and Angiex, financed their endeavors with six-figure microgravity research grants awarded by a partnership between CASIS and Boeing through the Boston-based business accelerator program MassChallenge. These generous subsidies and incentives are part of a long-term effort by NASA to coax private companies to recognize the value of R&D in space. In addition to bringing benefits to people on Earth, companies ideally would ultimately pay for their own research and help the US National Laboratory on the ISS become self-supporting. However, a 2018 report by NASA’s Office of the Inspector General criticized CASIS for failing to recruit enough commercial users to the space station, and “question[ed] whether a sufficient business case exists under which private companies will be able to develop a self-sustaining and profit-making business [on the ISS].” That’s broadly in line with an analysis by Nicholas Vonortas, a microeconomist at George Washington University who received a NASA grant in 2015 to conduct a cost-benefit analysis of using protein crystallization on the ISS to get better structural information about peptides. Through economic models that considered the risk of experiments failing, among other factors, Vonortas found that the potential financial benefits of crystallizing proteins on the ISS will likely not be enough to outweigh the costs if they’re shouldered by the private sector alone. “All of this together, when you do the calculations, brings a result that is not as attractive as the scientists think,” he tells The Scientist. Space pharmacy ahead? Costs may decrease over time as travel to and from the ISS becomes more frequent, Vonortas says. Entrepreneur Elon Musk, for instance, has said he wants to establish a more regular service to the station than there is currently—an idea not without its skeptics. But a significant source of uncertainty is that the ISS, after more than 110,000 laps around the planet, may be nearing the end of its life. NASA and other participating space agencies plan to continue operations through 2024, but what happens after that is unclear. Instead, pharma research of the future may take advantage of independent initiatives developed by a growing community of companies working to make conducting experiments in sustained microgravity cheaper, faster, and more accessible for life scientists. For instance, the Israeli-Swiss company SpacePharma, founded in 2011, develops autonomous research stations that can be operated from the ground. “Until now, unless you were part of NASA or some space agency, it was very difficult to initiate and perform such experiments” in space, says Guy Samburski, SpacePharma’s director of chemical and pharmaceutical applications. The company recently launched the satellite DIDO 3, carrying four experiments by Italian and Israeli researchers on board, all packed into a milk carton–size box. The satellite won’t return to Earth, but is currently recording and transmitting research data back to scientists on the ground. SpacePharma’s next launch will involve a larger system that will eventually return home so researchers can physically collect materials and results. British spaceflight company Virgin Galactic and Jeff Bezos’s space company Blue Origin have also begun to offer such opportunities to scientists. The emergence of an entire ecosystem devoted to bringing pharmaceutical research into space has opened up new possibilities to those in the industry. “Could we have space labs in the sky that can operate autonomously and discover new lifesaving medications for us?” Gomez-Marquez asks. And while the return on investment currently isn’t ideal, many believe such research will become profitable over time. Eventually, “[it] might be financially beneficial for a company to have things produced or manufactured in space,” in the same way we outsource drug production to different countries on Earth, suggests Thais Russomano, a space medicine expert and cofounder and CEO of InnovaSpace. In fact, LambdaVision is already considering launching production of its artificial retina in space, encouraged by the potential superiority of space-made products. Whether such visions become reality, only time will tell. “If you’re asking me whether this is possible—absolutely, this is technically possible,” Vonortas says. But “the economics is a problem.”

#### We are a punk civilization; your pleasure is your death, violence collapses to mere representation, to mere mass consumption of spectacular snuff of your naked life. No secrets. No meaning. Pharmacoporngraphic representation screeches nothing but its own death. Extinction is only inevitable in the pharmacoporngraphic regime. It’s now a matter of how we record that death.

**Preciado 13( Paul B. Preciado, Testo Junkie: Sex, Drugs, And Biopolitics in the Pharmacoporgraphic era, The micropolitics of gender in the pharmacoporngraphic era, Snuff Politics, pg 344-347) Lynbrook SY**

snuFF pOliTiCs The fact is that we’re being fucked right off the bat: becoming a punk civilization.The sudden emergence of the punk movement in 1977 was not a simple microphenomenon, but the last lucid explosion of what seems today to be the only ideal shared by the members of what has been called the human species: the pleasure instinct as a death instinct. At the beginning of the twenty-first century, no cultural production has entailed such a punk dimension as much as snuff has—the filming of death as it happens. In popular culture, *snuff* refers to those films that show the murder of a person or animal with the unique objective of making that death visible, transforming it into public, marketable representation. ***The micropolitics of Gender in the Pharmacopornographic era* 345** Everything, in fact, begins as something sham. In 1971, Z-series directors Michael and Roberta Findlay made *The Slaughter*, a small-budget film production that combined erotic scenes with horror scenes. That same year, Ed Sand- ers interviewed Charles Manson. Manson claimed to have recorded some of the celebrity murders perpetrated by his followers under his authority. No trace of such films were found, but the myth of snuff was born. In 1972, the dis- tributor Alan Shackleton got ahold of *The Slaughter*, added a last scene in which one of the actresses is disemboweled (fictionally) in front of the camera, and rereleased this new edit under the title *Snuff*. The premiere of the film took place in 1976 and provoked an unprecedented debate over the verity of the actress’s death. Antiporn groups, pro-cen- sorship feminists, and the media took part in this debate. The film, which had no other cinematographic or narrative interest outside the evisceration scene, would garner unex- pected profits. As a questioning of representational limits, snuff has served as a pornographic paradigm for both pro-censorship feminists and antiporn Christians, and also as a formal model of realism to which the dramatization of sex in por- nography must tend: a film is that much more pornographic if the sexual scene that is filmed is real, in the same way that a representation is snuff when the crime has *actually* taken place. Radically postmodern, the notion of snuff is opposed to the dramatic or simulated and mimetic quality of all rep- resentation. On the contrary, it affirms the performative power of representation to modify reality, or a desire for the real to exist in and by representation. This brings us **346 *The micropolitics of Gender in the Pharmacopornographic era*** to the theatrical relationship between pornography, snuff, and politics. Today, some snuff film catalogs offer images filmed by Allied or Nazi soldiers in concentration camps, Zapruder’s film of the John F. Kennedy assassination, the film of the assassination of Yitzhak Rabin, videos of the executions of prisoners of war in Afghanistan and Iraq, vid- eos showing the American army destroying Iraqi villages, images of the destruction of New York’s Twin Towers and of the execution of Saddam Hussein. Politics has become snuff: extermination by and for representation. The mushroom cloud left in the sky by the atomic bomb, the photograph of the completely naked little girl running away from the Vietnam village Trang Bang in flames after a napalm attack, the sperm-filled lips of Linda Lovelace, piles of mutilated limbs in Rwanda, double penetration, the terri- fying feats performed in *Big Brother* and the surgical scenes in *Nip/Tuck*, the liters of fat suctioned from the buttocks of American housewives for the cameras of *Extreme Make- over*, murders at the maximum-security San Quentin State Prison filmed by security cameras—all of them say more about the current state of our species than any philosophy book of the twentieth century, from Husserl to Sartre. The distinctive feature of the *techno-porno-punk* moment is *snuff politics*: rip away everything from life to the point of death and film the process, record it in writing and image, distrib- ute it live over the Internet, make it permanently accessible in a virtual archive, an advertising medium on the global scale. By the beginning of the twenty-first century, our spe- cies had literally stuck good philosophical intentions up our ***The micropolitics of Gender in the Pharmacopornographic era* 347** ass, filming the thing before marketing the images from it. The philosophy of the pharmacopornographic regime has been reduced to an enormous, dripping butt-plug camera. In such circumstances, the philosophy of such high-punk modernity can only be autotheory, autoexperimentation, auto-techno-penetration, pornology. When surmising about the future of the planet, Donna J. Haraway encourages us to avoid two kinds of narrative traps of the metaphysical and semiotico-fascist kind. First, there is the messianic temptation: someone will come to save us—some unique religious or technical force, an all- powerful understanding that possesses all the answers needed to transform the human condition(systems of power, util, commi, socialism, etc). Second, there is the apocalyptic temptation: nothing can be done, and the disappearance of the species is imminent.(Fiat, just assuming someone else will do it, the usfg will do it, a system, wto will do it, we will look for them to do it, when itn reality we need to think about what WE can do. Fiat illusory; unproductive we are being other people, but that’s not what should do) Haraway tells us, “We might profitably(beneficial) learn to doubt our fears and cer- tainties of disasters as much as our dreams of progress. We might learn to live without the bracing discourses of salvation history.”11 The problem resides precisely in the fact that no one will come to save us and that we are still some distance from our inevitable disappearance. It will thus be necessary to think about doing something while we are on the way out, undergoing mutation or changing planets, even if this something consists in intentionally accelerating our own disappearance, mutation, or cosmic displacement. Let us be worthy of our own fall and imagine for the time left the components of a new pornopunk philosophy. The prinCiple OF The auTO–guinea pig The first principle of a trans-feminism movement capable of facing *porno-punk* modernity: the fact that your body, the body of the *multitude* and the pharmacopornographic networks that constitute them are political laboratories, both effects of the process of subjection and control and potential spaces for political agency and critical resistance to normalization. I am pleading here for an array of poli- tics of physical experimentation and semiotechnology that (in the face of the principle of political representation, which dominates our social life and is at the core of politi- cal mass movements, which can be as totalitarian as they are democratic) will be regulated by the principle that—in accordance with Peter Sloterdijk’s intuitions—I will call the “principle of the auto-guinea pig.”12 In China, in 213 BC, all books were burned by order of the emperor. In the fifth century, after a series of wars had ransacked and decimated the library at Alexandria, it was accused of harboring pagan teachings contrary to the Christian faith and was destroyed by the decree of Emperor Theodosius. The greatest center of research, translation, and reading disappeared. Between 1330 and 1730, thou- sands of human bodies were burned during the Inquisition, thousands of books were destroyed, and hundreds of works related to the expertise and production of subjectivity were relegated to oblivion or to the underground. In 1813, 12. In his interview with Hans-Jürgen Heinrichs, Peter Sloterdijk evokes “voluntary intoxication” and “auto-guinea pig” techniques in reference to Samuel Hahnemann; see Peter Sloterdijk, *Neither Sun Nor Death*. With Hans-Jürgen Heinrichs, trans. Steven Corcoran (New York: Semiotext(e), 2011). ***The micropolitics of Gender in the Pharmacopornographic era* 349** American soldiers took York (now Toronto) and burned the parliament and legislative library. A year later, the Library of Congress was razed. In 1933, one of the first actions of the Nazi government was the destruction of the Institut für Sexualwissenschaft (Institute for Sexual Research) in Ber- lin. Created in 1919 by Magnus Hirschfeld, this center had for years played a role in the research and dissemination of progressive ideas and practices concerning sex and sexual- ity. Twenty thousand books from the Hirschfeld Institute were burned on May 10, 1933, on Opernplatz on a gigantic pyre whose flashing flames were imprinted on the camera film of Hitler’s reporters. On the night of March 9, 1943, an air raid on a library in Aachen destroyed five hundred thou- sand books. In 1993, Croatian militia destroyed dozens of libraries (among them, those in Stolac). In 2003, Ameri- can bombs and Saddam loyalists sacked and destroyed the National Library of Baghdad13 . . . The theorico-political innovations produced during the past forty years by feminism, the black liberation move- ment, and queer and transgender theory do seem to be last- ing acquisitions. However, in the context of global war, this collection of scholarship could be destroyed also, as fast as a microchip melting under intense heat. Before all the existing fragile archives about feminism and black, queer, and trans culture have been reduced to a state of radioac- tive shades, it is indispensible to transform such minority knowledge into collective experimentation, into physical 13. On the destruction of the books, see Fernando Baez, *A Universal History of the Destruction of Books: From Ancient Sumer to Modern-day Iraq*, trans. Alfred MacAdam (New York: Atlas & Co., 2008). **350 *The micropolitics of Gender in the Pharmacopornographic era*** practice, into ways of life and forms of cohabitation. We are no longer pleading, like our predecessors in the 1970s and 1980s, for an understanding of life and history as effects of different discursive regimes. We are pleading to use dis- cursive productions as stakeholders in a wider process of the technical materialization of life that is occurring on the planet. A materialization that each day resembles more and more a total technical destruction of all animal, vegetable, and cultural forms of life and that will end, undoubtedly, in the annihilation of the planet and the self-extinction of most of its species. Alas, it will become a matter of finding ways to record a planetary suicide. Until the end of the eighteenth century, self-exper- imentation was still a part of the research protocols of pharmacology. Animal experimentation was not yet called into question, but an ethical precept dictated that the researcher take on the risk of unknown effects on his or her own body before enacting any test on the body of another human. Relying on the rhetoric of objectivity, the subject of scientific learning would progressively attempt to gen- erate knowledge outside him- or herself, to exempt his or her body from the agonies of self-experimentation. In 1790, the physician Samuel Hahnemann self-administered strong daily doses of quinine in order to observe its effects in fighting malaria. His body reacted by developing symp- toms that resembled the remittent fever characteristic of malaria. The experiment would serve as the basis for the invention of the homeopathic movement, which, based on the law of similars, maintains that it is possible to treat ill- ness using minute doses of a substance that, in much larger ***The micropolitics of Gender in the Pharmacopornographic era* 351** amounts, would provoke the same symptoms of that ill- ness in a healthy body, in the manner of a therapeutic mir- ror. Peter Sloterdijk, inspired by Hahnemann, will call the process of controlled and intentional poisoning “voluntary auto-intoxication” and will sum it up as follows: “If you intend to be a doctor, you must try to become a laboratory animal.”14 In order to transform conventional frameworks of the “cultural intelligibility”15 of human bodies, it is necessary to evolve toward practices of voluntary autointoxication. From Novalis to Ritter, the romanticism from which Sloter- dijk draws his inspiration for a counterproject to moder- nity will make autoexperimentation the central technique of the self in a dystopian society. Nevertheless, romantic autoexperimentation carries the risk of individualism and depolitization. On the other hand, two of the discourses around which the critique of modern European subjec- tivity will develop—those of Sigmund Freud and Walter Benjamin—will begin under the form of the invention of new techniques of the self and repertories of practices of voluntary intoxication. But the dominant discourse of disciplinary modernity will brush them aside; the process of institutionalization that both psychoanalysis and the Frankfurt School will experience will go hand in hand with the pathologizing of intoxication and the clinical industri- alization of experimentation. “It would be a good thing if a doctor were able to test many more drugs on himself,” declared the young doctor 14. Peter Sloterdijk, *Neither Sun Nor Death*. With Hans-Jürgen Heinrichs, trans. Steven Corcoran (New York: Semiotext(e), 2011), 8. 15. I’m reclaiming Judith Butler’s term here. See *Undoing Gender*, 35–46. **352 *The micropolitics of Gender in the Pharmacopornographic era*** Mikhail Bulgakov in 1914, in “Morphine,” a text in which the protagonist describes the effects of morphine on his own body.16 Likewise, it seems urgent today, from the perspective of a trans-feminist project, to use our living bodies as biopolitical platforms to test the pharmacopor- nopolitical effects of synthetic sex hormones in order to create and demarcate new frameworks of cultural intelli- gibility for gender and sexual subjects. In an era in which pharmaceutical laboratories and corporations and state medico-legal institutions are controlling and regulating the use of gender and sex biocodes (the active molecules of pro- gesterone, estrogen, and testosterone) as well as chemical prostheses, it seems anachronistic to speak of practices of political representation without going through performa- tive and biotechnological experiments on sexual subjectiv- ity and gender. We must reclaim the right to participate in the *construction* of biopolitical fictions. We have the right to demand collective and “common” ownership of the bio- codes of gender, sex, and race. We must wrest them from private hands, from technocrats and from the pharmaco- porn complex. Such a process of resistance and redistribu- tion could be called *technosomatic communism*. As a mode of the production of “common” knowledge and political transformation, the auto–guinea pig principle would be critical in the construction of the practices and discourses of trans-feminism and the coming liberation movements of gender, sexual, racial, and somatic-political 16. See Mikhail Bulgakov, “Morphine,” in *A Country Doctor’s Notebook* (New York: Melville House, 2013), 134. ***The micropolitics of Gender in the Pharmacopornographic era* 353** minorities. To echo Donna J. Haraway’s expression, it will consist of a positioned, responsible corporal political prac- tice, so that anyone wishing to be a political subject will begin by being the lab rat in her or his own laboratory.

#### Thus, I affirm the resolution. Two future scenarios in the Punk-Neo-Liberal development: First, the preservation of the theological-humanist political state. Second, an abstract deterritorialized nation-state of the pharmacopornographic industry. This is the extension of the sovereignty of control not just down here but up there, reigniting the thrill of finding “new and exciting” ways to experiment and perfect the molecular-control of bodies. The 1AC is an interrogation of power, in attempt to reformulate the meaning of experimentation towards the Queer sovereign.

**Preciado 13( Paul B. Preciado, Testo Junkie: Sex, Drugs, And Biopolitics in the Pharmacoporgraphic era, The micropolitics of gender in the pharmacoporngraphic era, Traps of Neo-liberalism, pg 389-394) Lynbrook SY**

Traps of pharmacopornographic neoliberalism Contemporary biodrag activism is confronted, fifty years after Agnes, with a new set of violent neoliberal economic and politic strategies, including the privatization of the **390 *The micropolitics of Gender in the Pharmacopornographic era*** health system, government deregulation, deep cuts in social spending, and the militarization of social life. In the present context, it’s possible to imagine (at least) two tracks of development for the pharmacopornographic economy in the face of which different modes of activism could be articulated. The first is the preservation of theological-humanist political states that regulate the action of the neoliberal (meaning free trade, either democratic or totalitarian in the context of globalization) pharmacopornographic econ- omy. Current pharmacopornographic corporations would function as free market tentacles inside contemporary nation-states (which would continue to see themselves as sovereign and patriarchal)) and would negotiate with them to determine the directives for the production, use, and consumption of chemical prostheses and semiotic gender and sex codes. The second transformation is one into an abstract deterritorialized nation-state of the pharmacoporno- graphic industry. We could also be witnessing a process of privatization of contemporary nation-states, which would be progressively absorbed by the pharmacoporno- graphic industry. This would be the strategy employed by the pharmacopornographic companies to escape pre-1970s regulations imposed by states (to avoid the gradual trans- formation of pharmaceutical patents into generics, the more or less severe regulation of the production and distri- bution of pornographic audiovisual material, and attempts to abolish prostitution), as these companies engage in the political direction of new national entities (via the FDA; the ***The micropolitics of Gender in the Pharmacopornographic era* 391** International Monetary Fund; the European Union; and the governments of the United States, China, or India) and purchase state institutions (for example, the Department of Health or Department of Justice or the prison-industrial complex) and put them to work to their benefit, refilling such archaic institutions with new content whose only objective would be increasing consumption and pharmaco- pornographic profits. In fact, the pharmacopornographic industries are already in competition with the domestic affairs of the old nation-states . . . The war to come isn’t a war between states (Israel vs. Palestine or the United States vs. the oil-produc- ing countries) but more probably a war of pharmacoporno- graphic multinationals against the multitude of vulnerable bodies, a war of the pharmaceutical multinationals that hold the copyright for active principles against the traditional gatherers of plants and their specific forms of knowledge, a war of the military-prison-industrial complexes against the racialized and pauperized populations, a war of mafia states against the users of “illegal” drugs, a war of the multinational conglomerates that coordinate the management of medical and legal institutions and free market consumption against bodies deprived of nationality, a war of the systems of control that construct docile sexual subjects to achieve the total and limitless exploitation of their *potentia gaudendi*. The history of the transformations of production, dis- tribution, and consumption of heroin offers several leads about the probable evolution of the legal and political man- agement of sex hormones. Although their common origins **392 *The micropolitics of Gender in the Pharmacopornographic era*** don’t seem obvious, heroin and aspirin were synthesized in the same year, 1897, and in the same laboratory, by Hoff- man and Eichengrun, by means of the same process. It involved the simple acetylation of morphine (in the case of heroin) and salicylic acid (in the case of aspirin). Heroin and aspirin were legally marketed by Bayer the following year for the treatment of various pulmonary affections, because of their analgesic properties. Although restrictions on the production and distribution of heroin went into force in the 1920s, it was still possible to find heroin-based pills in an English pharmacological catalog in 1949.59 After fifty years of the repression and criminalization of the marketing of heroin, which resulted in the deterioration of fields, which weren’t being tilled, the adulteration of the substance, and the corruption of its trafficking networks, medical special- ists today are developing a gradual reintegration of heroin into the legal pharmaceutical market. For example, Macfar- lan Smith Limited in Edinburgh is making yearly advances in the experimental and therapeutic use of this substance.60 The changes in the legal status of a substance and the description of a consumer as criminal or mentally ill (addicted in the case of heroin, and gender dysphoric in the case of sex hormones) facilitate the establishment of a political relationship between illegal drugs and biocodes of the production of gender. Sex hormones, whose consump- tion is strongly regulated by the state, are drugs whose use is, if not illegal, at least politically controlled; and their use, considering their potential for transforming gender and 59. Carnwath and Smith, *Heroin Century*, 31. 60. Ibid., 30–31. ***The micropolitics of Gender in the Pharmacopornographic era* 393** sex, is subject to specific restrictions that espouse adminis- trative criteria and channels of distribution comparable to those of narcotic substances. How to react in the face of states’ resistance to legal- izing the sale of pharmaceutical heroin or removing the consumption of sex hormones from psychiatric protocols? If we consider the close relationships maintained by the neoliberal nation-states, the pharmaceutical corporations, and the networks of drug trafficking, it appears urgent that those dismissed as junkies (the users of illegal drugs) and those diagnosed with gender dysphoria (the potential users of sex hormones) must organize into associations of copyleft drug consumers and force the state-industry- pharmaceutical-drug-trafficking networks to facilitate free access without restrictions to these biocodes of the produc- tion of subjectivity.)Just as the users of Agreal prosecuted Sanofi-Aventis laboratories for the serious side effects61 of this medication (origin ally intended to disguise the symp- toms of menopause by blocking the action of the dopamine neurotransmitters), the users of heroin could prosecute the state in instances of withdrawal or overdose for that state’s having prevented the production, distribution, and consumption of that substance for users in a trustwor- thy and legal manner. This political pressure would lead gradually to the production and distribution of heroin (or cocaine, MDA, etc.) as generics that could be first bought freely on the pharmaceutical market and, in the long run, be produced and managed collectively as *chemical prostheses* 61. Some side effects include Parkinsonian syndromes, symptoms of anxiety, and depression. **394 *The micropolitics of Gender in the Pharmacopornographic era*** *commons*. This would ultimately entail a process of a mul- titude-in-the-making, not only of a lobby of consumers of gender and sex biocodes but also a network of trans-junkie experts, a monster-multitude-in-the-making. gender and sex hackers The cis-males and cis-females (indiscriminately hetero- sexual or homosexual), as well as transsexuals, who have access to surgical, endocrinological, or legal techniques of the production of identity, are not simple economic classes in the Marxist sense of the term, but genuine “pharmaco- pornographic factories”—existing simultaneously as raw materials, producers (but rarely proprietors) of biocodes of gender, and pharmacopornographic consumers. Porn actors; whores; the transgender; genderqueers; and producers, traffickers, and consumers of illegal drugs inhabit different cultures, but all are used as living phar- macoporn laboratories. All of them sell, buy, or get access to their biocodes as pharmacopornographic property. The sudden emergence of new gender statuses is creating a novel type of conflict between owners and managers of the patents of the microtechnologies of subjectification (sex hormones, psychotropic molecules, audiovisual codes, etc.) and the producers and traffickers of these techno-bio- codes. The pharmacopornographic entrepreneurs, who are among the contemporary leaders of global capitalism, are trying to restrict and privatize the biocodes of gender and convert them into rare and naturalized objects by means of legal and market techniques. Computer hackers use the web and copyleft programs as ***The micropolitics of Gender in the Pharmacopornographic era* 395** tools of free and horizontal distribution of information and claim that they should be in reach of everyone. The pharma- copornographic *gendercopyleft* movement has a technoliv- ing platform that is a lot easier to gain access to than the Internet: the body, the *somathèque*. Not the naked body, or the body as unchanging nature, but the technoliving body as a biopolitical archive and cultural prosthesis. Your mem- ory, your desire, your sensibility, your skin, your cock, your dildo, your blood, your sperm, your vulva, your ova . . . are the tools of a potential gendercopyleft revolutionThe various producers of sexual biocodes are very differ- ent from one another. Some get off on economic and social privileges, such as the models through whose bodies the dominant codes of male and female beauty are produced. Others, such as porn actors or sex workers, suffer from the lack of regulations for the open market of their biocodes. But all of them depend on the pharmacopornographic industry and its local alliances with the police forces of the nation-states. One day, they will all become hackers. Agnes, mother of all the techno-lambs: Del LaGrace Volcano, Kate Bornstein, Jacob Hale, Dean Spade, Mauro Cabral, Susan Stryker, Sandy Stone, King Erik, Moises Mar- tínez—all are master hackers of gender, genuine traffickers of semiotico-technological flux, producers and *tinkers* of copyleft biocodes. Gender copyleft strategies must be minor but decisive: the survival of life on the planet is at stake. For this move- ment, there will be no single name that can be transformed into a brand. It will be our responsibility to shift the code to open the political practice to multiple possibilities. We could **396 *The micropolitics of Gender in the Pharmacopornographic era*** call this movement, which has already begun, Postporn, Free Fuckware, BodyPunk, OpenGender, FuckYourFather, PentratedState, TotalDrugs, PornTerror, AnalInflation, UnitedUniversalTechnoPriapism . . . This book, a legacy of Agnes’s self-experimentation poli- tics, is a protocol for self-tests carried out with testosterone in gel form, exercises of controlled poisoning on my own body. I am infecting myself with a chemical signifier cul- turally branded as masculine. Vaccinating yourself with tes- tosterone can be a technique of resistance for bodies that have been assigned the status of cis-females. To acquire a certain political immunity of gender, to get roaring drunk on masculinity, to know that it is possible to look like the hegemonic gender. Little by little, the administration of testosterone has ceased to be a simple political test and has molted into a discipline, an asceticism, a way of restoring my spirit by means of the down growing on my arms, **an addiction, a form of gratification, an escape, a prison, a paradise**. Hormones are chemical prostheses. Political drugs. In this case, the substance not only modifies the filter through which we decode and recodify the world; it also radically modifies the body and, as a result, **the mode under which we are decoded by others**. Six months of testosterone, and any cis-female at all, not a should-have-been-boy or a les- bian, but any girl, any neighborhood kid, a Jennifer Lopez or a Rihanna, can become a member of the male species who cannot be told apart from any other member of the hegemonic class. ***The micropolitics of Gender in the Pharmacopornographic era* 397** I refuse the medico-political dose, its regime, its regu- larity, its direction. I demand a virtuosity of gender; to each one, its dose; for each context, its exact requirement. Here, there is no norm, merely a diversity of viable monstrosi- ties. I take testosterone like Walter Benjamin took hashish, Freud cocaine, or Michaux mescaline. And that is not an autobiographical excuse but a radicalization (in the chemi- cal sense of the term) of my theoretical writing. My gen- der does not belong to my family or to the state or to the pharmaceutical industry. My gender does not belong to feminism or to the lesbian community or to queer theory. Gender must be torn from the macrodiscourse and diluted with a good dose of micropolitic[s]al hedonist psychedelics. I don’t recognize myself. Not when I’m on T, or when I’m not on T. I’m neither more nor less myself. Contrary to the Lacanian theory of the mirror state, according to which the child’s subjectivity is formed when it recognizes itself for the first time in its specular image, political sub- jectivity emerges precisely when the subject does not rec- ognize itself in its representation. It is fundamental not to recognize oneself. Derecognition, disidentification is a condition for the emergence of the political as the possibil- ity of transforming reality. The question posed by Deleuze and Guattari in 1972 in *Anti-Oedipus* remains stuck in our throat: “Why do the masses desire fascism?” It’s not a ques- tion here of opposing a politics of representation to a poli- tics of experimentation, but of becoming aware of the fact that the techniques of political representation always entail programs of the somatic production of subjectivity. I’m not **398 *The micropolitics of Gender in the Pharmacopornographic era*** opting for any direct action against representation, but for a micropolitics of disidentification, a kind of experimenta- tion that doesn’t have faith in representation as an exteri- ority that will bring truth or happiness. In order to accomplish the work of therapy for the mul- titudes that I have begun with these doses of testosterone and with writing, I now need only to convince you, all of you, that you are like me, and not the opposite. I am not going to claim that I’m like you, your equal, or ask you to allow me to participate in your laws or to admit me as a part of your social normality. My ambition is to convince you that you are like me. Tempted by the same chemical abuse. You have it in you: you think that you’re cis-females, but you take the Pill; or you think you’re cis-males, but you take Viagra; you’re normal, and you take Prozac or Paxil in the hope that something will free you from your problems of decreased vitality, and you’ve shot cortisone and cocaine, taken alcohol and Ritalin and codeine . . . You, you as well, you are the monster that testosterone is awakening in me

#### Any response that doesn’t utilize the body as a site of self-experimentation is either useless or colludes with the violence of autoimmune warfare. Only snorting, popping, smoking, or injecting the toxicity of the 1AC into the monotony of debate can craft a derelict space capable of active self-creation without a self.

Preciado 13 “Testo Junkie” (Paul B., contemporary writer, philosopher and curator whose work focuses on applied and theoretical topics relating to identity, gender, pornography, architecture and sexuality.)

A philosophy that doesn’t use the body as an active platform of technovital transformation is spinning in neutral. Ideas aren’t enough. “With 42,000 dead, art is not enough.”32 Only art working together with biopolitical praxis can move. All philosophy is intended to be a form of autovivisection—when it isn’t a form of dissection of the other. It is an exercise in self-cutting, an incision into subjectivity. When enthusiasts of vivisection escape from their own body and head for the body of others, the body of the collective, the body of the earth, and the body of the universe, philosophy becomes political. This political extension of philosophical vivisection can take the form of a thanatology of the species (as in the proliferation of technologies of war) or of universal and utopic autoimmune therapy (religious, democratic, or scientific); moreover, thanatological management and utopic therapy often communicate with each other, one leading to the other by unexpected pathways (e.g., through the American democratic industrialmilitary complex). Freud was a cloaca maxima, a sewer mouth who absorbed all the substances and techniques of the self produced in his time. Inhaling everything that passed by, he would not spare any exposed cell, neither his nor others’. Therefore, it would be erroneous to say that Freud’s psychoanalysis had uniquely, and as a matter of priority, been a treatment technique based on words. The distinctive feature of the Freudian sewer mouth was the ingesting of all the somato-semiotic techniques, incorporating all prostheses of his era and transforming them into living bodies and cultural discourses. Through his own practices of injecting psychotropic substances, through the poisoning of his friend Fleischl-Marxow, Freud learned that it was possible to modify psychic cartography only through a certain toxicity. Chemical substances that can be assimilated by an organism function like potentia: they provoke a substantial modification of the body and consciousness—provided that subjectivity allows itself to be affected, that it makes itself dynamic in the Greek sense of the word dynamis, which is to say, it allows its potentiality and its capacity to pass from one state into another to emerge. The transference that is understood to be the cornerstone of psychoanalytic therapy depends on a model of substance transport, a traffic in images, memories, and emotions that will modify a network of somatic links. Similarly, alcohol, tobacco, hash, cocaine, or morphine, as well as estrogens and androgens, are neither synthetic tunnels for escaping from reality nor mere links from point A to point B. Rather, they are technologies of the subject, microtechnologies of the mind, chemical prostheses from which will issue new practices for defining frames of human intelligibility. Modern subjectivity is the management of self-intoxication in a chemically harmful environment. Smoking in the plasticelectric-nuclear metropolis can be seen simply as one way of vaccinating yourself against environmental poisoning by means of homeopathic inoculation. The battle for modern subjectivity is a struggle for immunological equilibrium. The ingestion of drugs or psychoanalysis is the experimental ground on which we learn how to live in a somatic and semiotic environment that is becoming ever more toxic. Self-analysis, as practiced by Freud, is above all a practice of somato-semiotic experimentation. The theory of the interpretation of dreams and the talking cure must be understood as methods of intoxication by images and language, while keeping in mind their chemico-material nature. It was only after having admitted that resorting directly to the ingestion of chemical substances will have unexpected side effects (dependence, the need to increase the dose, cellular degeneration) that Freud went back to the talking cure, the interpretation of dreams, or accounts of hallucinations as ways of producing a degree of neuronal toxicity—using memory, imagination, and free association to induce a psychic impact that is comparable to the ingestion of poisonous chemicals in small quantities. Psychoanalysis is semiotic homeopathy. The unconscious is a virtual terrain of extreme chemical hypersensitivity, and the mind is a fog through which run electric pathways and pernicious molecular combinations that can be reached only at the risk of modifying an interior psychotropic equilibrium. Knowing yourself by yourself means poisoning yourself by yourself, risking self-mutation. Paris. Barcelona. Seville. Barcelona. Paris. Barcelona. Paris. New York. New Jersey. Paris. New York. Paris. Berlin. Paris. Montparnasse. Montparnasse. Montparnasse. It’s your city today and always will be. Montparnasse. My life goes on, like the illusion of movement. Vauvert. Montpellier. Vauvert. Nice. Vauvert. Paris. Barcelona. Paris. Barce lona. Paris. Barcelona. Paris. Madrid. Paris. Bourges. Paris. Bourges. Paris. London. Paris. Metropolitan addiction. London. Donostia. Burgos. Donostia. Paris. London. Paris. Bourges. Paris. Every city is a different narcotic terrain. Paris: V + T. Barcelona: C, cannabis, alcohol. New York: C + speed + Prozac. New Jersey: Ritalin + Prozac. Berlin: X. Hong-Kong: C, cannabis, cortisone. Madrid: C. Vauvert: sex. Between 1927 and 1932, Walter Benjamin and several friends, including Ernst Block, Ernst Jöel, and Fritz Fränkel, engage in a series of chemical impregnations: they eat hashish, smoke opium (which they called crock), inject mescaline and morphine.33 In every case, the substance must enter the body, penetrate the skin, the digestive tract, the blood, the cells. You must assail the mind by the synthetic route. A series of practices involving intentional infection. Benjamin, Block, and Fränkel wanted to find the key to universal therapy beyond the urge for individual intoxication. The political principle for such therapy is elementary: you cannot intend to hold forth about the real without first poisoning yourself with what you plan to administer to the other person next. This guinea pig principle stands today as a requirement for the possibility of any future micropolitical action. In 1927 in Europe, the ingestion of hashish, opium, or mescaline was still a bizarre, marginal, and little announced experiment (as administering testosterone to cis-females is today). What’s interesting about Benjamin’s case isn’t his consumption of hashish but his psychoaesthetic transcription of the experiment. As Henri Michaux would later do with mescaline,34 Benjamin recorded his detailed impressions (in the strict sense of the term, they were mental inscriptions produced by the effects of these substances) in a series of letters and aphorisms that he described as the protocols of drug experiments carried out with the drugs.35 Each of these protocols, which sometimes extended over time, was associated with a city (Marseille, Paris, Moscow, etc.), with a space that displays itself and is transformed under the effects of the substance. Modern metropolises are on drugs. The production, trafficking, and consumption of drugs mirror the circuits of colonial trade, the processes of sublimation, and the phantasmagorias characteristic of industrial pharmacopornographic cities. Conceiving of this guinea pig principle in relation to the politics of gender and sex implies that it is impossible to advise you to try it or not, to fuck with a condom or not, to get surgery or not, that it is impossible to tell you which porn is supposed to excite you, whether lesbianism is a better sexuality than S&M, whether I should eat you out or the opposite, whether it’s better to have it one way or another, whether it’s better to take hormones or not. In the face of the conservatism and moral indoctrination that have dominated American feminist, gay, and lesbian politics and most nonprofit anti-AIDS organizations one must develop a micropolitics of gender, sex, and sexuality based on practices of intentional self-experimentation that are defined by their ability to resist and dismantle the somato-semiotic norm and to invent collectively new technologies of the production of subject.

#### Our experimentation is a performance of queer worldmaking which circulates uncivil, nonnormative, and most of all erotic forms of desire which disrupt status quo economic organization in favor of a queer publics with no relation to heterosexual domestication

Pearson 09 –[Kyra Pearson, Associate professor of communications at Loyola Marymount University, specializes in politics around nationality, race, sexuality, gender and class, analysis of public discourse, social movements, and public spaces, “Cultivating Queer Publics with an Uncivil Tongue: Queer Eye's Critical Performances of Desire” via Taylor and Francis Online, Dec 7 2009]N.Haran

While camp theatricality is generally regarded as a key resource for queer performativity (Butler Butler, Judith. 1993. “Critically Queer.”. GLQ: A Journal of Gay and Lesbian Studies, 1: 17–32. “Critically Queer”; Cleto Cleto, Fabio. 2002. Camp Queer Aesthetics and the Performing Subject: A Reader, Ann Arbor: U of Michigan P. ), our focus, by contrast, is on the role that civilizing rhetorics—and their undoing—play in processes of queer worldmaking. Scholarly attention to civilizing discourses have identified the ways that civilized/primitive binaries produce gender, racial, and national hierarchies throughout US history (Bederman Bederman, Gail. 1995. Manliness and Civilization: The Cultural History of Gender and Race in the United States 1880–1917, Chicago: U of Chicago P. ; Ono Ono , Kent A. 1989 . “Power Rangers: An Ideological Critique of Neocolonialism.” Critical Approaches to Television Leah Vande Berg Lawrence Wenner Bruce Gronbeck Boston : Houghton Mifflin , 271 84 .; Ashcraft and Flores Ashcraft , Karen Lee , and Lisa A. Flores “‘Slaves with White Collars’: Persistent Performances of Masculinity in Crisis.” Text and Performance Quarterly 23 2000 : 1 29 .); much less attention, though, has been paid to the relationship between civilizing discourses and queer cultures. In this essay, we explore forms of queer worldmaking that emerge when civilizing rhetorics are refashioned through a discourse of desire. We argue that despite charges of assimilation and depoliticization, Queer Eye opens up a discursive space for the circulation of nonnormative forms of desire. While Queer Eye aims to tame its make-over subjects, its language is not entirely sanitized by a language of decorum but is “dirty,” corporeal. It is perhaps more accurate to say the show adopts an uncivil tongue. In what follows, we chart the libidinal investments of this uncivil tongue by analyzing its performances of desire. We concede that on Queer Eye “tongues are not allowed to exert the same thrust as, say, impeccable grooming or wedding bands” (Morris and Sloop Morris , Charles E. , and John M. Sloop. “‘What Lips These Lips Have Kissed’: Refiguring the Politics of Queer Public Kissing.” Critical and Cultural Studies 3 ( 2006 ): 1 26 . 7). And we acknowledge that reality TV programming, like “phone sex, the Internet, or sitcoms cannot take the place of … urban space and its often unrecognized practices of sexual citizenship” (Warner Trouble 188). Queer Eye's uncivil tongue nonetheless circulates a modality of erotic desire that works its way past the show's civilizing impulse to domesticate. Queer Eye's rhetorical practice is thus important to analyze in light of a long history of imperialist civilizing strategies that “tame wild tongues,” that discipline the speech and bodies of queers and people of color (Anzaldúa Anzaldúa, Gloria. 1987. Borderlands/La Frontera: The New Mestiza, San Francisco: Aunt Lute. ; Riggs Riggs, Marlon. 1989. Tongues Untied, Frameline. ; Shome Shome , Raka. “Postcolonial Interventions in the Rhetorical Canon: An ‘Other’ View.” Communication Theory 1 1996 40 59 .). Our analysis proceeds by activating a reading strategy attentive to the cultivation of queer publics.4 Though we do not claim that Queer Eye cultivates a queer public, we do suggest that queer worlds must contend with civilizing practices in whose name struggles for political recognition and dignity are currently waged. The first section of this essay, then, clarifies what we mean by queer public and highlights the important, yet precarious, place of desire within queer worldmaking. As academic and popular publics grapple with the political import of Queer Eye, even after its cancellation in fall of 2007, we contribute to this ongoing discussion in the second section by reading Queer Eye not strictly as an assimilationist project or consumptive mode of citizenship but as a civilizing project. Viewed in this light, Queer Eye's self-fashioning narratives link white heterosexual masculinity to the advancement of civilization. The third section turns to a key feature of the show's civilizing project—its uncivil tongue—and maps the way its understanding of desire reimagines relationships between bodies, spaces, and pleasure. We conclude with the implications that Queer Eye's uncivil tongue poses for queer cultural criticism and contemporary queer worldmaking. The struggle to cultivate a queer public has been understood, in part, as a struggle over public space (see Berlant and Freeman Berlant , Lauren , and Elizabeth Freeman “Queer Nationality.” Fear of a Queer Planet: Queer Politics and Social Theory Michael Warner . Minneapolis : U of Minnesota P , 1993 . 193 229 .; Chauncey Chauncey , George. “‘Privacy Could Only be Had in Public: Gay Uses of the Street.” Stud: Architectures of Masculinity Joel Sanders . New York : Princeton Architectural , 1996 .; Dangerous Bedfellows Dangerous Bedfellows “Introduction.” Policing Public Sex Dangerous Bedfellows . Boston : South End , 1996 .; Leap Leap , William L. “Introduction.” Public Sex/Gay Space William Leap . New York : Columbia UP , 1999 . 1 21 .; Warner Trouble; Halberstam). The gentrification of major urban centers, such as New York, Seattle, San Francisco, Washington, DC, and Chicago, has become a critical concern of queer scholars (Delany Delany, Samuel. 1999. Times Square Red, Times Square Blue, New York: New York UP. 153; Warner Trouble). This economic reorganization of city life has culminated in shutting down many of the practices of queer cultures formed around sex clubs, adult bookstores and theaters, and gay and lesbian bars. Like the forms of intimacy such spaces cultivate, “making a queer world has required the development of kinds of intimacy that bear no necessary relation to domestic space, to kinship, to the couple form, to property, or the nation” (Berlant and Warner Berlant , Lauren , and Michael Warner “Sex in Public.” Publics and Counterpublics Michael Warner . New York : Zone Books , 2002 . 187 208 . 199). Queer publics are endangered when institutions empowered to circulate knowledge about queer practices do so in ways that privatize sex and sexuality, and deem queer sex shameful (Warner Trouble 27). For example, the heteronormativity of state policies regulating the sexual body, such as abstinence-only sex-education programs, undermine safer-sex campaigns by limiting knowledge about sexual practices and discussing them in cultural codes of abstinence, celibacy, and monogamy. Policies in New York City regarding HIV prevention, for example, have had “less to do with the transmission of disease than with the transmission of queer ideas about sex” (Colter Colter , Ephen Glen. “Discernibly Turgid: Safer Sex and Public Policy.” Policing Public Sex Dangerous Bedfellows Boston : South End , 1996 . 141 66 . 143). Hence, what is at stake in the formation of queer worlds is not only access to public space but access to a language of desire. And yet desire, as a trope within Western philosophy, has long been understood as a threat to the public good (Sutton Sutton, Jane. 1992. “The Taming of the Polos/Polis: Rhetoric as an Achievement Without Women.”. The Southern Communication Journal, 57: 97–119. ). Jürgen Habermas's Habermas, Jürgen. 1989. The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society, Cambridge, MA: MIT. model of the public sphere is no exception. As a rhetoric that does not conform to the communicative norm of critical rational discourse, desire—especially erotic desire—is often disciplined for exceeding norms of decorum governing public discourse (Warner Warner , Michael. . Publics and Counterpublics . New York : Zone Books , 2002 ., Publics; Deem Deem, Melissa. 2002. “Stranger Sociability, Public Hope, and the Limits of Transformation.”. Quarterly Journal of Speech, 88: 444–54. ; Young Young , Iris Marion. “Impartiality and the Civic Public: Some Implications of Feminist Critiques of Moral and Political Theory.” Feminism as Critique Seyla Benhabib and Drucilla Cornell Minneapolis : U of Minnesota P , 1987 .). If queer culture “constitutes itself in many ways other than through the official publics of opinion culture and the state or through the privatized forms normally associated with sexuality” (Berlant and Warner 202), we cannot underestimate the importance of circulating a language of desire. As Warner observes: Individuals do not go shopping for sexual identities, but they do have a stake in a culture that enables sexual variance and circulates knowledge about it, because they have no other way of knowing what they might or might not want, or what they might become, or with whom they might find a common lot. (Trouble 7) Queer publics are therefore jeopardized not only by the erosion of physical space but by the absence of “institutions for common memory” that could circulate publicly available knowledge about queer sex, sexuality, and desire (Trouble 51). Warner locates the capacity to generate common memory in such institutions as households, churches, schools, and political groups (Trouble 52). If a shared public memory “has the potential to subvert one-dimensional consciousness and … prefigure an alternative future” (Cox Cox, J. Robert. 1990. “Memory, Critical Theory, and the Argument from History.”. Argumentation and Advocacy, 27: 1–13. 3), to what extent does popular culture, and Queer Eye more specifically, circulate knowledge about queer desire? Queer media studies does not answer this question with a great deal of optimism, arguing with good reason, that popular representations of gays and lesbians often fall back on heteronormative logics (Battles and Hilton-Morrow Battles, Kathleen and Wendy, Hilton-Morrow. 2002. “Gay Characters in Conventional Spaces: Will and Grace and the Situation Comedy Genre”. Critical Studies in Media Communication, 19: 87–105. ; Brookey and Westerfelhaus Brookey, Robert Alan and Robert, Westerfelhaus. 2001. “Pistols and Petticoats, Piety and Purity: To Wong Foo, the Queering of the American Monomyth, and the Marginalizing Discourse of Deification.”. Critical Studies in Media Communication, 18: 141–56. ; Sloop Sloop, John. 2000. “Disciplining the Transgendered: Brandon Teena, Public Representation and Normativity.”. Western Journal of Communication, 64: 65–171. ).5 Jose Esteban Muñoz Muñoz, José Esteban. 1999. Disidentifications: Queers of Color and the Performance of Politics, Minneapolis: U of Minnesota P. 's reading of Pedro Zamora's AIDS activism on The Real World, however, demonstrates the potential for queer and Latino counterpublicity, even within a corporate culture such as MTV (146). Hence, while it is tempting to read Queer Eye as a one-hour commercial for Pier One or Crate and Barrell, such a reading overlooks the potential for generating publicity to counter the shaming, normalizing, and privatizing rhetoric of heteronormativity. In other words, while Queer Eye may not import Queer Nation's performative tactics of menace and merriment, confronting heterosexual spaces of consumption, neither does it signal an entirely depoliticized queer sensibility.

# **U.v**

#### [1] Theory:

#### [a] 1AR theory is DTD because 4 minutes is too short to call out an abusive NC and go for substance – 1AR time skew proves that affirming is already harder

#### [b] No neg RVIs because they can collapse to a 6 minute voter in the 2NR which aff can’t do

#### [c] Neg can only get DTA on bidirectional shells since the aff speaks in the dark in the 1AC, violating countless unpredictable interps

#### [d] All theory spikes violations are DTD, prevents moot of the 1AC offense and helps account for 1ar time skew

#### [e] No new 2n responses to u/v, destroys AC theory leverage and skews aff strategy, they have cross to know implications of my underview.

#### [f] And I get 1ary theory or the neg can be infinitely abusive in the 1nc

#### [2] Condo and Dispo advocacies are voting issues:

#### a) They force the 4 minute 1AR to refute multiple advocacies while the 6 minute 2N can go for just 1 under covered world, irreciprocal because I can’t just kick out of my plan in the 1ar because it’s literally my sole advocacy. Kills education by spreading ourselves thin on multiple worlds. Kills real world education because it doesn’t reflect what policy makers do in real life since they don’t abandon their advocacies minutes after presenting it.

#### [3] Reasonability and drop the arg on T – a) competing interps means that affirming is impossible because neg can always give a counter-definition and get risk of offense, b) authors can’t agree on one definition, don’t hold me to their random interps, c) key to resolving time skew, justifying even a normal aff takes valuable 1ar time.

#### [4] PICs are a voting issue – they moot aff offense with minute policy changes, shifting debates from the core of the literature to its margins, undermining both topic specific education and strategic options. Creates a 13:7 time skew in the 1AR. DAs solve content education since if there are questions like their PIC, reading it as DA presents an actual debate between whether the advantage is worth the disad.

#### [5] No counterplan fiat:

#### a) They already benefit from fiating the plan as the aff since they read disads against it

#### b) Kills fairness since the aff has very few options due to topic restraints and the neg basically has an infinite amount of options, solvency advocates doesn’t check since I contend that they have almost no restraints but I have to stay T

#### c) The aff has to disclose the plan before the round but the neg can break a new counterplan at any time so that kills fairness on reciprocity

#### d) It would kill education since it distracts from the debate over the goodness or badness of the plan