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BADDIES & BODIES: REMEMBERING AND DISMEMBERING IMVU

A THESIS SUBMITTED TO

THE DEPARTMENT OF ENGLISH

IN PARTIAL FULFILLMENT OF THE DEGREE OF BACHELOR OF ARTS

BY

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LOS ANGELES

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ACKNOWLEDGEMENTS

There is an abundance of English professors, but only one Professor Snelson. Your fervor is contagious and guidance, warm. If anyone is a true baddie, it is you.

Rachel and Zachary, you have both made this glitch nothing short of inspiring.

Janel and Stephanie in the English Department, your grace and poise to the frantic emails I sent during ungodly hours still astound me. I am profoundly grateful.

Fidel Benjamin Guillen, you galvanize my soul. I love you.

Abstract

BADDIES AND BODIES: REMEMBERING AND DISMEMBERING IMVU
BY JANICE MONTECILLO

This paper takes on a visceral exploration of virtuality and corporeality in the third-person social-networking arena known as IMVU, which, in fact, is neither an acronym nor an initialism. Unsatiated, we beg the question: What *can* it stand for? The virtual bodies of metaverses posit the opportunity for virtual subjectivity, but more importantly, the breadth and mutability of such subjectivity. This paper transforms the layout of the essay to bare the uniform of the human body thereby traversing its organs, systems, synchronizations, breaks, and flows. A critical rendition of *Operation,* this thesis evokes the possible veins of thought that the eccentric IMVU bodies and their movement, or lack thereof, occupy to jumpstart a discourse on IMVU corporeality specifically. This paper is accompanied by a compilation of critical collages made from scrap magazines and printed images that elicits the heart of its argument: Just as the name ‘IMVU’ is only an arbitrary combination of letters, cut and paste from the birth of the virtual world, the collages emulate the breakage and

consequential damage of organization and expectation against the body as they dance with deliberation. Users do not hide in the haphazardness and excess of curvature, but revel in it, desiring to be desired in spaces that make room for the worship of stillness and pose.

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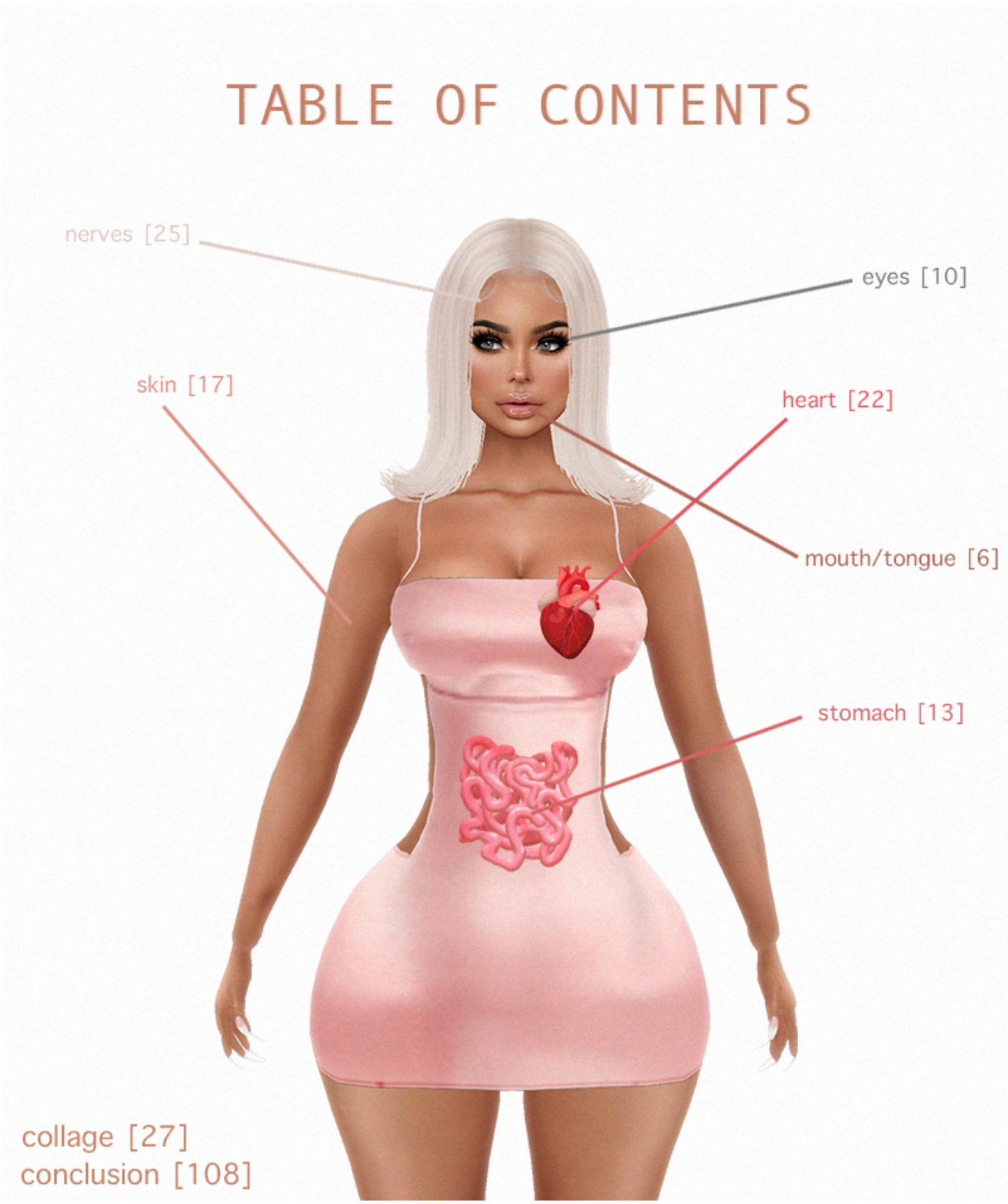

collage [27]
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SEXY

The mechanics of communion are the same ones that allow for conversation. To both join the discourse and assist the swallow, the tongue welcomes us to the body of IMVU as an online metaverse and social platform within and without.

IMVU, launched in 2004 in Redwood City, California, is the first successful product of the Lean Startup approach. It is accessible on both PC and mobile devices, and targeted toward 18-24 year olds. I will pivot mainly toward the PC format of the game, IMVU's original and intended medium of play. At the time of writing, there are over 200 million registered users, 7 million of which are active monthly and 60% residing outside of the United States. It is significant to distinguish IMVU as, primarily, an instant messaging platform despite its likeness to a virtual game, proposing neither an objective nor a linear timeline. The company utilizes virtual credits to navigate the virtual economy, which can be bought with real currency.

The true community of IMVU germinates from the ground of other social networks. IMVU avatars cultivate profiles on

Instagram, Twitter, and Tiktok with the potential for a following outside of their motherland. IMVU affords its users the opportunity to cultivate more than merely friendships. The website's clientele takes on an affinity with pregnancy and familial relationships so that Instagram accounts are dedicated to the unification of IMVU parents and their ideal child. The platform itself has the means to accommodate rather complex "virtual projects," fundamental to Jean-Paul Sartre's existentialism.[1] The layers of existence and presence in cyberspace are heightened when users incorporate external values in a world that is valueless. When users rely on interpersonal relationships to guide the narrative in massively multiplayer online role-playing games, the relationships nurtured in the real world imprint on the activity in a secondary virtual world, ergo IMVU children are born.

Though studies of virtual worlds, including Second Life and Sims, are abundant, IMVU-specific studies are relatively scarce despite offering social opportunities comparable to those of the aforementioned sites; in fact, IMVU is considered quite niche. I

[1]Gualeni, Stefano; Vella, Daniel. *Virtual Existentialism*. Springer International Publishing. Kindle Edition, 564

argue that current IMVU corporeality destratifies the body more than its contemporary virtual worlds. In tandem with a reading of the zaniness of IMVU bodies and the uncanniness of the IMVU condition, I will observe how a simple dress-up and chat medium has made off with its caricature of bodily proportions while averting the academic gaze: how it is simultaneously unique and uninteresting.

The cyberspace of IMVU consists of variously themed 3D chatrooms, ranging between the luxury of utopian island scenery and the moodiness of the nightclub aesthetic. Each room can showcase up to ten “presenters”, but can be voyeured by everyone, some rooms making enough space for over a hundred viewers. As a viewer, you do not inhabit a body, but rather, an eye: “The point now is to see and be seen, to grease the gears of desire and the desire to be desired within the machinery of surveillance.”[2] George Rigakos’ triangulation of risk, bouncers,

[2] Rigakos, George S.. Nightclub: Bouncers, Risk, and the Spectacle of Consumption. MQUP. Kindle Edition. Surveillance, 186.

and the nightclub offers an understanding of IMVU 3D chatrooms as loci of desire, situating spaces like these under Thomas Mathiesen's contemporary critique of the Foucauldian panopticon, the synopticon, where both the few watch the many and the many watch the few.[3] For IMVU, these nightclub-esque spaces, or optic orgies, function similarly: "The desires of the nightclub – what draws bodies and collects them – becomes its own machinery".[4] IMVU houses excess in both its bodies and its terrain in the desire to be the most visible in the room, where rooms are optimized for visuals more than any other sense.

In the same breath, Keith McIntosh, in his "Social Construction of Virtual Space," celebrates the "themeing" within MMORPG Second Life as lacking the seduction of themeing IRL.[5] He asserts an innocence in the creation of space in Second Life that casts light on IMVU's own erasure of malice in the desire to be desired. In a similar way, the night life of IMVU sheds the antagonisms of true visceral disorientation and inebriation and the night time economy. Where real nightclubs commodify and

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[3] Ibid., 186.
[4] Ibid., 188.
[5] McIntosh, Keith. "THE SOCIAL CONSTRUCTION OF VIRTUAL SPACE." *Michigan Sociological Review*, vol. 22, 2008, pp. 196–214. *JSTOR*, www.jstor.org/stable/40969145. Accessed 01 Aug. 2021.

market the cultural and social expression around desire, IMVU nightclubs contain a machinery that does not control the excess of expression but merely lets one “play”.[6]

[6] This is a Sartrean notion of play, in which one does for the sake of doing: “‘the least possessive attitude’”. Gualeni, Stefano; Vella, Daniel. *Virtual Existentialism*. Springer International Publishing. Kindle Edition, 827

Swaag

Accruing over 50 million items, IMVU becomes a rich wasteland of fast fashion and slow mps; it is teeming with the most virtual goods of all virtual worlds.[7] IMVU boasts a creator program where users can become clothing stylists, interior designers, and body meshers, and are also incentivised for it with real-life currency.

Where the IMVU body is a source of inexhaustible creativity, the IMVU body can also be a site of damage. From Byung-chul Han's *Burnout Society,* Stefano Gualeni and Daniel Vella warn that the unlimited latitude and instant gratification that come with reproducing the virtual self "very quickly morphs into a compulsion to constantly re-produce ourselves anew".[8] This becomes the means by which we oppress and exploit ourselves, where our virtual bodies become victims to the indecision of being. Of course, virtual spaces are praised for this same pliability, but in the face of infinite resources, it becomes

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[7]"Frequently Asked Questions." *IMVU Information*, https://web.archive.org/web/20141023011239/http://www.imvu.com/about/faq.php

[8]Gualeni, Stefano; Vella, Daniel. *Virtual Existentialism*. Springer International Publishing. Kindle Edition, 3183.

easy to neglect the use of caution against the commodification of existence and identity. Identity becomes flimsy and makeshift, which makes it amusing for experimentation, but weak in its certainty. The self remains ambiguous, ebbing, and flowing, and perhaps that is the point of the IMVU body.

Drawing upon Gilles Deleuze and Felix Guattari's concept of the Body without Organs, appropriated from Antonin Artaud, I compare the IMVU body as a space of a different form of damage against the organizing principle that is the virtual body[9]. This damage participates in the dismantlement of our own selves as the IMVU body adopts avatar intensities across the unlimited space alloted to the curves of its body. The IMVU body stretches, scales, shrinks; it is irreducible in its magnitude of possibility for becoming-avatar. In Stephen Seely's exploration of affective fashion, the author adopts an "involutionary becoming" from Deleuze and Guattari that takes place between clothing and the female body in which one "becom[es] *out* of hegemonic stratifications".[10] Similarly, IMVU

[9]Deleuze, Gilles, and Felix Guattari. Anti-Oedipus: Capitalism and Schizophrenia. London: Continuum, 2003. Print.
[10]Seely, Stephen D. "How Do You Dress a Body Without Organs? Affective Fashion and Nonhuman Becoming." *Women's Studies Quarterly*, vol. 41, no. 1/2, 2012, pp. 247–265. *JSTOR*, www.jstor.org/stable/23611788. Accessed 18 Aug. 2021, 252.

bodies are minoritarian subjects in their practice of body-bending to render familiar human body parts absurd and freakish when operating together, and thus, become *out* of not only Western ideals of bodily proportions, but also the established virtual ideals of the representation of the Western body. If the Body without Organs is a cosmic process for experiencing multi-layered intensities, the IMVU body is a reservoir of vast virtual potentials where we find ourselves becoming-mutated.

More literally, IMVU bodies, those of feminine-presenting in particular, typically inhabit body parts that appear to have no organs due to the drastic modification of bodily proportions in which the waists are erased and hips extended. The IMVU catalog sells “body scalers” which grant users the chance to transmogrify the original, default IMVU bodies into a myriad of contours and physiques, even those which are anatomically unsound. There is no concern with designing a mimicry of real life, but an augmentation of it.

The novelty of IMVU rests on its rendition of an avatar, often shapely and voluptuous, and its worship of the stasis of image. The IMVU standard of beauty is unhindered by any semblance of true human proportions, parodying Western expectations of the ideal and unattainable. The degree of inaction within the virtual world reimagines the capacity and responsibility of the body and its organs.

This inaction is known as what I will refer to as the perpetual pose, or an uncanny stillness. Rainforest Scully-Blaker investigates the decisioning behind stillness and stasis in video games, arguing that stasis is a product of game mechanics while stillness is “voluntary inaction” and a product of game aesthetics.[11] For the purposes of IMVU as a game without objective, I will mainly discuss stillness rather than stasis. While IMVU does not follow the same velocities and stakes as traditional video games, the notion of “slow[ing] down our lives” as a counter position is valuable to spaces like IMVU to

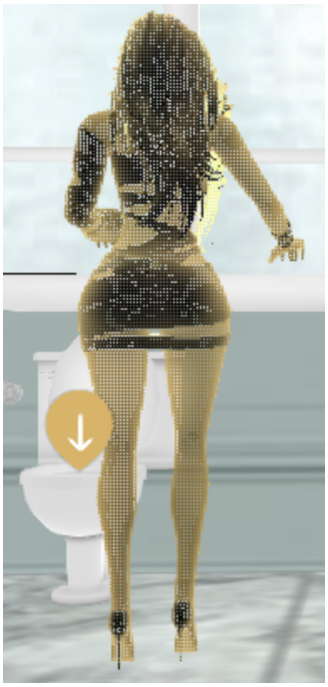
[11] Scully-Blaker, Rainforest. “Stasis and Stillness: Moments of Inaction in Games.” *Press Start*, vol. 6, no. 1, June 2020, pp. 1-17, https://press-start.gla.ac.uk/index.php/press-start/article/view/124/98, 2.

reveal the privilege of IMVU bodies in their “ability to ease the pain of acceleration”.[12] Surrounded by accessible sports cars and designer shoes, it is no surprise that IMVU avatars indulge themselves in the perogatives of the elite. The game is not intended for the unrest of labor, but the serenity of laissez-faire.

Observing the dimensions of virtual movement, travel in IMVU is not just inaction, but often just invisible. Navigating the room involves the pull and drag of the mouse, the screen often reacting slowly as if configured with resistance against any nimble, harsh movements. This mechanism is one of the many cases of a dawdle by design. In terms of the avatar, every 3D space contains arrows across the landscape that, upon clicking, spawns the avatar to a new position and pose. Avatars exert no energy and therefore implies no attempt within the site to emulate the functions and labor of true human activity. Lacking a linear mode of travel and movement, the site maintains the barrier between the player and the avatar that eschews immersion. Simply hovering the mouse over the arrow generates a holographic image of one’s avatar that previews the potential

[12] Ibid., 4.

space one can occupy and how. The physical existence of the IMVU body is a series of aesthetic choices in which the website prompts user meditation on one's capacity to move. There is no simultaneity of the player and the played, but a flow between the hover of the mouse, the ponder, and the committing click.



IMVU bodies did not always take on these maximalist appearances. However, the blank, deadpan visage has always colored the community of IMVU, but the "blank face is not an empty face."[13] Meghanne Barker's extensive account of all the motivations of the blank face is a testament to faciality as a process within time, space, and culture, and the author

[13] Barker, Meghanne. " Blank Faces." *Semiotic Review* [Online], 7 (0): n. pag. Web. 29 Aug. 2021, 5.

specifies that the interpretation of the blank face is a product of the viewer and their experiences alone. In the context of virtual worlds, this stillness of the face coupled with the stillness of the body generates a striking pause. It appears contemplative, not only for the avatar, but for the user as well, in which we buffer at the sight of an inert, uncanny being. More importantly, though the face is often static, the meaning and affect persist fluidly. The IMVU face is in an eternal state of both contemplation and interpretation.

The once evocative poesy of the mating call, “u singl?” [sic] and pornographic spam that held a candle to Wordsworth can now only generate the sigh that blows it out. He who promised to be my kingdom come revealed himself to be from the depths of the underworld: IMVU.

Drama is central to communication on IMVU, promoted on the main website as “the chance to share our secrets, our fears, our passions and our individuality in a low-risk environment.”[14] The stakes are expressly acknowledged and erased, even demonstrated in the lack of oversight in its messaging features. IMVU seldom practices censorship or filters obscenity in chat the way most virtual worlds would.

While IMVU bodies undergo self-inflicted aesthetic abuse, the spaces in IMVU also mutate into hotspots for verbal violence against other bodies. “Griefing”, a process observed in Second Life and a range of MMO experiences, can be applicable to IMVU.[15]

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[14]“Product.” IMVU, about.imvu.com/product.

[15] Chesney, T., Coyne, I., Logan, B. and Madden, N. (2009), Griefing in virtual worlds: causes, casualties and coping strategies. Information Systems Journal, 19: 525-548. https://doi.org/10.1111/j.1365-2575.2009.00330.x

Though IMVU rooms are themed hubs containing real-world sensibilities sans the logic of a capitalist system undergirding IMVU relationships, the verbal abuse that is still made possible and often remains unfiltered is a danger in its own right. While the space for the exploitation of labor is relinquished in virtual worlds, the exploitation of one's presentation via avatar remains a symptom of IMVU's lack of regulation.

The chat system in IMVU enables other avatars to create and send animations with and using the receipient's avatar. Users can send gifs of a variety of interactions, often suggestive or intimate. As a consequence, our avatars are not exclusively ours; they can be appropriated and animated against our will to fulfill the desires of others. Sianna Ngai refers to an animatedness in which "one's body and voice [is] controlled by an invisible other", also known as "becoming automatized", an argument of Rey Chow's "Postmodern Automatons".[16] This position divulges the manipulation and spectacularization of the IMVU body, whose aesthetic power lessens with the growth of an exploitative origin.

[16] Ngai, Sianne. Ugly Feelings. Cambridge, Mass: Harvard University Press, 2005. Print, 99.

Sexy Girl

A series of 78 critical collages accompanies this paper that operate as a system akin to the, more or less, 78 organs of the human body, transforming this thesis into a “body” of work. The process of such a creation is just as vital to the work as the product: the act of cutting and pasting, printing images just to re-digitalize them, and dismembering already cohesive shapes and images. The images are adhered with glue and tape, offering a creation without the promise of permanence, where we can peel back the layers where the paper bleeds and expose a series of breaks and flows and breaks, again. Their presentation reveals these moving parts as, ultimately, a singularity, whose layers are flattened to produce new meanings: a serendipitous cohesion of torn, broken things. It is a process the way that IMVU corporeality is a process, existing so that you

can

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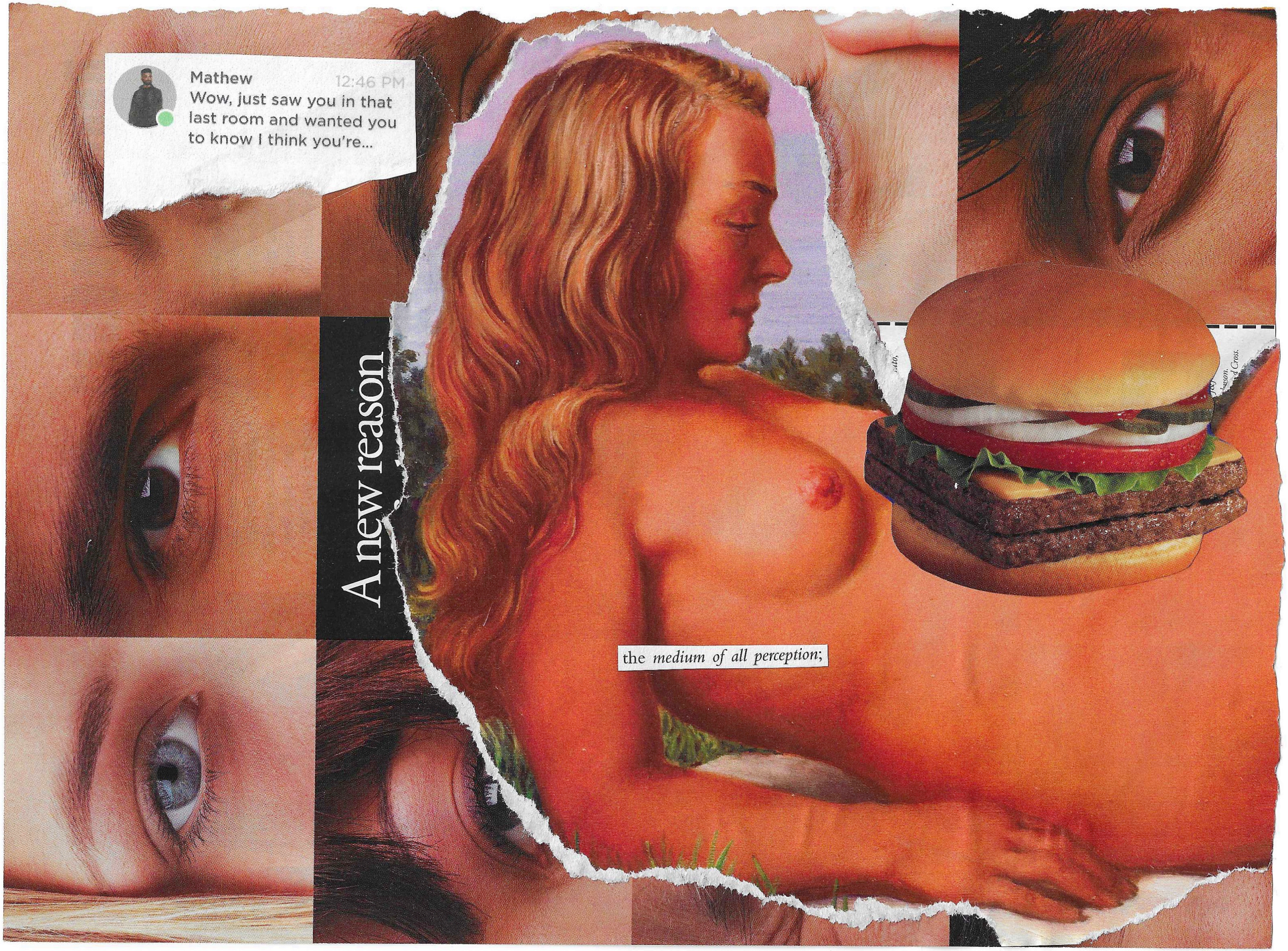
graylife
Nice body

9/1/2021

IMVU inc.
8/18/2021
Unlock Adult-Only
Content with Access
PassCraving adventure?


Mathew 12:46 PM
Wow, just saw you in that last room and wanted you to know I think you're...
A new reason
the *medium of all perception;*

The Information Age is calling.

Your simple, everyday telephone is about to become something much more.

It's about to become your link with the future – the Information Age.

As the Information Age begins to change the way Americans live and work, some major changes are taking place in our industry. Changes in technology. Changes in how we're organized. Changes in the way you do business with us.

We think these changes are for the better. And we agreed to them because we're looking to the future. Ours and yours.

The only way we could move ahead was to change. Because of the many regulations and restraints the telecommunications industry in this country was forced to operate under, many technological advances were held in check.

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Bell System

I HATE YOU

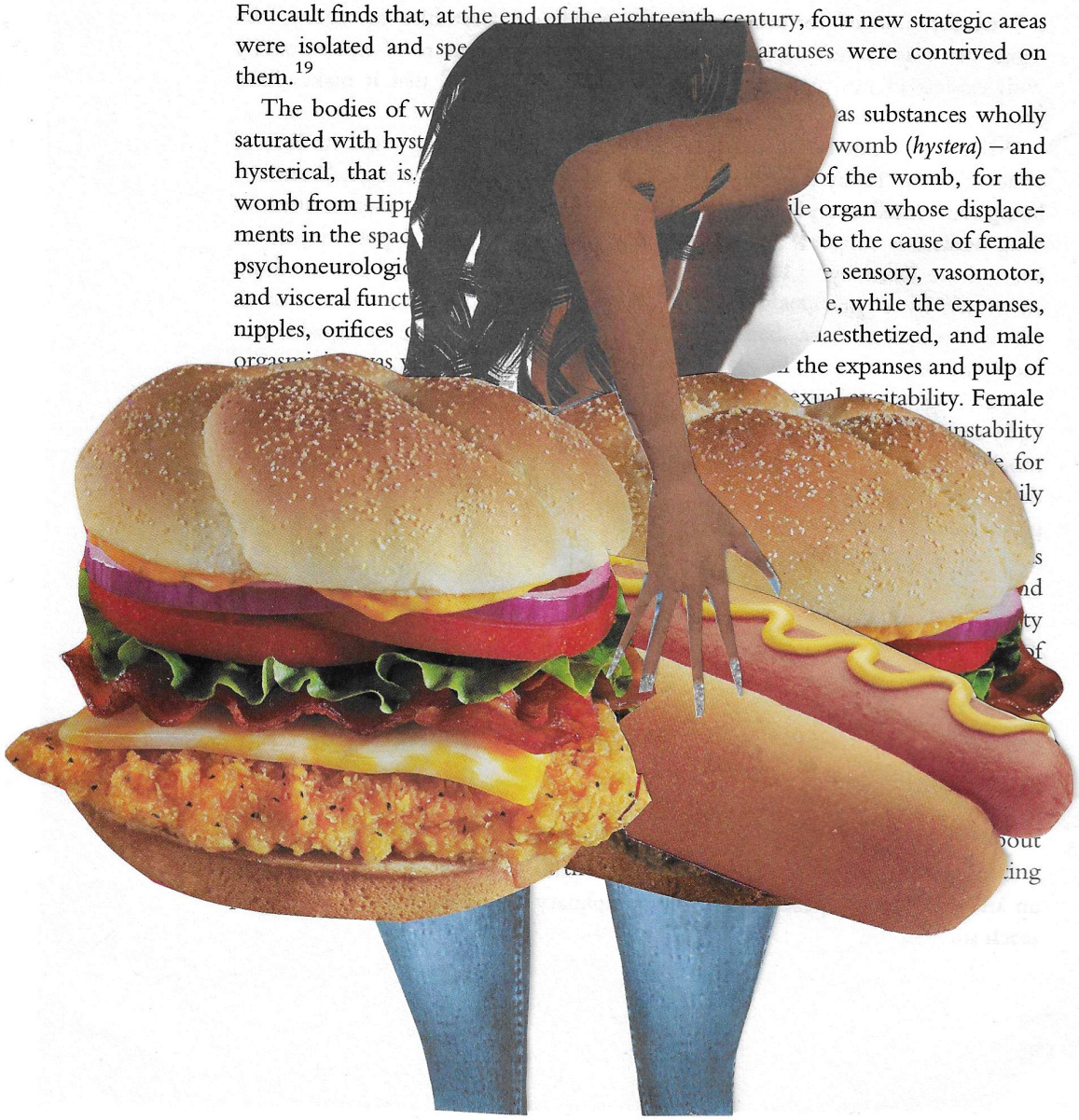
The Voluptuous Subjection

Our bodies, substances of pain which can be marked and utilized, are also substances of pleasures. Mechanisms of power are contrived and fastened onto these voluptuous substances, mechanisms that produce power and knowledge. The voluptuous emotion that simmers in these substances is itself a power, a power exercised on those substances themselves as well as on other such substances.

Sexualized natures

Foucault finds that, at the end of the eighteenth century, four new strategic areas were isolated and spe aratuses were contrived on them.[19]

The bodies of w as substances wholly saturated with hyst womb (*hystera*) – and hysterical, that is, of the womb, for the womb from Hipp ile organ whose displacements in the spac be the cause of female psychoneurologi e sensory, vasomotor, and visceral funct e, while the expanses, nipples, orifices aesthetized, and male orgasm as the expanses and pulp of exual excitability. Female instability e for ily s nd ty of



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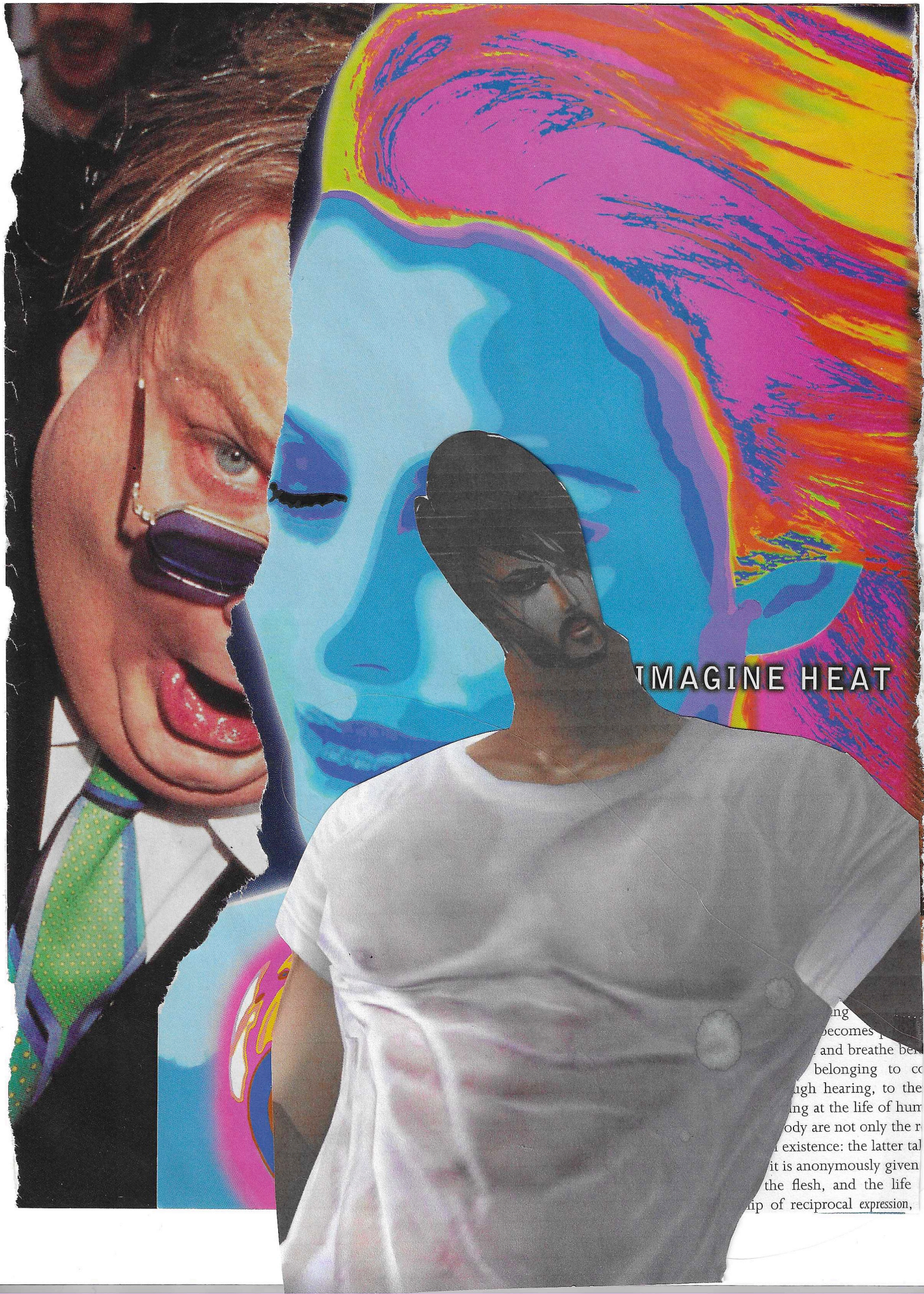

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I. The essence of man does not involve necessary existence, that is, it may, in the order ature, come to pass that this or that man does or does not exist.

II. Man thinks.

N.B. The Postulates are given after the c of Prop. xiii.

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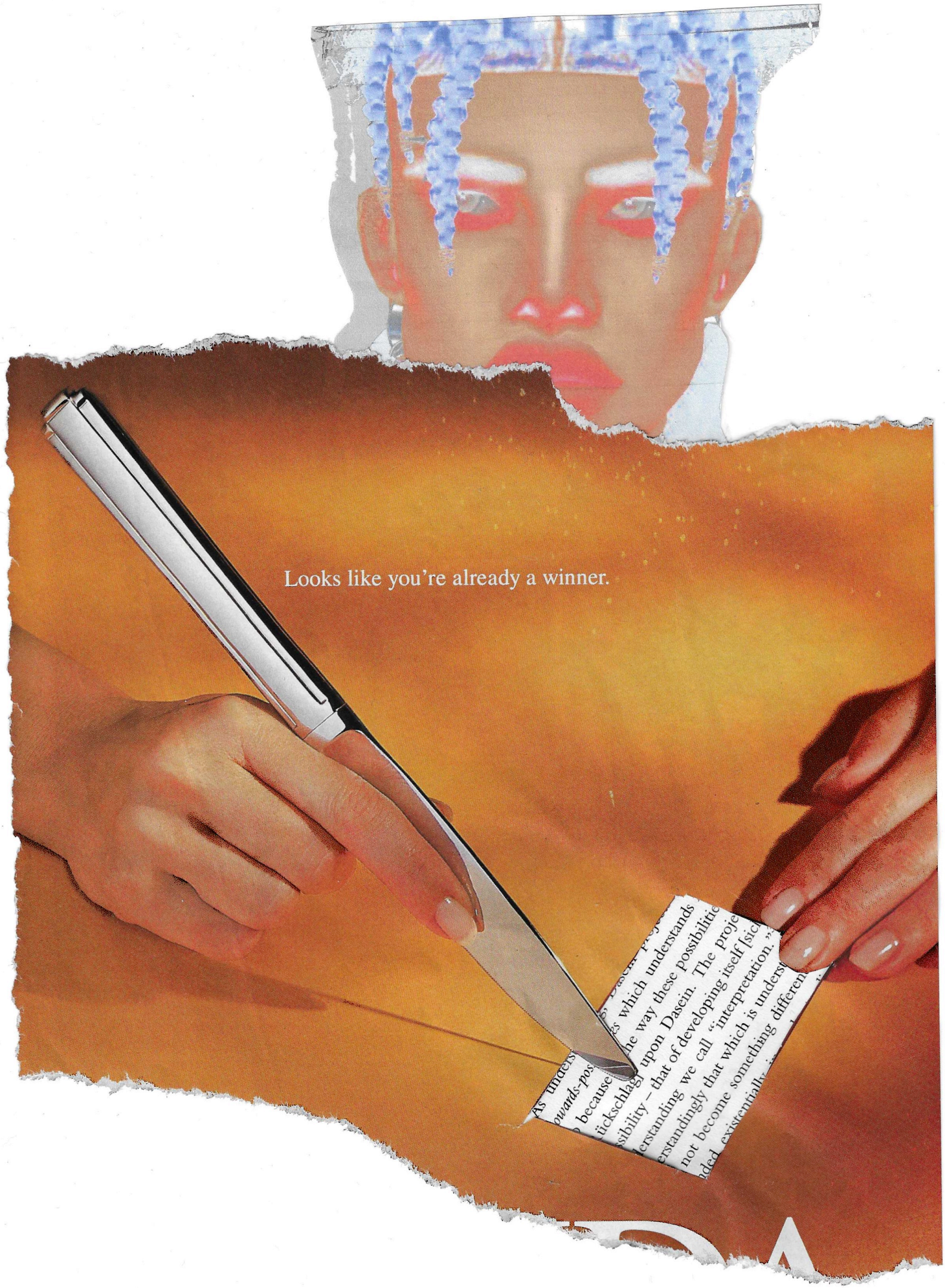
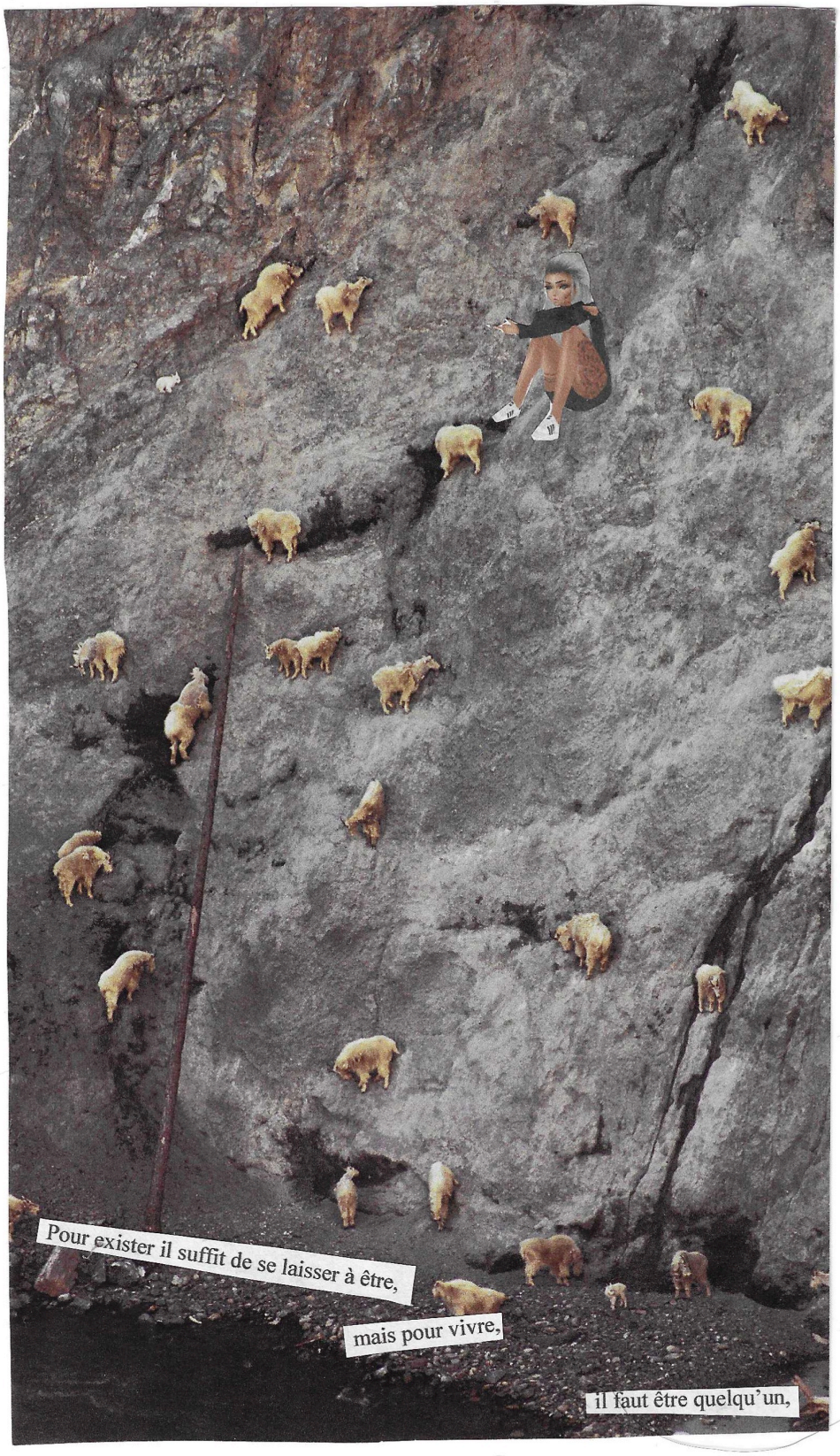
Does our body behave any differently than Cézanne's wineglasses and fruit bowls? Do we, of all things, see it "perspectivally correct," as it should appear according to the geometric calculation of the visual fields radiating from our eyes? Why has it not occurred to any artist – neither a naturalist nor a surrealist! – to draw a "self-portrait" like and insofar as (according to classical psychological understanding) he or she actually sees him or herself: from the chest and upper arms downwards?[8] Why do they all draw themselves from the outside, most often from the front, sometimes in profile, rarely from behind?


Looks like you're already a winner.


Pour exister il suffit de se laisser à être,
mais pour vivre,
il faut être quelqu'un,

BROOKS WHITTINGTON/IRVING NEWS

"This, like everything our kids have done, is a family accomplishment," says Mel Olsen (top left, with Andrew, 14, and his brothers).

My whole body must become a constant beam of light, moving with an ever greater rapidity, never arrested, never looking back, never dwindling.... *Therefore I close my ears, my eyes, my mouth.*" BwO. Yes, the face has a great future, but only if it is destroyed, dismantled. On the road to the asignifying and asubjective.

When Andrew Olsen set his sights on the Boy Scouts' top rank, he had role models—his eight high-flying brothers

Talk about peer pressure. Not only was 14-year-old Andrew Olsen in a Boy Scout troop led by his brother Mike, 29, but all eight of his older brothers had attained the coveted status of Eagle Scout—an honor achieved by just 2 percent of Boy Scouts nationwide, and only after they fill a khaki sash with a rainbow of merit badges.

So it was with pride and some relief that Andrew—who went on his first 50-mile scout hike at age 6—accepted his silver Eagle Scout pendant in an April ceremony at the Olsens' Irving, Texas, Mormon church. "I didn't realize until that night just how special it would be to have all my brothers there," says Andrew, an honor student and pole

Irving's Crockett Middle
partying with brothers
dley, 30, twins Mathew
, 27, Aaron, 24, twins
Phillip and Paul, 21, and David,
16—not to mention sisters Alisa, 23,
Christina, 19, and Amanda, 11, who
have participated in the Personal
Progress program for girls.

In all, it was a joyous event for the family, particularly for father Mel, 54, an American Airlines executive and former scoutmaster, and mother Nancy, a homemaker who estimates she has stitched some 200 merit badges onto her flock's uniforms since Bradley became a Scout in 1975. "The first merit badge a Boy Scout earns should be in sewing," she says, proudly but wearily. "So he knows how to do it himself." •

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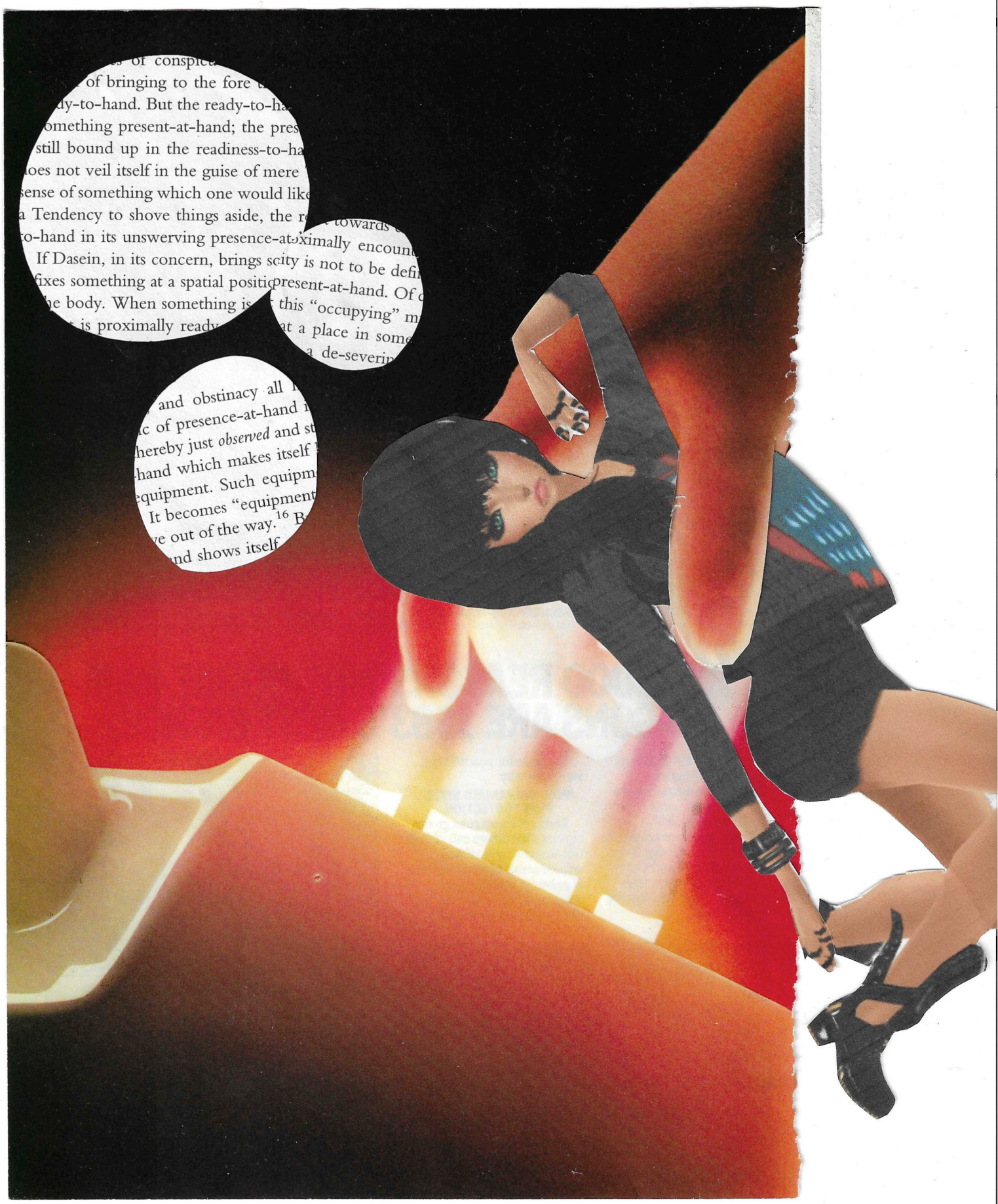
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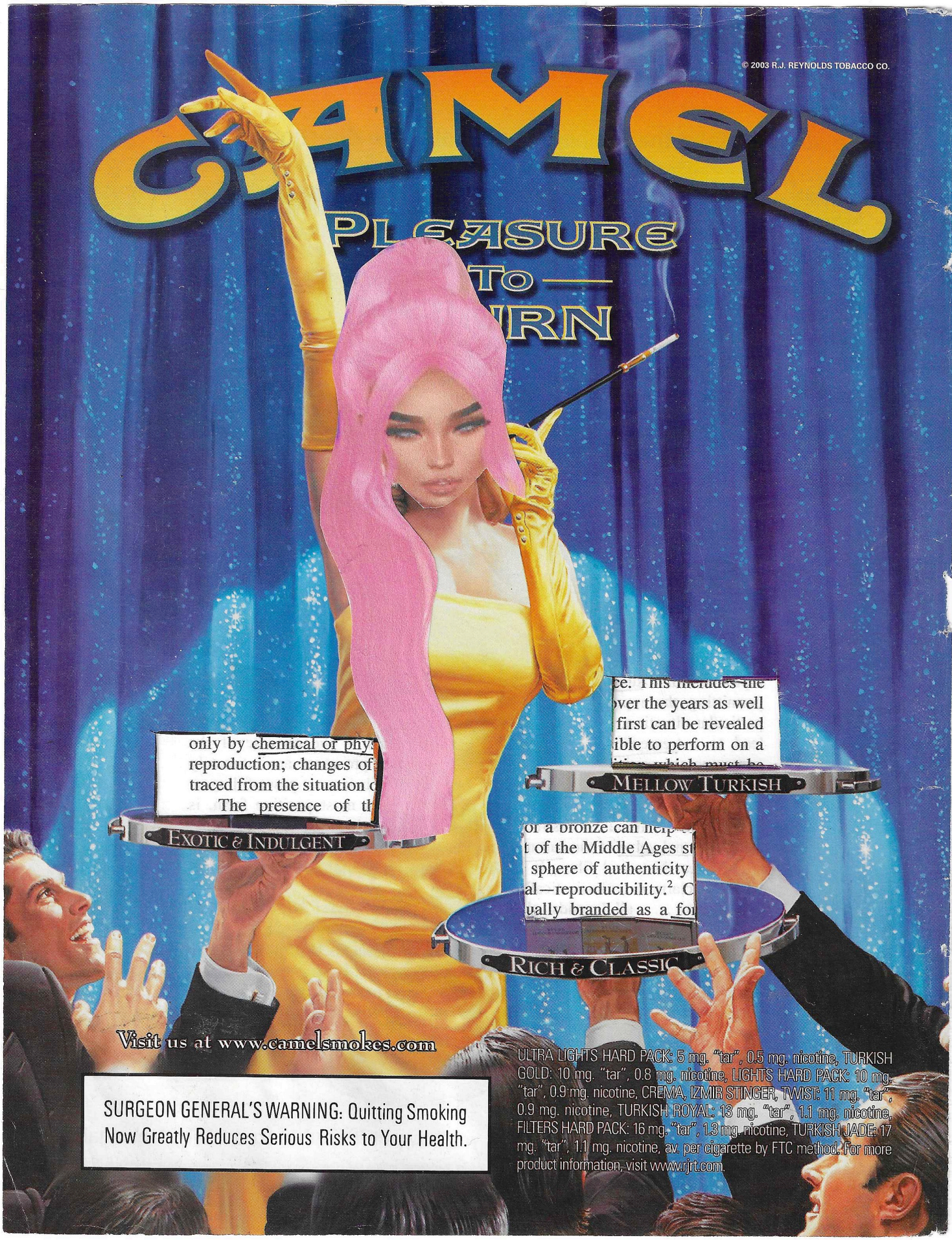
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Visit us at www.camelsmokes.com
SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.
ULTRA LIGHTS HARD PACK: 5 mg. "tar", 0.5 mg. nicotine, TURKISH GOLD: 10 mg. "tar", 0.8 mg. nicotine, LIGHTS HARD PACK: 10 mg. "tar", 0.9 mg. nicotine, CREMA, IZMIR STINGER, TWIST: 11 mg. "tar", 0.9 mg. nicotine, TURKISH ROYAL: 13 mg. "tar", 1.1 mg. nicotine, FILTERS HARD PACK: 16 mg. "tar", 1.3 mg. nicotine, TURKISH JADE: 17 mg. "tar", 1.1 mg. nicotine, av. per cigarette by FTC method. For more product information, visit www.rjrt.com.

and determ
t freedom that ga
that it is snuffed out when
ed? If per impossible I had once succeeded
ng, how should I subsequently reconvert myself
nce I am free, I am not to be counted among things,
uninterrup free. Once my actions cease to be m
recover th I lose my hold on the world, it
ally inconceivable that my lib
be to some extent free, and if,
line e in a certain direc an one of two th
are s ong enough to forc ct, in v
freedom, o else they are not stro gh, a
plete, and as reat in the worst orme s in
We ought, herefore, to rej t not o ly
at of m tivation.[2] The
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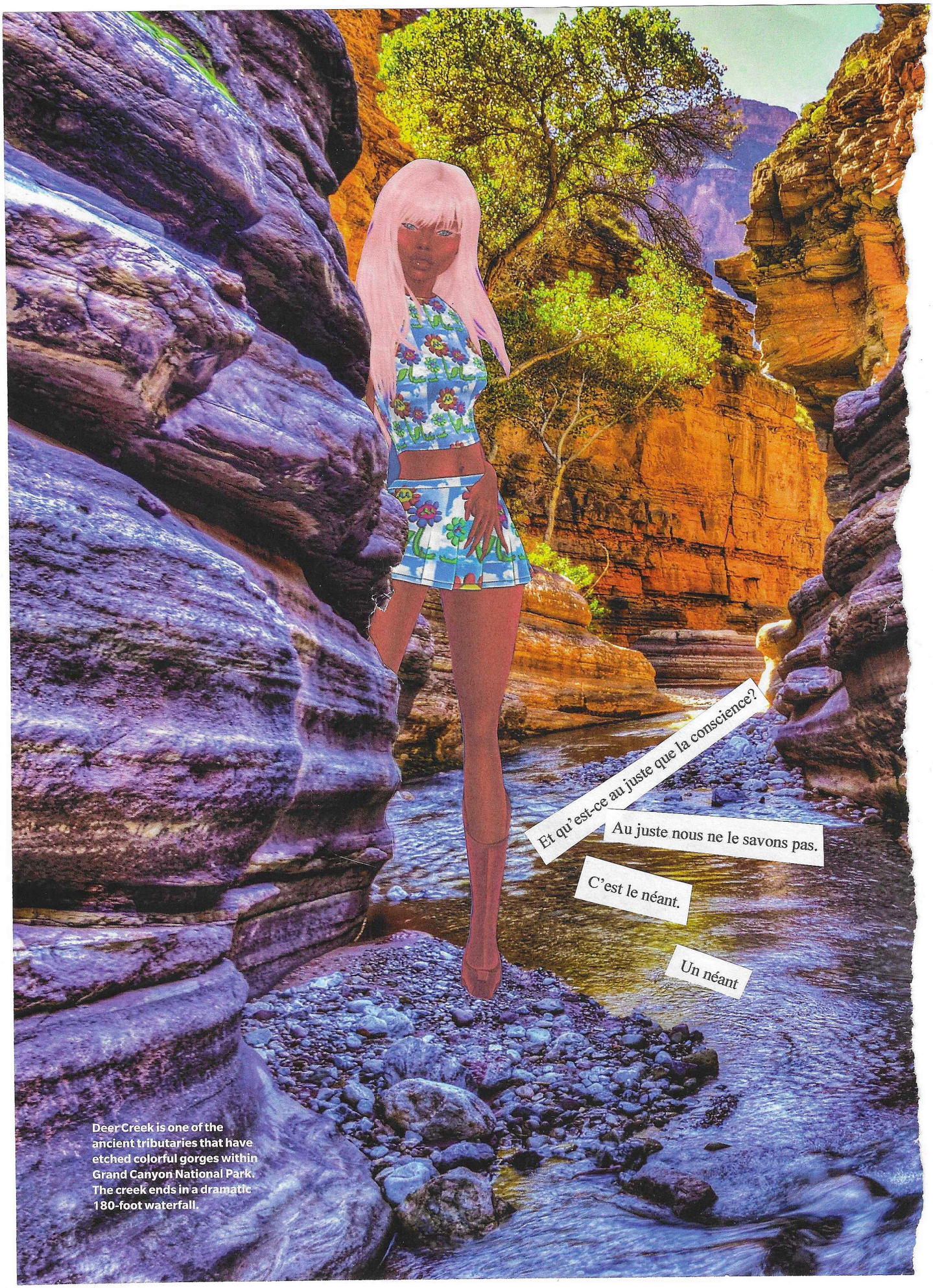
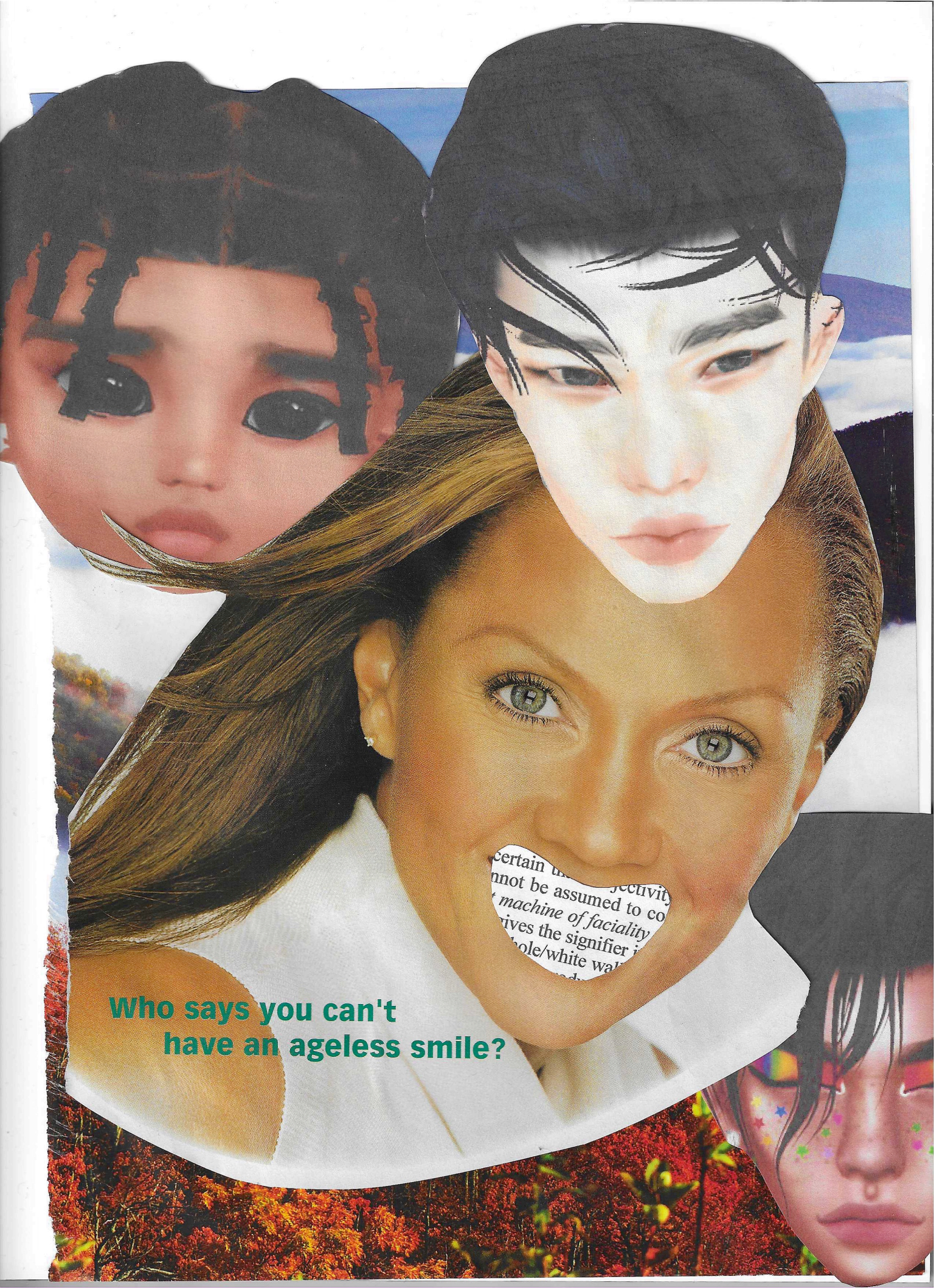
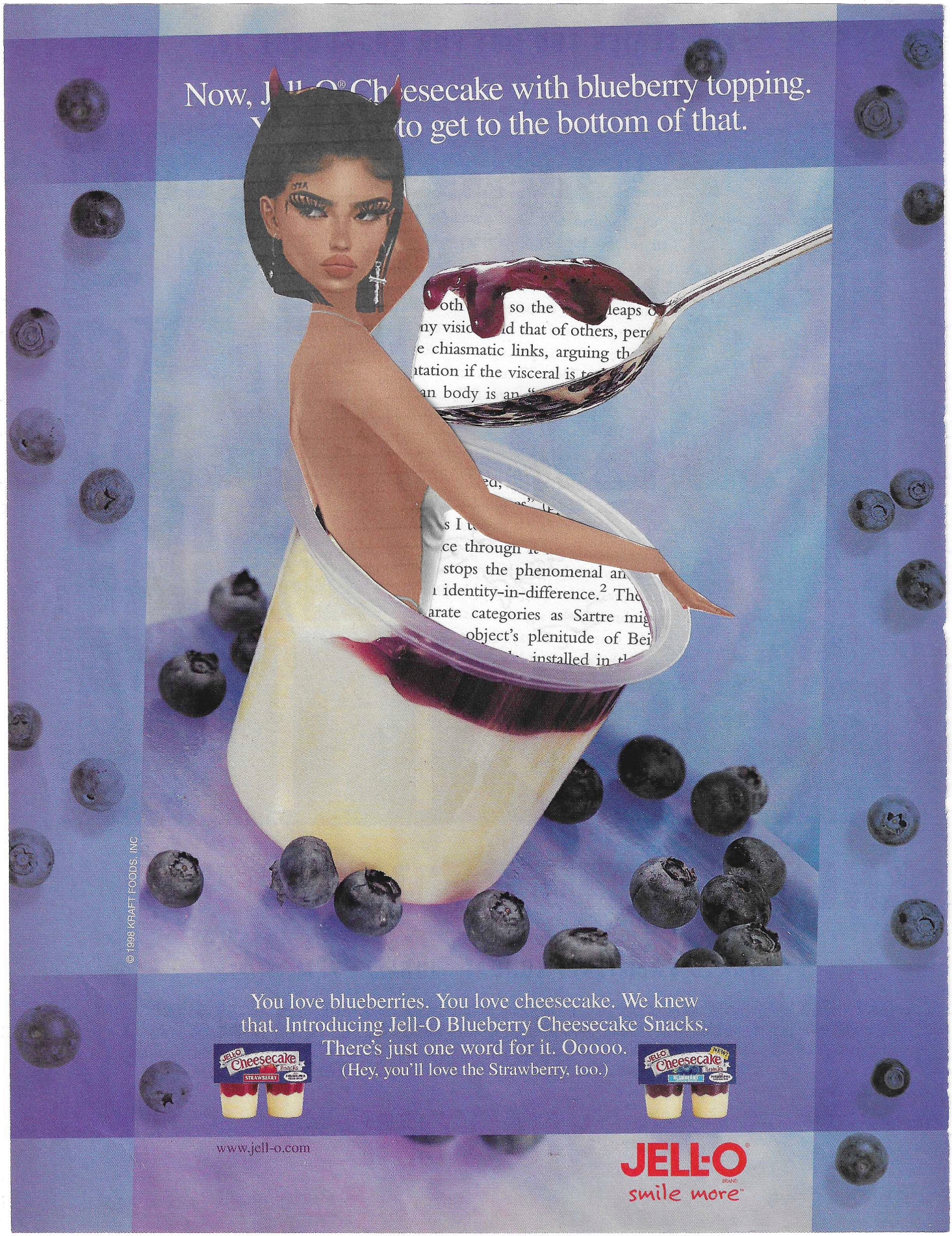


Deer Creek is one of the ancient tributaries that have etched colorful gorges within Grand Canyon National Park. The creek ends in a dramatic 180-foot waterfall.


certain
nnot be assumed to co
machine of faciality
ives the signifier
ole/white wal
Who says you can't
have an ageless smile?

reform of n
in a sense which falls shor
ent development which bursts th
'Body schema' was at first underst
odily experience, capable of giving a c
he internal impressions and the impressio
ny moment. It was supposed to register for me
of the parts of my body for each movement of
ion of each local stimulus in the body as a whole,
movements performed at every instant during a
n short a continual translation into visual language
and articular impressions of the moment. When the
na was first used, it was thought that nothing more was
ed than a convenient name for a great many associations
d it was intended merely to convey the fact that these
were firmly established and constantly ready to come into
body schema was supposed gradually to show itself through
od in proportion as the tactile, kinaesthetic and articular con-
were associated among themselves or with visual contents, and
e easily evoked them.[2] Its physiological representation could then
no more than a focus of images in the classical sense. Ye
nade of it by psychologists, it is clear that th
o this associationist defini
ay elucid

Other peculiar properties of the Body are conjoined
acter as we have described it. Whereas, with regard to a
freedom to change at will my position in relation to
same time vary at will the manifolds of appearance
givenness for me, on the other hand I do not have th
myself from my Body, or my Body from me, and acc
appearance of the Body are restricted in a definite way
parts can be seen by me only in a peculiar perspect
others (e.g., the head) are altogether invisible to me.
serves me as me for all my perception obstructs
itself and is a r ly imperfectly constituted thing.


Now, J ll-O® Ch esecake with blueberry topping.
to get to the bottom of that.
so the
ny visio d that of others, per
e chiasmatic links, arguing th
ntation if the visceral is
an body is an
ce through
stops the phenomenal an
identity-in-difference.[2] The
arate categories as Sartre mig
object's plenitude of Bei
installed in
© 1998 KRAFT FOODS, INC.
You love blueberries. You love cheesecake. We knew that. Introducing Jell-O Blueberry Cheesecake Snacks. There's just one word for it. Ooooo.
(Hey, you'll love the Strawberry, too.)
JELL-O Cheesecake Snacks STRAWBERRY
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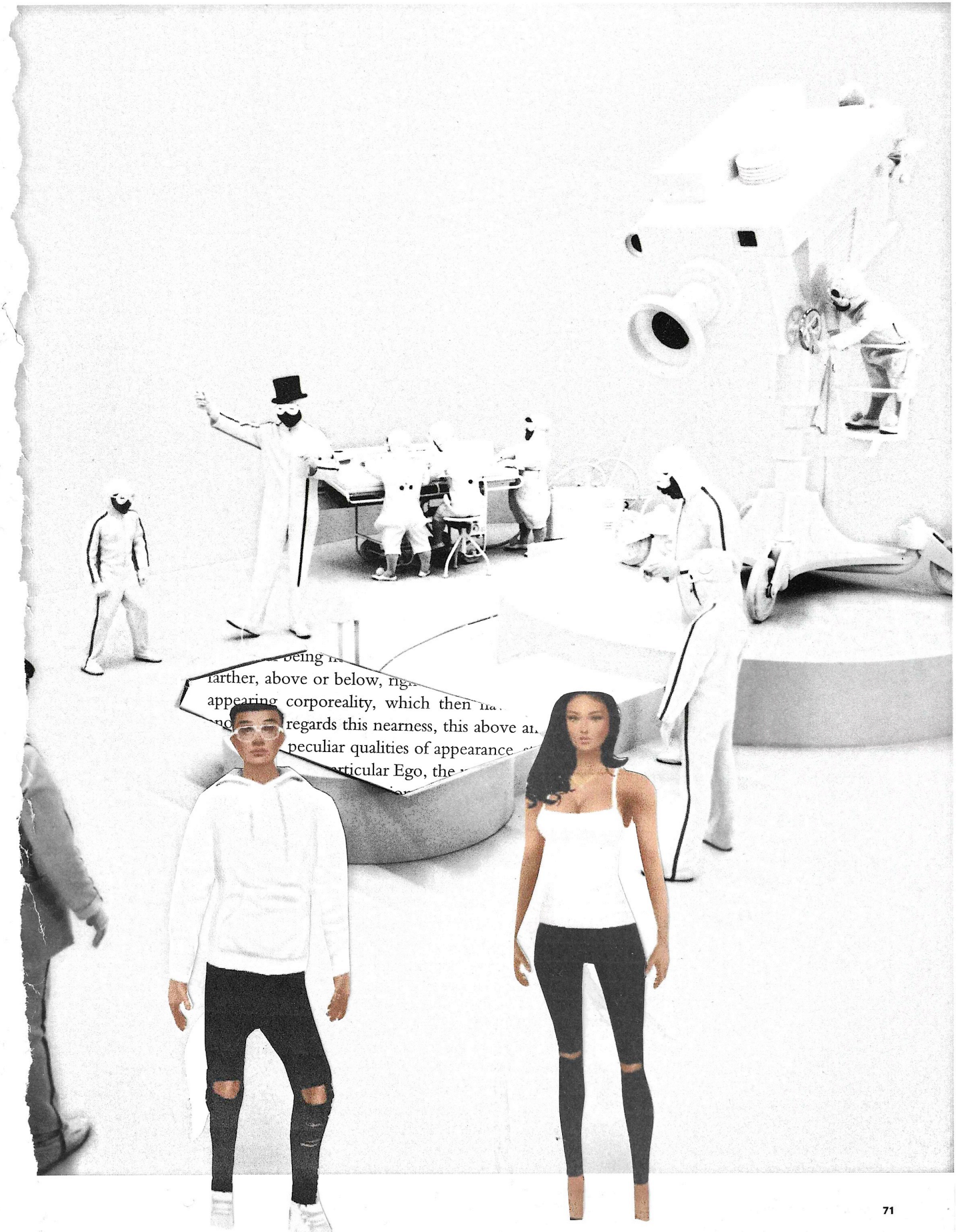
HOW DO YOU MAKE YO DY WITHOUT GANS?

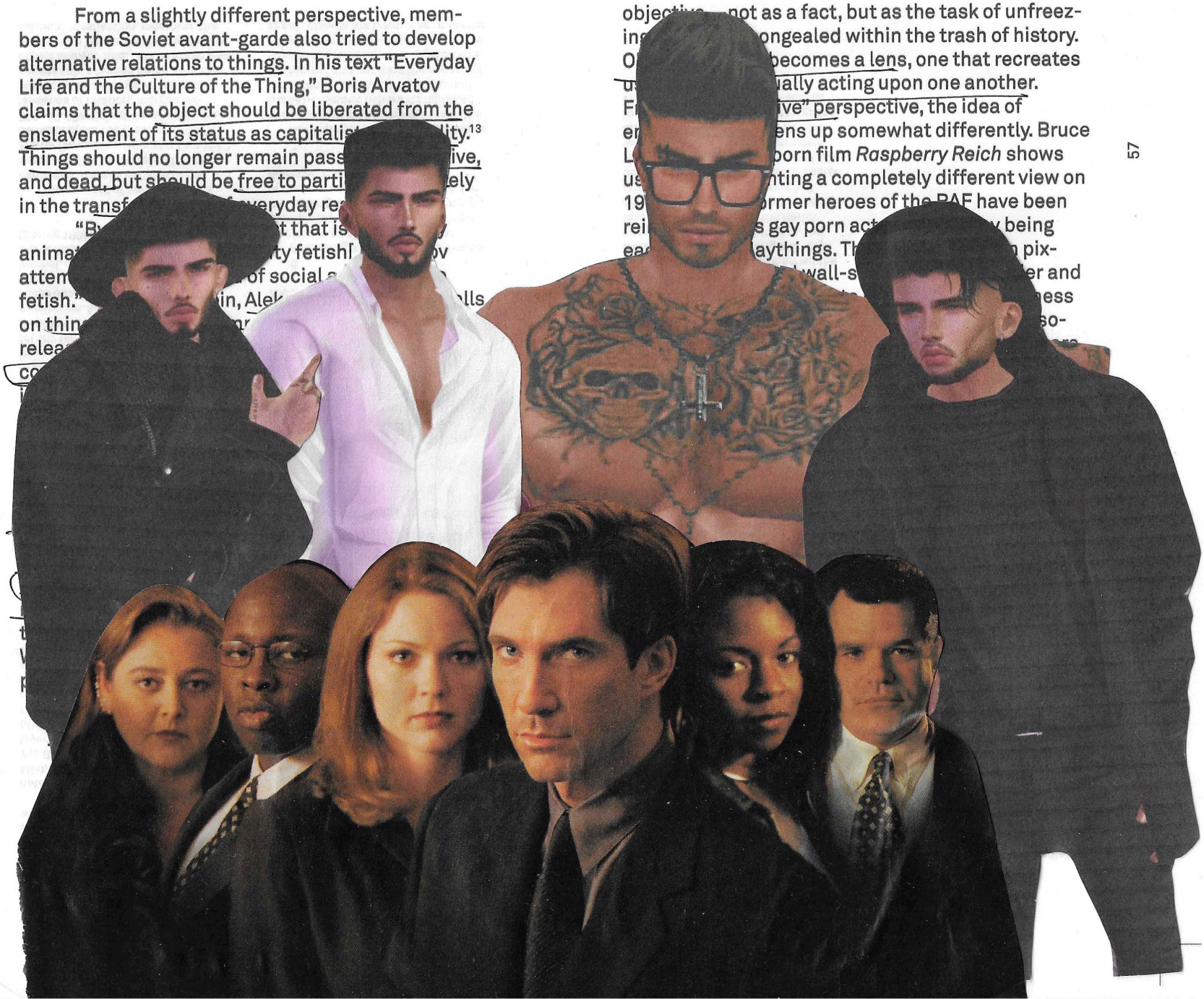
Something will happen eady h pening. But what comes to pass on the BwO as h you make yourself one. However, one is inc t vo phases set forth in the preceding letter. *phases,* when the same thing is done in bot flog One phase is for the fabrication of the BwO ot neth cul or pass across it; the sam res s, but they must be do t rta ochist has made hims at lon be populated t ir say that the looking for The masochist i el over, due to the d. Pains are popula that he engenders ar l intensi- ties of cold, *r* typ (1) What type is it, hov hat redeter- mining wha) W omes to pass, and v what cted and what expe hesis and analysis b an *a priori* synthesis l nec a given mode (but wha and y which what is produce part duction, is already include on it (f an infinity of pas- sages, y produ ery delicate experi- menta ot be any e modes or slippage in ty he drug u ever-present dangers that tead of fi

n fa is the sam e danger. Once at the lev he the BwO evel of what passes or do t pa u think yo self a good BwO, that y hose e, Power Collectivity (there is ys a en when y then nothing passes, ing mething pr moving. A paranoid , a age, an outbu : it comes across clearly in *Spee* Burroughs, ble to locate this danger point, sh k be expelled, e instead "love, honor, and serve de nerever it surfac k, to be blocked, is that not still an each case, we m hat comes to pass and what does n t causes passage ts it. As in the meat circuit


farther, above or below, rig
appearing corporeality, which then
regards this nearness, this above a
peculiar qualities of appearance
rticular Ego, the

From a slightly different perspective, members of the Soviet avant-garde also tried to develop alternative relations to things. In his text "Everyday Life and the Culture of the Thing," Boris Arvatov claims that the object should be liberated from the enslavement of its status as capitalist [illegible]lity.[13] Things should no longer remain pass[illegible]ive, and dead, but should be free to parti[illegible]ely in the transf[illegible]veryday re[illegible]

"B[illegible]t that is [illegible] animal[illegible]ty fetishI[illegible]v atten[illegible] of social a[illegible] fetish." [illegible]in, Alek[illegible]lls on thin[illegible] releas[illegible] co[illegible]



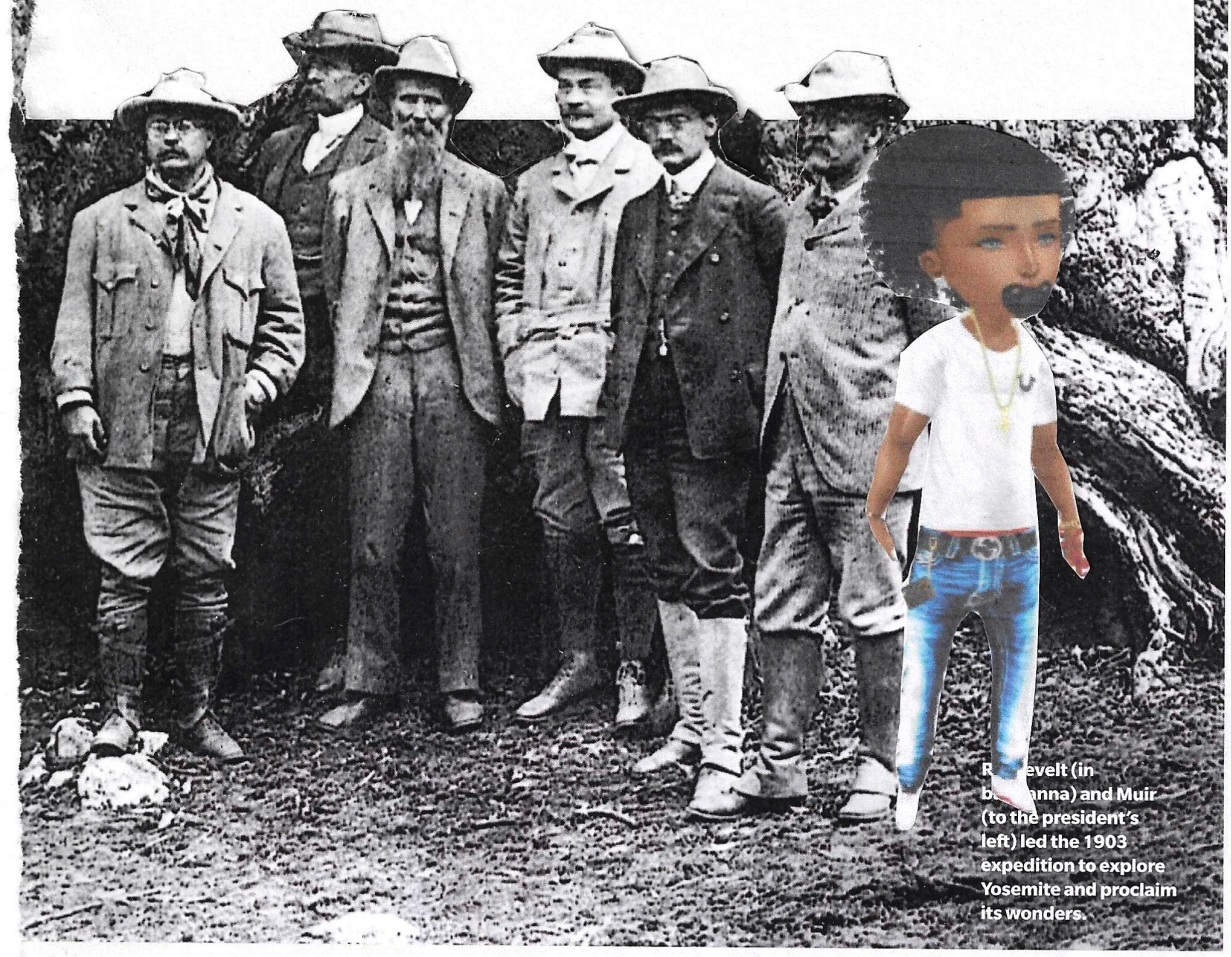
objecti[illegible]not as a fact, but as the task of unfreezin[illegible]ongealed within the trash of history. O[illegible]becomes a lens, one that recreates u[illegible]ually acting upon one another. Fi[illegible]ive" perspective, the idea of er[illegible]ens up somewhat differently. Bruce L[illegible]porn film *Raspberry Reich* shows us[illegible]nting a completely different view on 19[illegible]rmer heroes of the RAF have been rei[illegible]s gay porn act[illegible]y being ea[illegible]aythings. Th[illegible]n pix-[illegible]wall-s[illegible]er and [illegible]ness [illegible]so-[illegible]

IF
ONLY
LOVE
LEFT YOU
BREATHLESS
l'infini!
Et qu'est-ce que l'infini?
Au juste nous ne le savons pas!
SCOPE
Cool Peppermint
FEEL
THE
TINGLE
Nothing kills more bad breath germs.
© P&G 1998 Among leading mouthwashes.

Avatars are thus one of the central points at which users intersect with technological objects and embody themselves, making the virtual environment and the variety of phenomena it fosters real. Avatars make virtual worlds real, not actual: they are a position from which the self encounters the virtual.
—Tom Boellstorff, *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human*

§38 The Body as organ of the will and as seat of free movement

The distinctive feature of the Body as a field of localization is the presupposition for its further distinctive features setting it off from all material things. In particular, it is the precondition for the fact that it, already taken as Body (namely, as the thing that has a stratum of localized sensations) is an *organ of the will*, the *one and only Object* which, for the will of my pure Ego, is *moveable immediately and spontaneously* and is a means for producing a mediate spontaneous movement in other things, in, e.g., things struck by my immediately spontaneously moved hand, grasped by it, lifted, etc. *Sheer material things are only moveable mechanically and only partake of spontaneous movement in a mediate way.*



R evelt (in b anna) and Muir (to the president's left) led the 1903 expedition to explore Yosemite and proclaim its wonders.

tales of natural wonders. He lobbied politicians, believing that the federal government had a duty to preserve such places: "God has cared for these trees, saved them from drought, disease, avalanches, and a thousand straining leveling tempests and floods," he wrote, "but he cannot save them from fools—only Uncle Sam can do that." Muir's activism succeeded, and in 1890 Congress protected Yosemite. Two years later, Muir helped form the conservation-minded Sierra Club.

Muir was fortunate that the president had read his writings; his advocacy tour of Yellowstone worked, and in 1906 Roosevelt signed the Yosemite Recession Bill, which put the Yosemite Valley Grant and the Mariposa Big Tree Grove under federal protection, making them part of Yosemite National Park. Said Roosevelt: "Our people should see to it that they are preserved for their children and their children's children forever, with their majestic beauty all unmarred." Muir, upon learning the good news, exclaimed, "Sound the timbrel and let every Yosemite tree and stream rejoice."

It wasn't just Yosemite that Roosevelt protected. As the first U.S. president to thoroughly embrace conservation, he went on to establish five national parks, 150 national forests, 51 federal bird reservations, 18 national monuments and four national game preserves, setting aside and saving 230 million acres, an area that covers nearly one-tenth of the nation. ■

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VIBES

IN HIS OWN WORDS

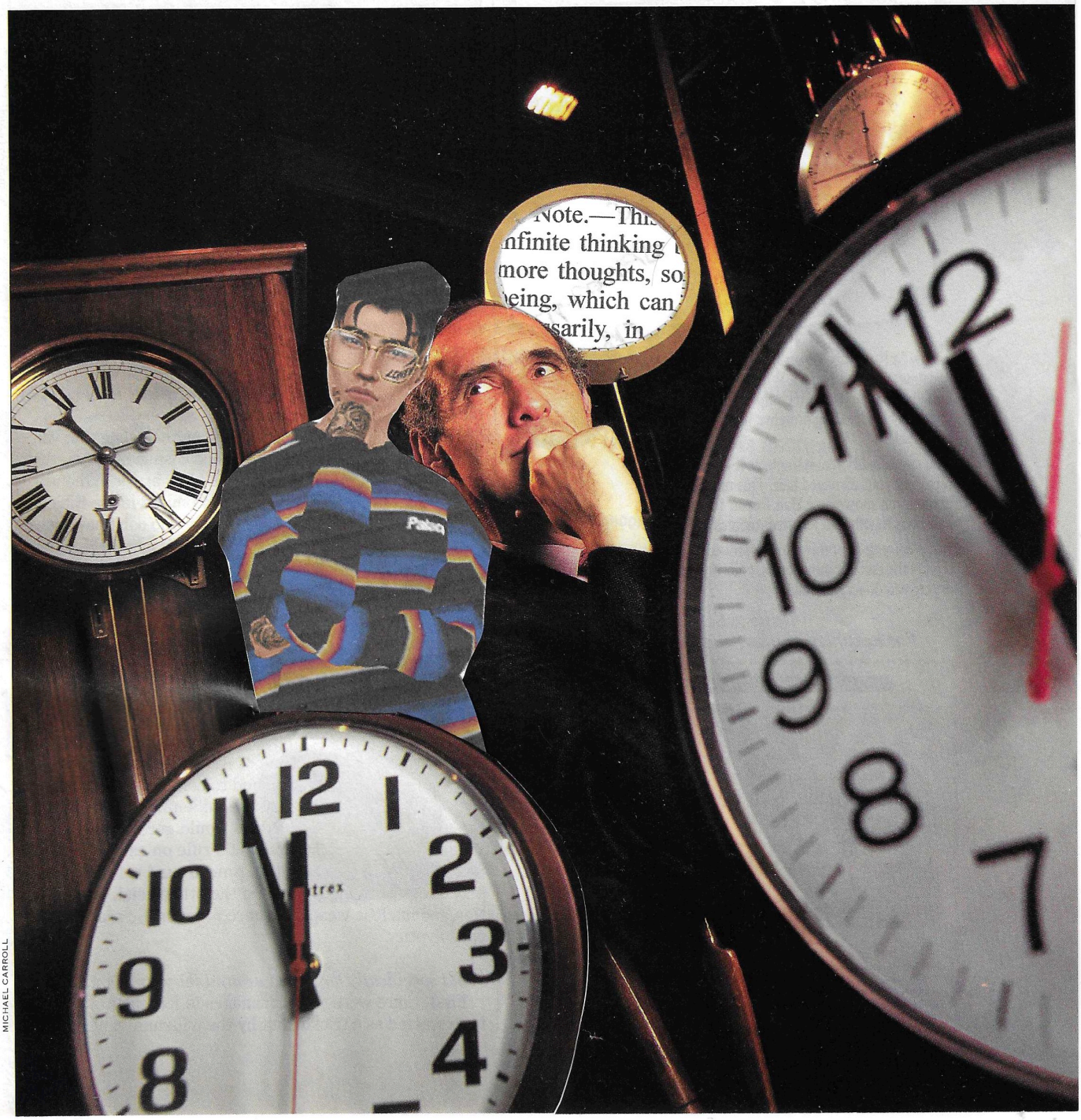
COUNTDOWN

Every thousand years, it comes around just like clockwork. What's the millennium likely to mean?

When the clock strikes midnight on Dec. 31, 1999, Iceland plans to light bonfires, Britain to have church bells pealing from one end of the country to the other and New York City to stage the most memorable Times Square blowout ever, with an anticipated crowd of 1 million. But even as revelers ring in the next 1,000 years, some millenarians, anticipating the apocalypse, will be breathless with apprehension and hope—wondering if the world will end in fire or ice, with a bang or a whimper—as the fatal hour is struck.

At least, such is the belief of Dr. Richard Landes, 47, a professor of medieval history at Boston University and one of the founders of the Center for Millennial Studies, a group of some two dozen academics from around the nation who document

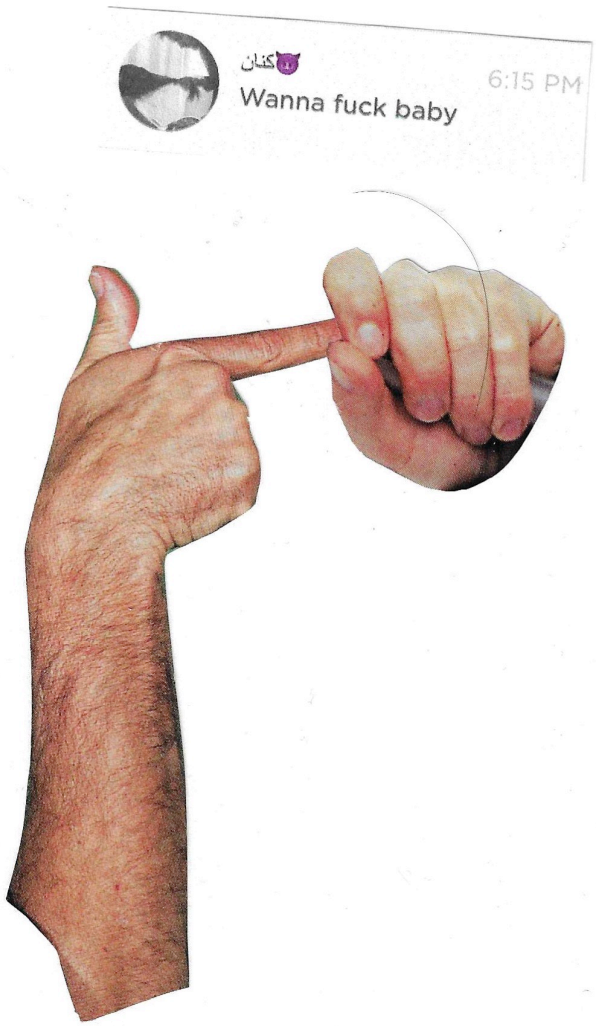
"Millennial moments tend to make us look for ways to get on God's good side," says historian Richard Landes.



MICHAEL CARROLL

The technologies of virtual reality, with their potential for full-body mediation, further illustrate the kind of phenomena that foreground pattern and randomness and make presence and absence seem irrelevant. Already an industry worth hundreds of millions of dollars, virtual reality puts the user's sensory system into a direct feedback loop with a computer.[5] In one version, the user wears a stereovision helmet and a body glove with sensors at joint positions. The user's [illegible] produced by a simulacrum, called an avatar, on the [illegible] user turns his or her head, the computer dis[illegible] fashion. At the same time, audiophon[illegible] field. Kines-

The artistic power of erosion is on full display in Badlands National Park. Wind and rain over millions of years have left behind a vast sculpture garden of mounds and spires.


كنان
Wanna fuck baby
6:15 PM

miz9nderer 8/21/2021
Hello dear) Im new here)
If u want see my hot
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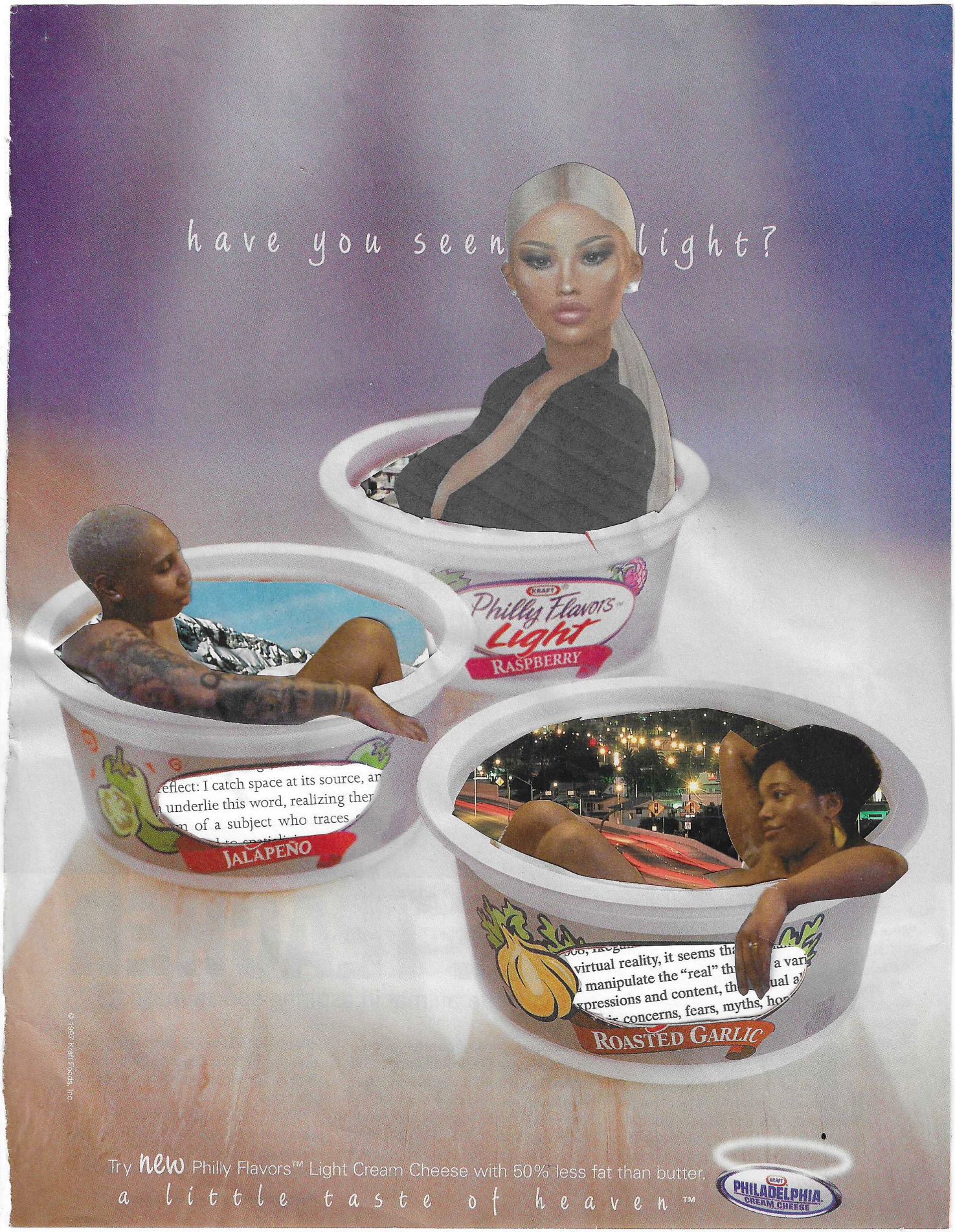
stock of words,
but a certain way of using them.


have you seen
light?
Philly Flavors
Light
RASPBERRY
JALAPEÑO
ROASTED GARLIC
Try new Philly Flavors™ Light Cream Cheese with 50% less fat than butter.
a little taste of heaven™
PHILADELPHIA
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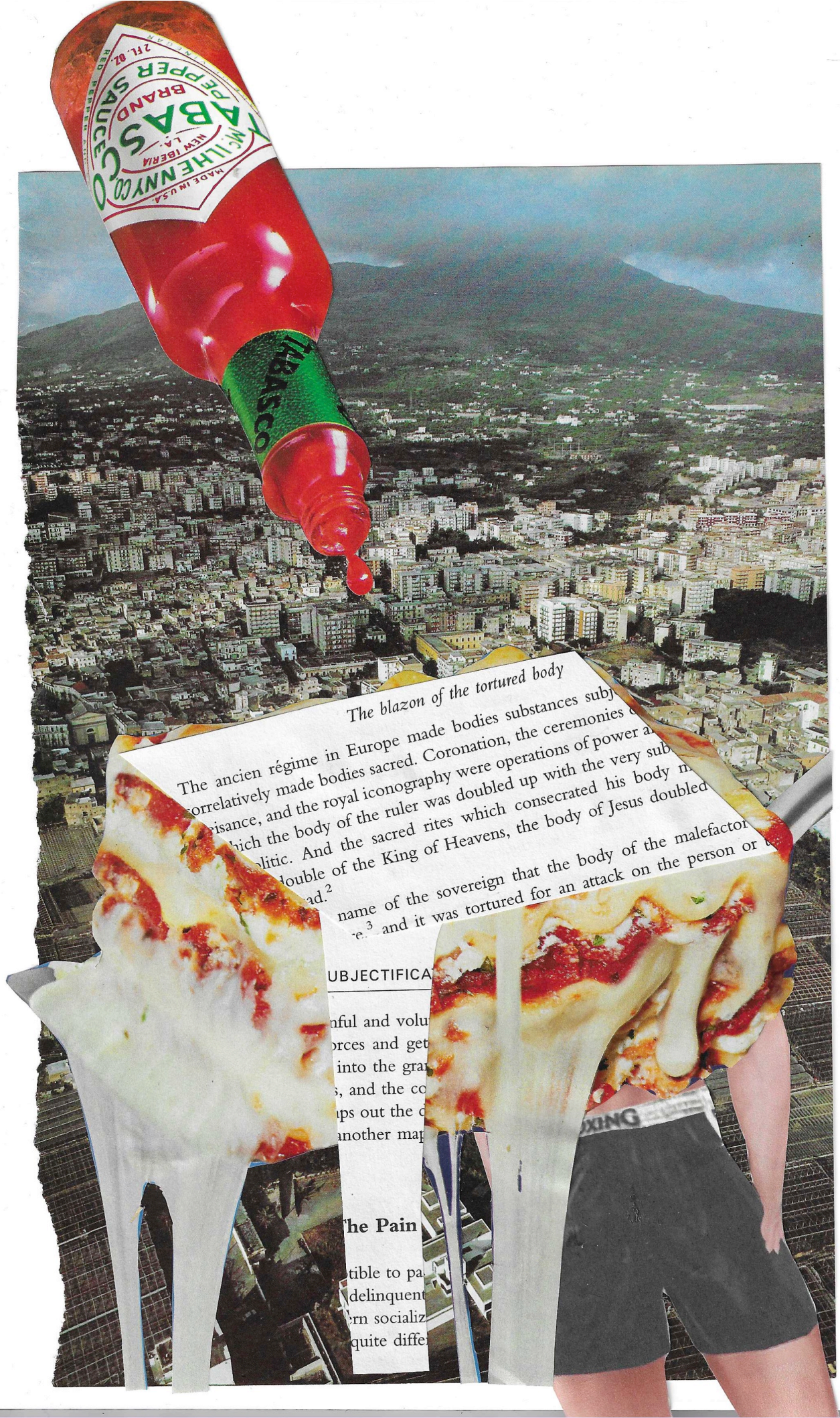
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AVERY ISLAND
LOUISIANA
TABASCO
BRAND
PEPPER SAUCE
NEW IBERIA
LA.
MADE IN U.S.A.
2 FL. OZ.
The blazon of the tortured body
The ancien régime in Europe made bodies substances subj
correlatively made bodies sacred. Coronation, the ceremonies
risance, and the royal iconography were operations of power a
which the body of the ruler was doubled up with the very sub
olitic. And the sacred rites which consecrated his body m
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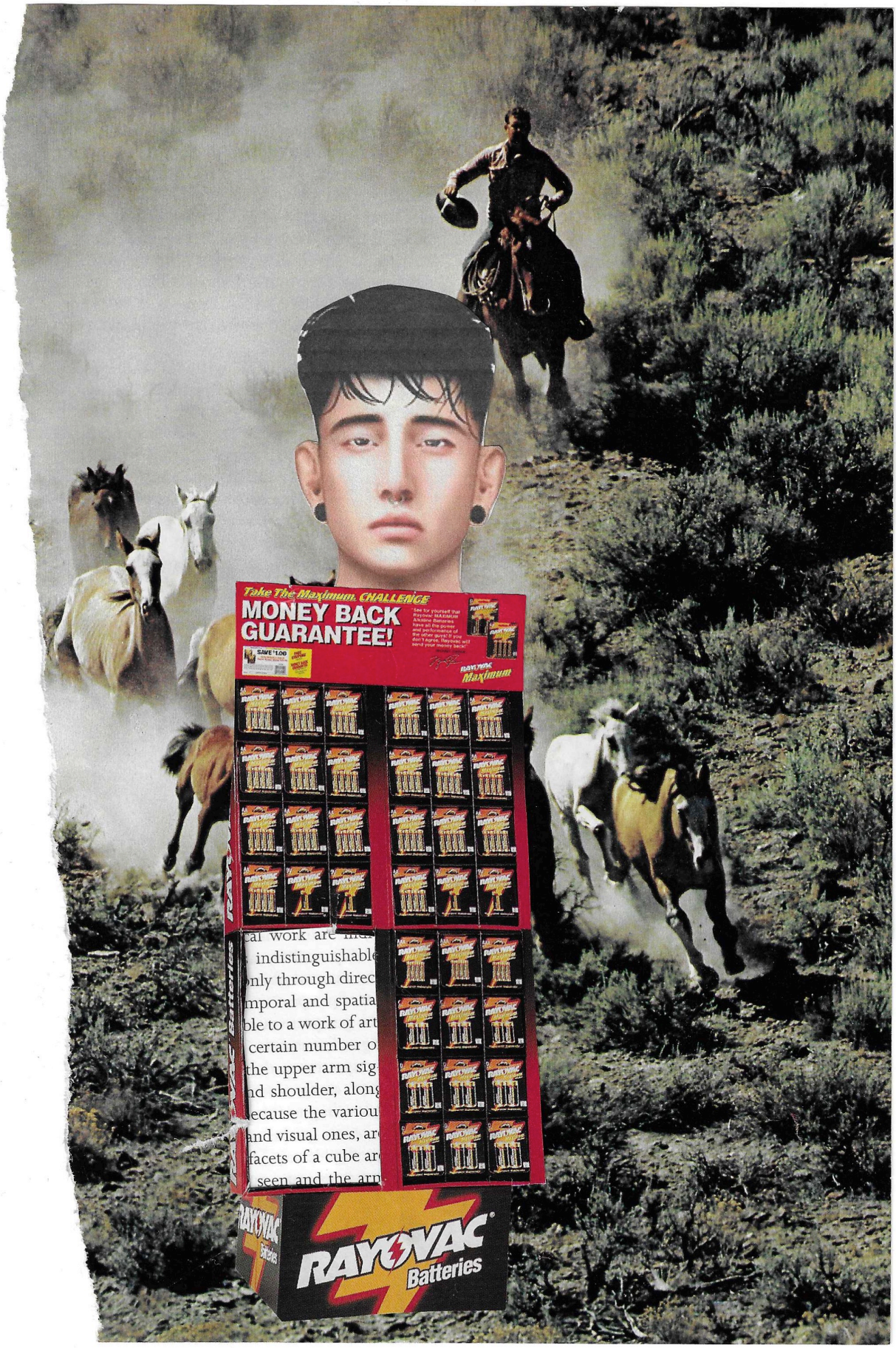
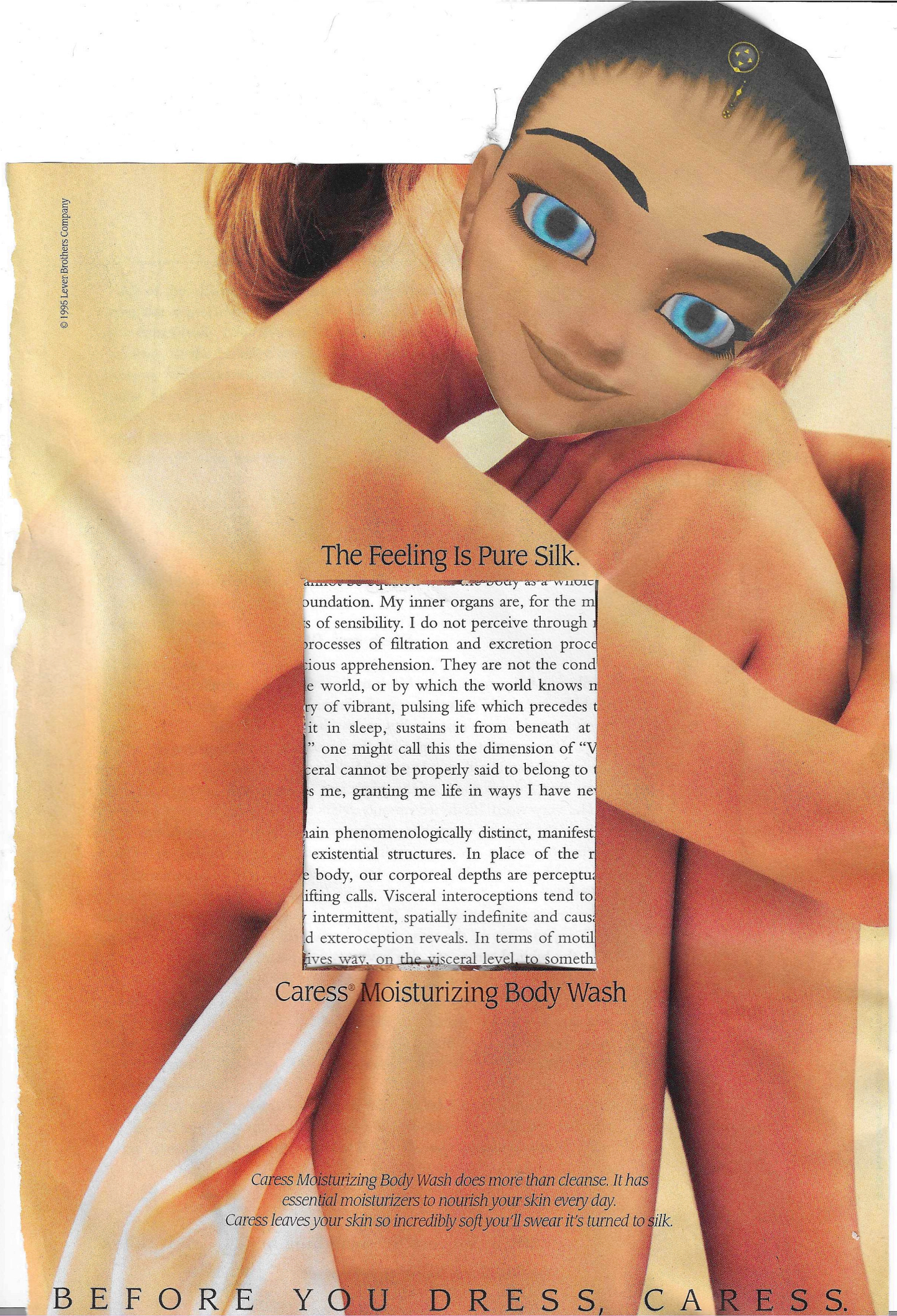

Take The Maximum CHALLENGE
MONEY BACK GUARANTEE!
RAYOVAC Maximum
RAYOVAC Batteries

picnic dinners
door-furniture refreshes
HERSHEY'S
milk chocolate
HERSHEY'S
milk chocolate
My body is that
meaningful core
which behaves like
a general function,
and which nevertheless
exists,
and is susceptible to disease.

face has been a
the relation between the
Four-eye machine? Let us


© 1995 Lever Brothers Company
The Feeling Is Pure Silk.
oundation. My inner organs are, for the m
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it in sleep, sustains it from beneath at
" one might call this the dimension of "V
ceral cannot be properly said to belong to
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existential structures. In place of the r
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ifting calls. Visceral interoceptions tend to
intermittent, spatially indefinite and caus
d exteroception reveals. In terms of motil
ives way, on the visceral level, to someth
Caress® Moisturizing Body Wash
Caress Moisturizing Body Wash does more than cleanse. It has
essential moisturizers to nourish your skin every day.
Caress leaves your skin so incredibly soft you'll swear it's turned to silk.
BEFORE YOU DRESS, CARESS.

If the body is an exemplar sensible this notion of flesh and blood must character-
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not only the body in isolation
but the relation between body and world.
Bring on t
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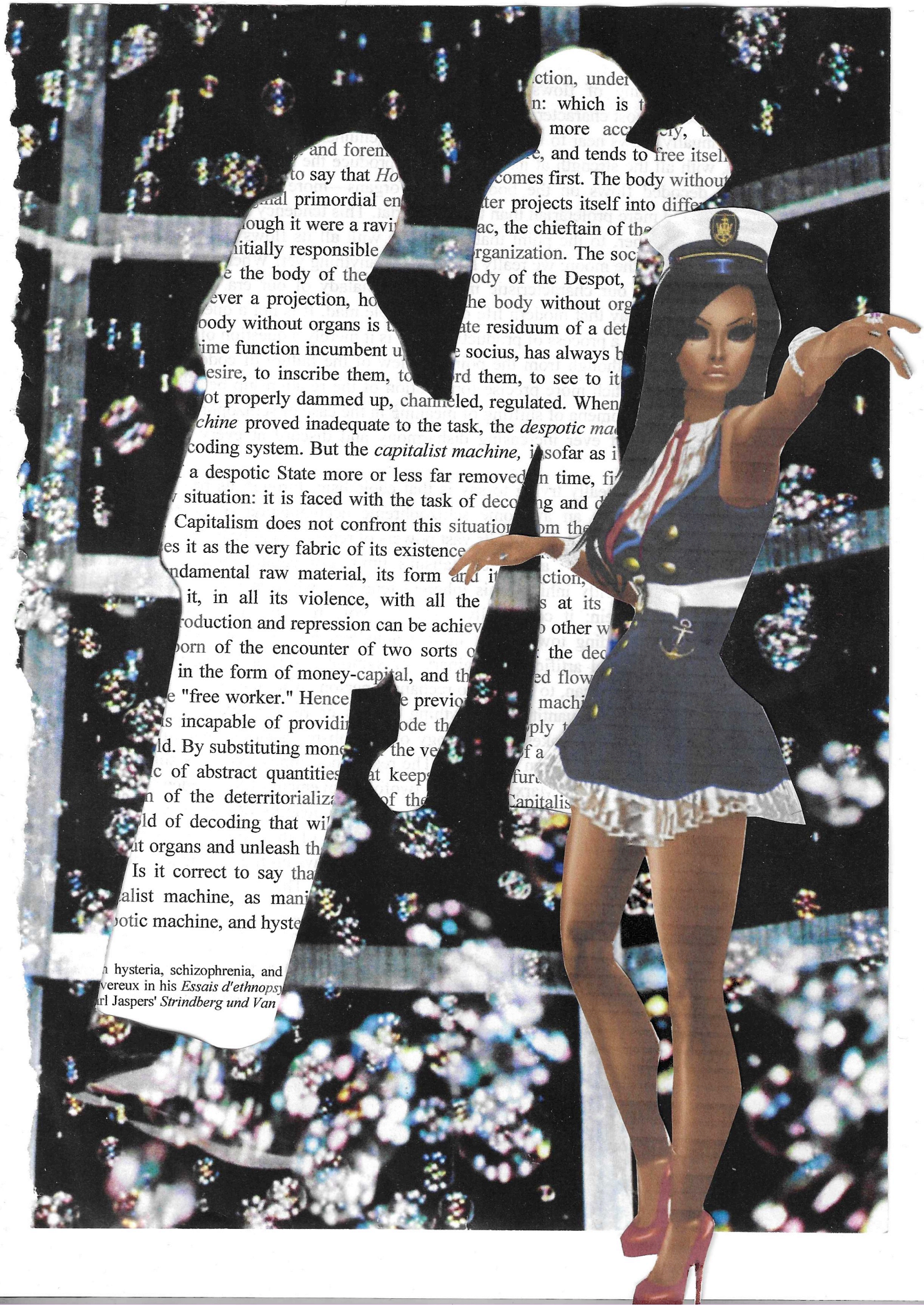
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vereux in his Essais d'ethnopsy
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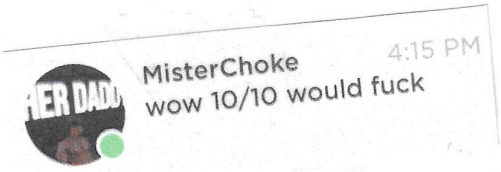
It's in the eye of the beholder and those that are beheld.

"They're soulmates," says one acquaintance of the couple (at the Tonys June 7).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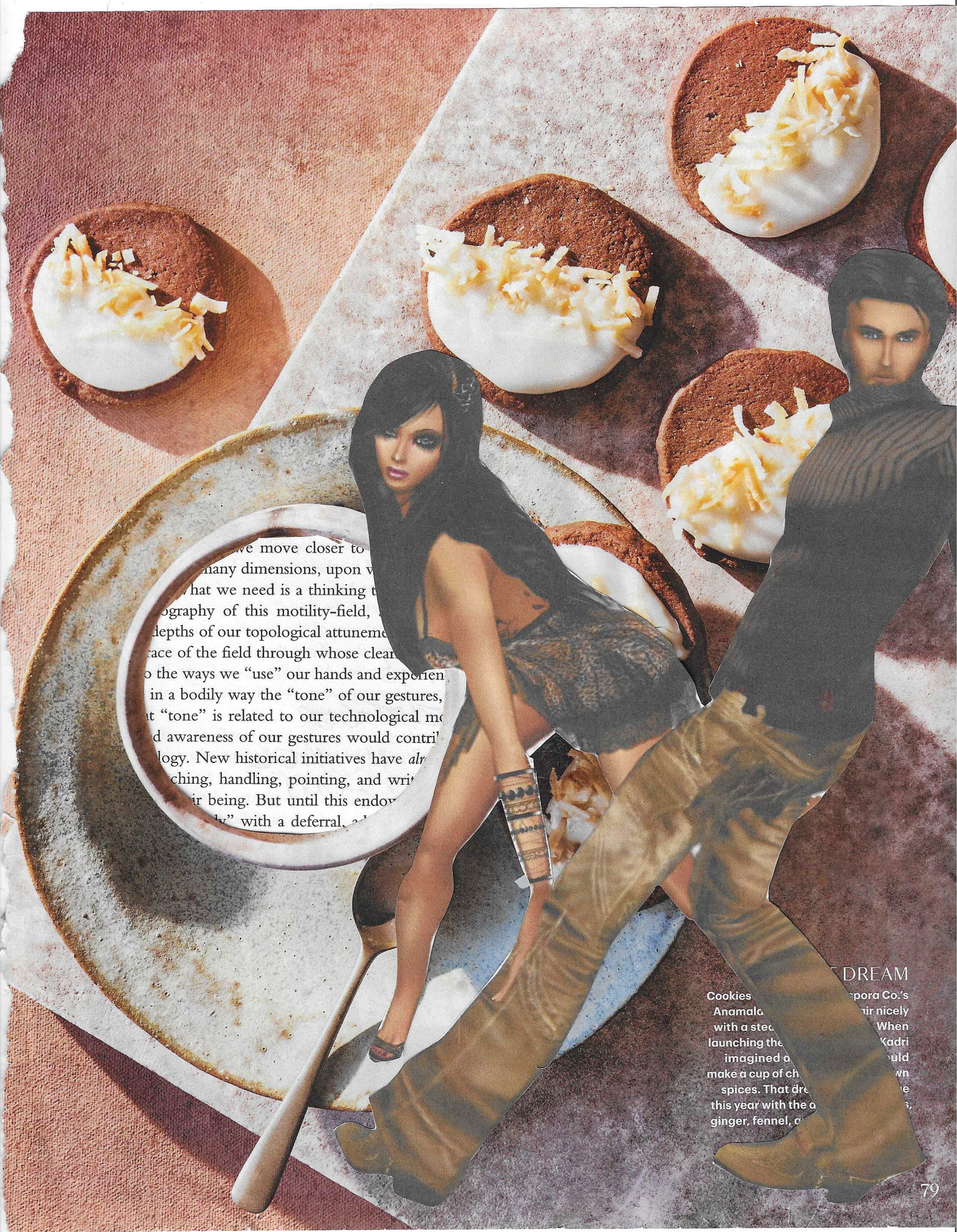
we move closer to
many dimensions, upon w
hat we need is a thinking t
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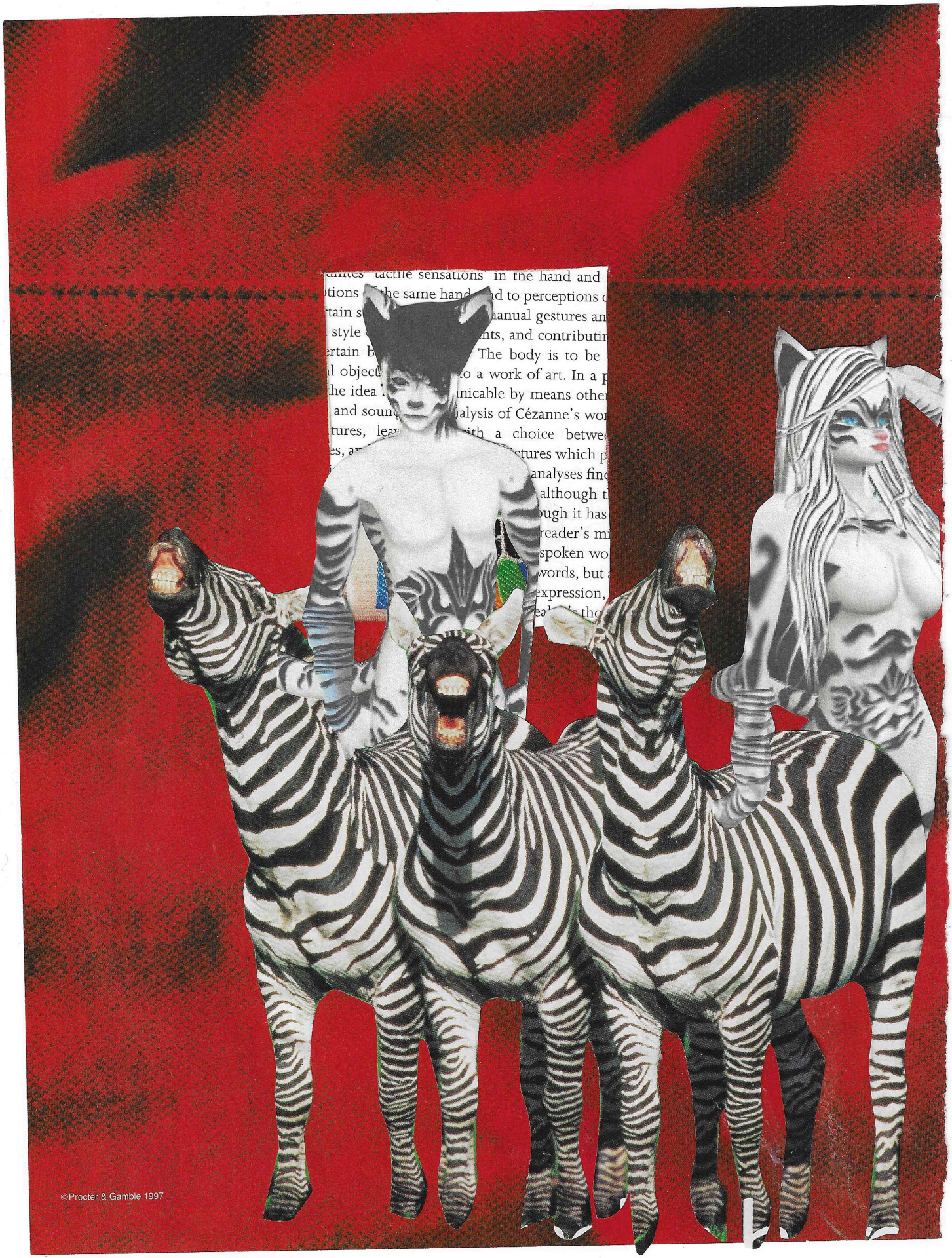
tactile sensations in the hand and
The body is to be
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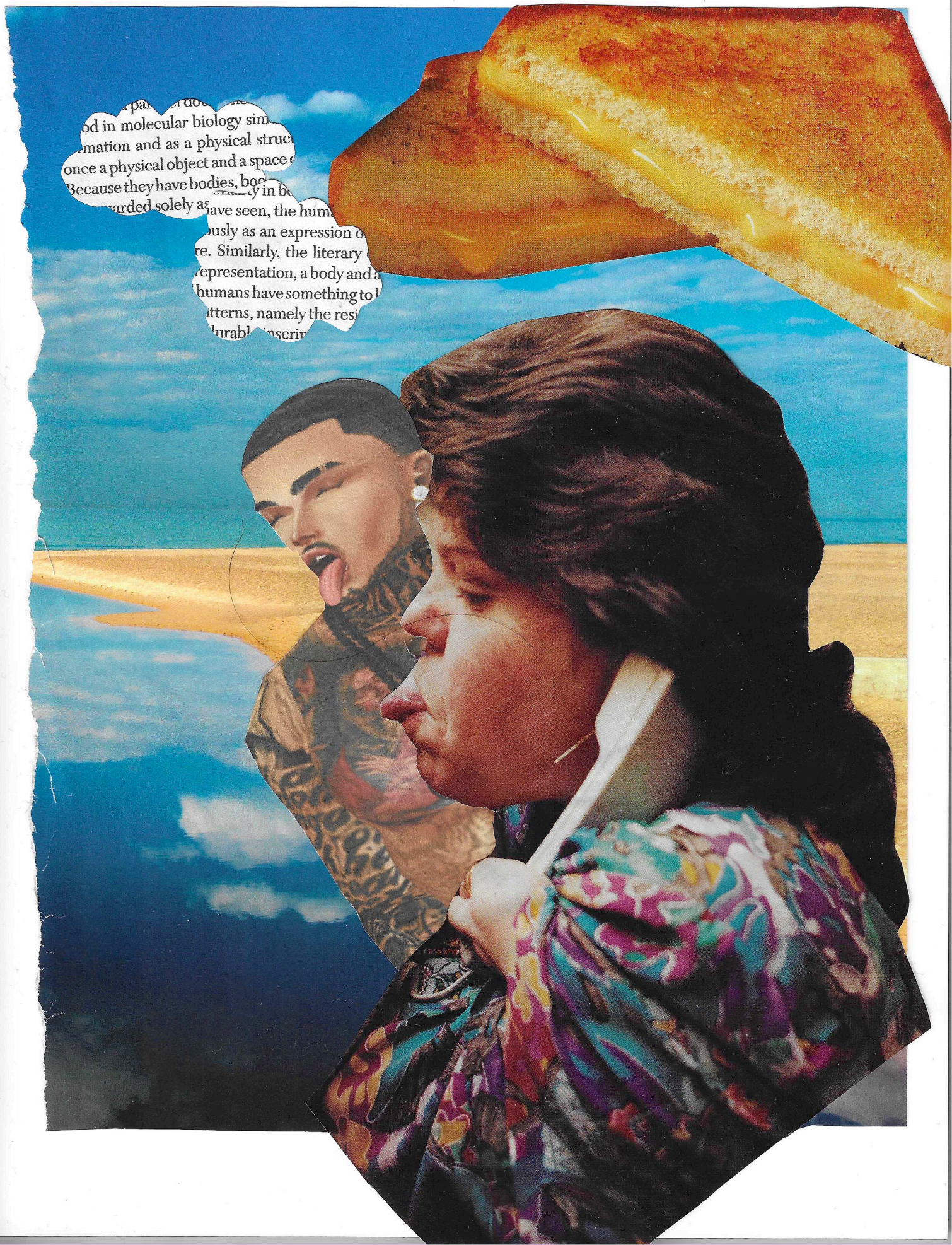
expression,
©Procter & Gamble 1997

BrianKinney
BrianKinney
Hello goddess! :)
BrianKinney
Hope you add me xx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Pretty Poison

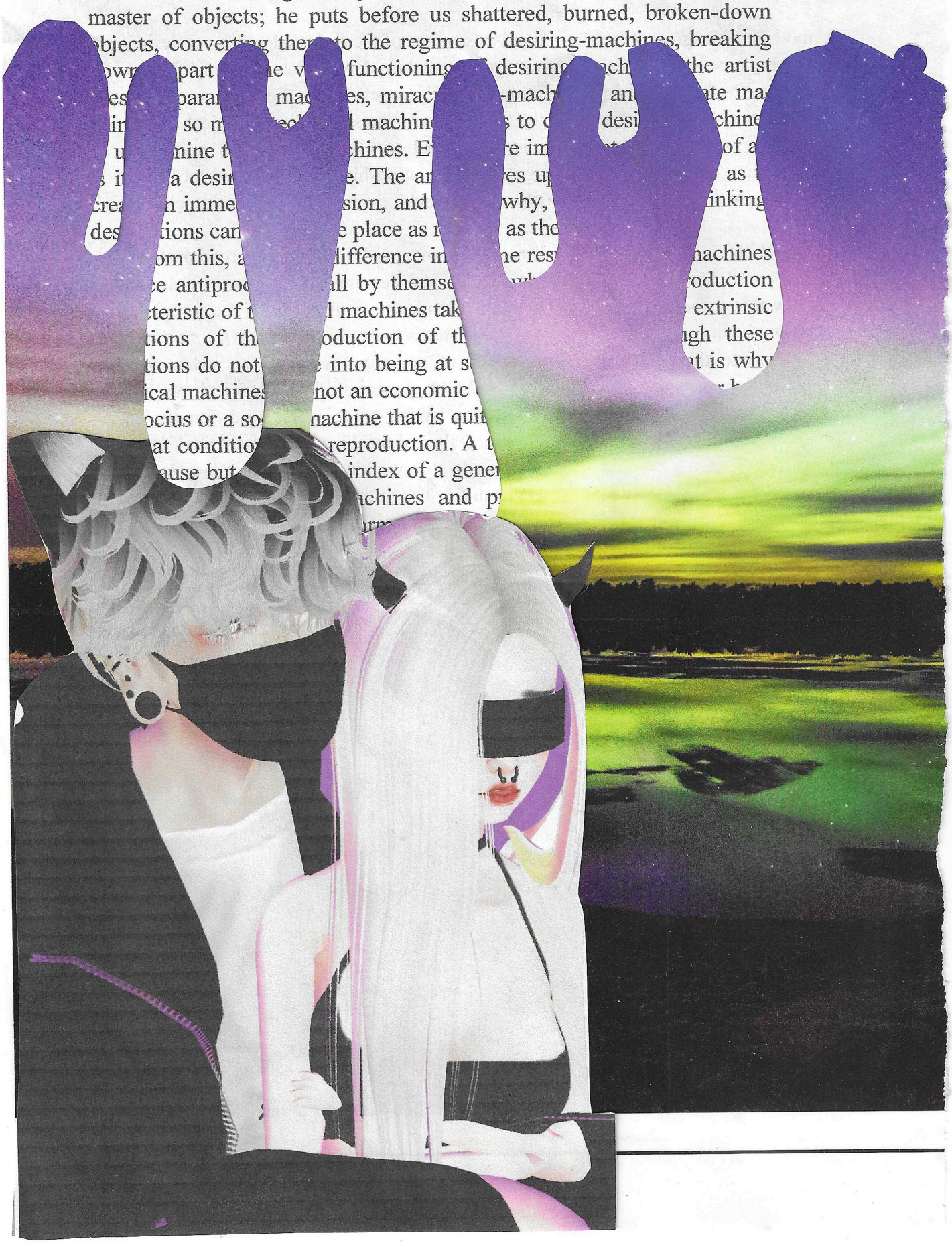
Doctors turn to a deadly toxin in the fight against wrinkles

Question: What would possess a person to have her face injected with a poison so deadly it can be used in germ warfare. Answer: "It makes your face look fabulous," says Jennifer Bassey, 54, the libidinous Marian Colby of the ABC soap All My Children. *Like thousands of others hoping to tame frown lines and facial wrinkles, Bassey turned in 1994 to botulinum toxin, the same stuff that causes the potentially lethal food-poisoning botulism. "If there was anything that could stop me frowning," she says, "trust me, darling, I'd do it." Over the past decade, Botox, as the toxin is marketed, has become a cosmetic surgery staple for close to 100,000 patients annually. According to Dr. William J. Binder, a Los Angeles plastic surgeon who has coauthored five papers on Botox, it is safer than its origin suggests. He spoke with correspondent John Hannah.*

"The ...ider (treating his nurse Stefanie Paige) says of Botox.

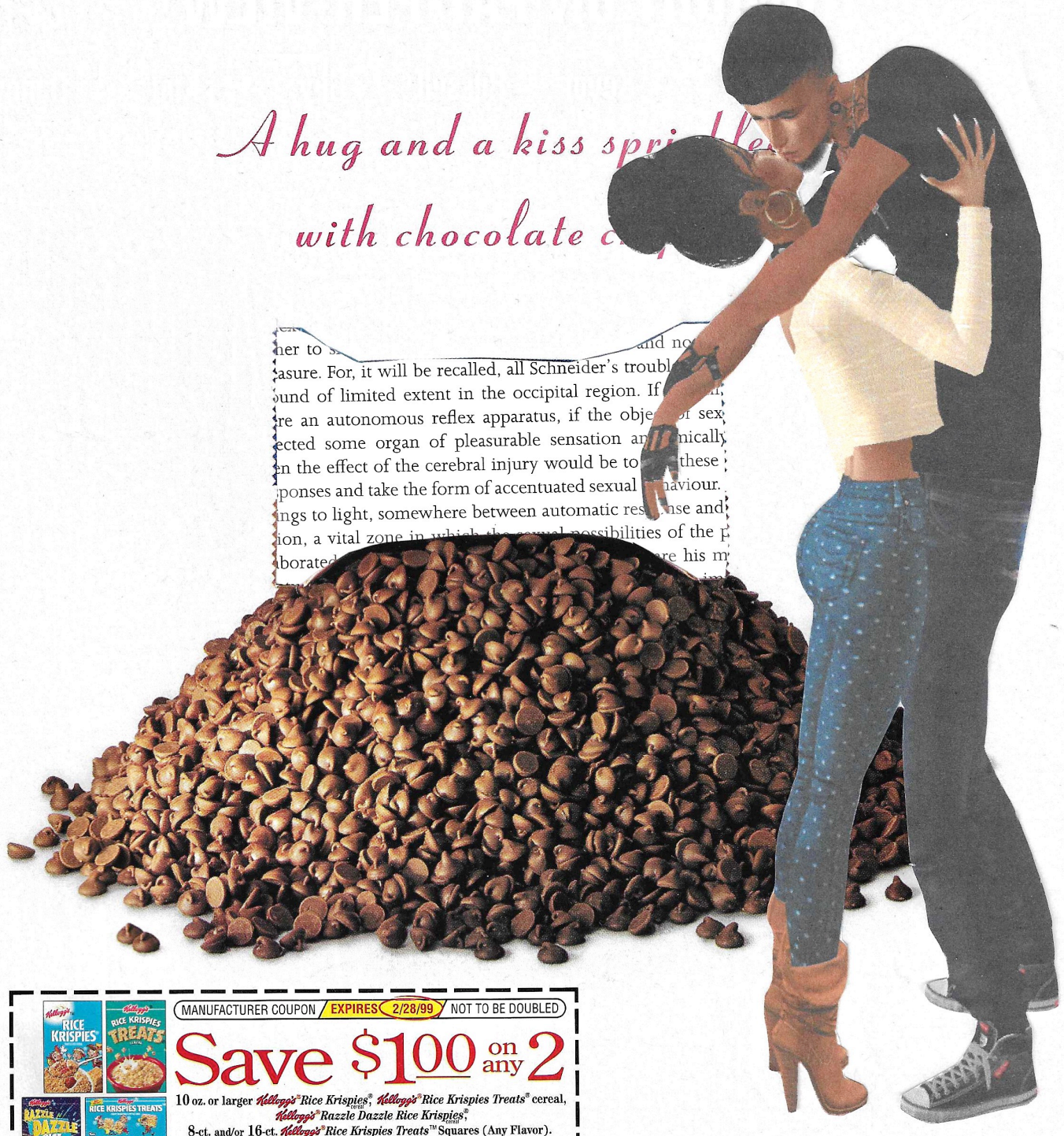
ANN SUMMA/GAMMA LIAISON

down to a close or gradually die away into silence.[32] The artist is the master of objects; he puts before us shattered, burned, broken-down objects, converting them to the regime of desiring-machines, breaking down part the v functioning desiring ach the artist es para mac es, mirac -mach an ate ma ir so m l machin s to desi chine u mine t chines. E re im of a s i a desir e. The ar es u as t crea n imme sion, and why, inking des tions can e place as as the om this, a difference in he res nachines ce antiproc ll by themse roduction teristic of t l machines tak extrinsic tions of th oduction of th ugh these tions do not into being at s t is why ical machines not an economic ocius or a so nachine that is quit at conditio reproduction. A t ause but index of a gener achines and pr



A hug and a kiss spri...

with chocolate ...



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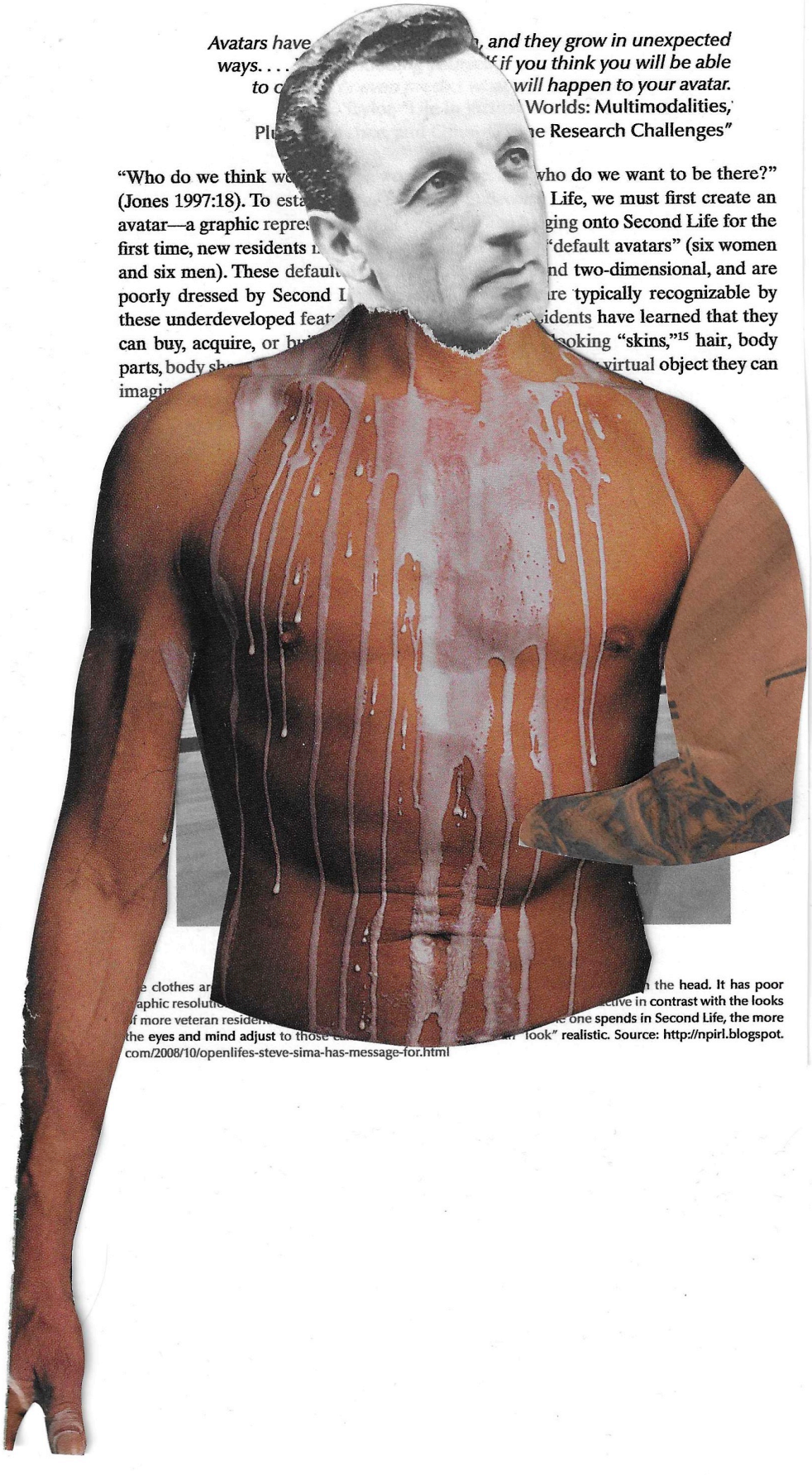
The expressions "here" and "there" fulfill a referential function. The Here-qualification belongs primarily to the referential organ itself. If the whole lived-body functions as this referential organ, then it and its immediate surroundings appear as Here. By the way, the scope of "here" varies enormously. "Here" can

Avatars have … , and they grow in unexpected ways. . . . … if you think you will be able to c… will happen to your avatar.

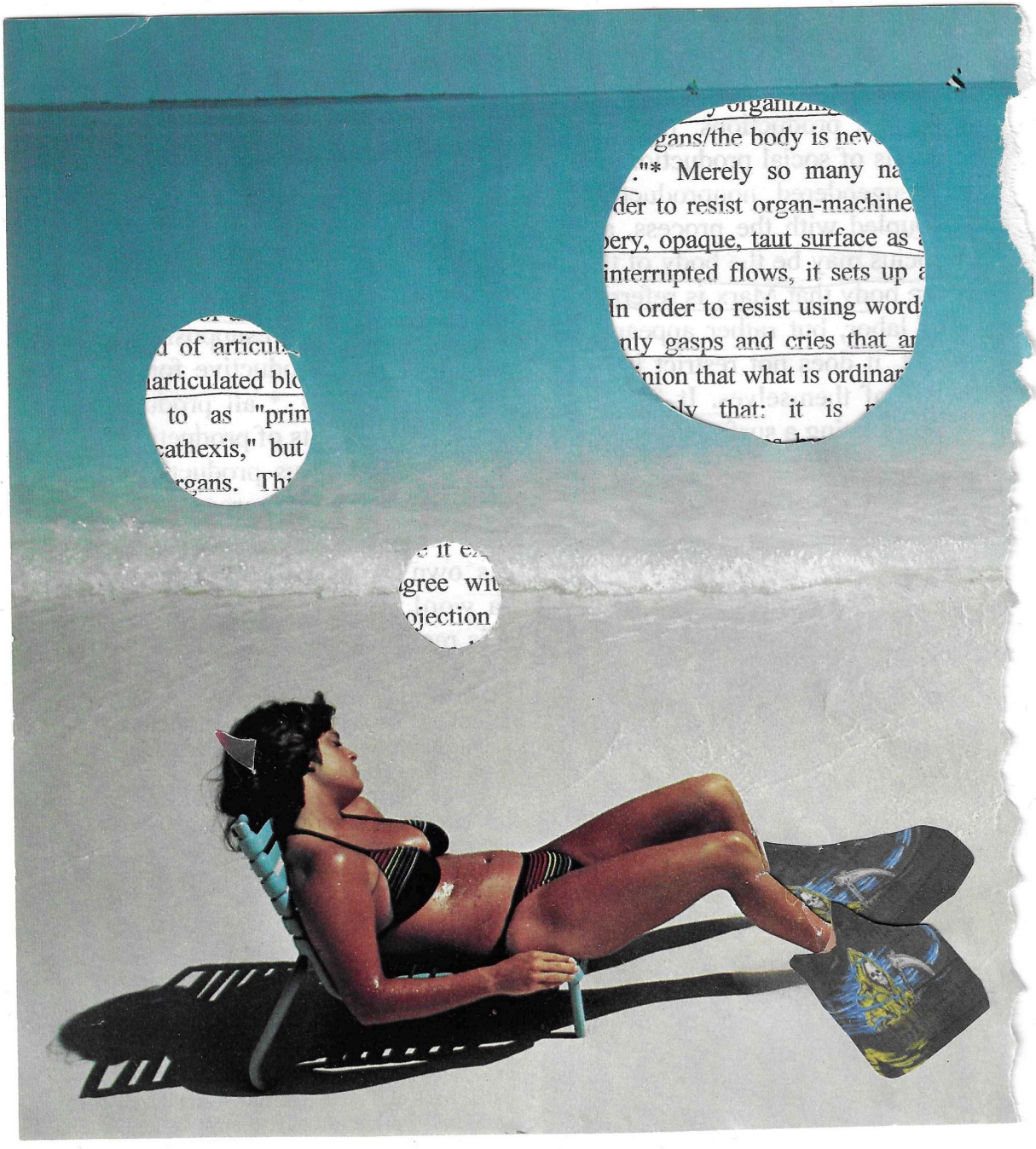
… Worlds: Multimodalities, Pl… …e Research Challenges"

"Who do we think we … who do we want to be there?" (Jones 1997:18). To esta… Life, we must first create an avatar—a graphic repres… ging onto Second Life for the first time, new residents … "default avatars" (six women and six men). These default… nd two-dimensional, and are poorly dressed by Second L… re typically recognizable by these underdeveloped feat… idents have learned that they can buy, acquire, or bu… ooking "skins,"[15] hair, body parts, body sh… virtual object they can imagi…



…e clothes ar… …n the head. It has poor …aphic resoluti… …ctive in contrast with the looks …f more veteran residen… …e one spends in Second Life, the more the eyes and mind adjust to those … look" realistic. Source: http://npirl.blogspot.com/2008/10/openlifes-steve-sima-has-message-for.html

PRODUCER STAN MARGULIES, Stuart, and songwriter Anthony Newley conferred on set (opposite); Stuart and some of the Oompa-Loompa actors, here. In the original novel the Oompa-Loompas were depicted as African Pygmies; their representation in the film was a source of concern for the NAACP during preproduction.


gans/the body is nev
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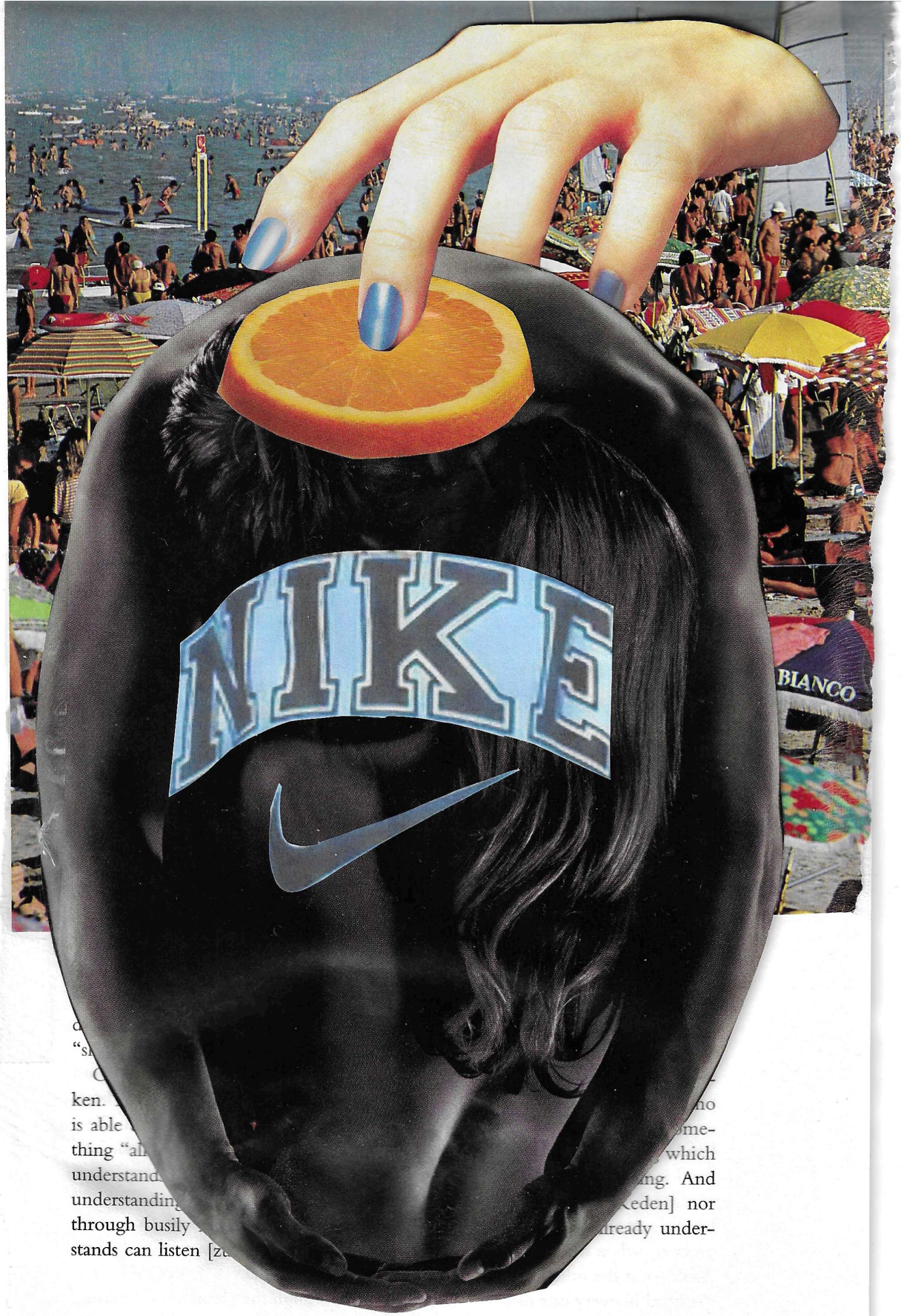

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Hands

We are here attempting to learn thinking. . . .

A cabinetmaker's apprentice, someone who is learning to build cabinets and the like, will serve as an example. His learning is not mere practice, to gain facility in the use of tools. Nor does he merely gather knowledge about the customary forms of the things he is to build. If he is to become a true cabinetmaker, he makes himself answer and respond above all to the different kinds of wood and to the shapes slumbering within wood – to wood as it enters into man's dwelling with all the hidden riches of its nature. In fact, this relatedness to

The arch marks the beginning of the Oregon Trail, first route into the West.

We can
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used with

Get hip
Get tested
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American Liver Foundation
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Hepatitis

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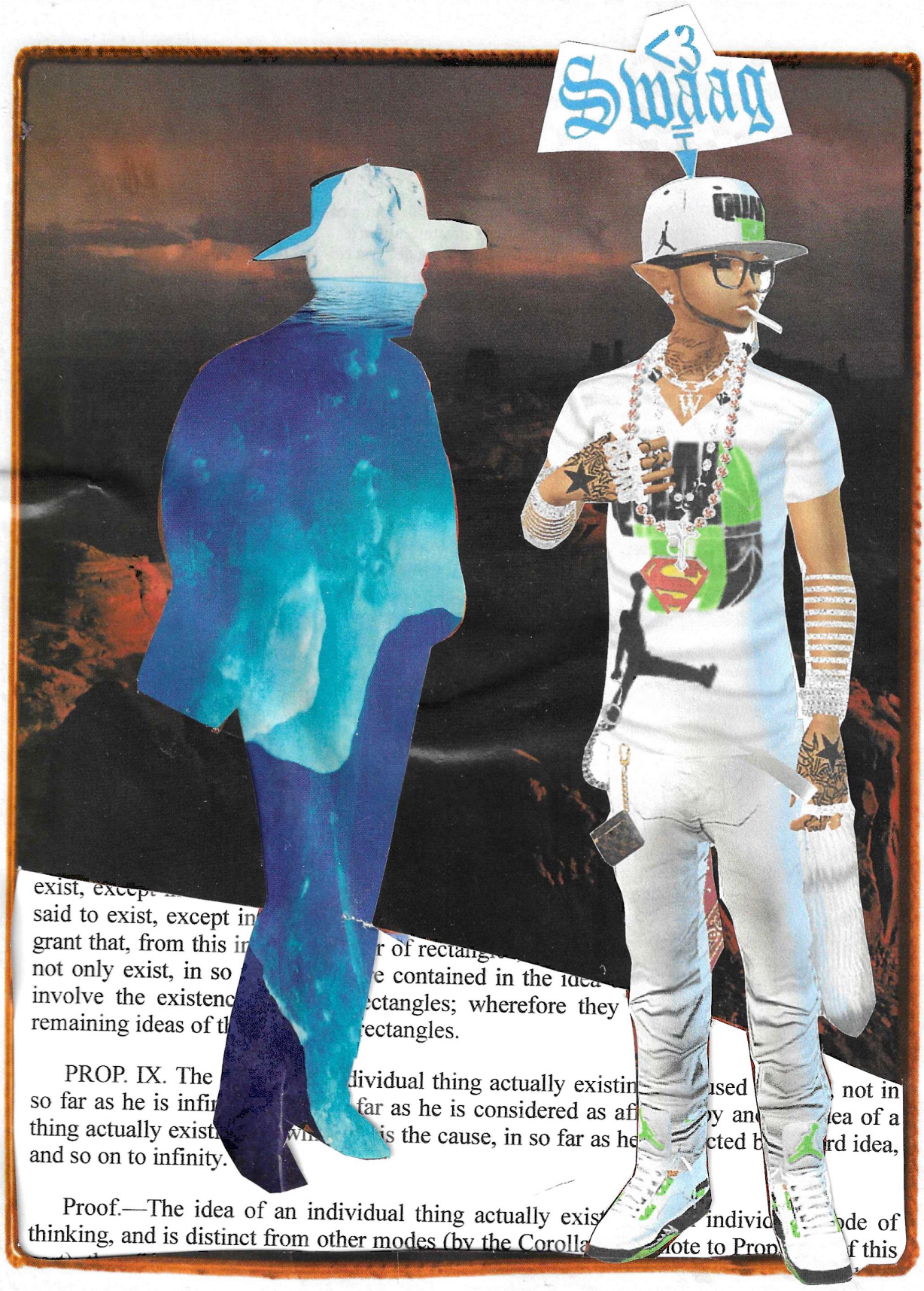
with some absolute thought
result, I do not constitute it
is nothing but the phenomenor
of perception to know perceptic
y situation, nor does the analys
fact of perception, the thisness of
perceptual consciousness in some te
flection is not absolutely transparent fo
tself in an *experience*, in the Kantian sense o
up without itself knowing whence it sprin
a gift of nature. But if the description of the
remains valid after reflection and the Sixth Med
ersely this unreflective experience is known
ection and cannot be posited outside itself
al stage. Between the self which analyses per
hich perceives, there is always a distance. But i



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PROP. IX. The
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Proof.—The idea of an individual thing actually exis
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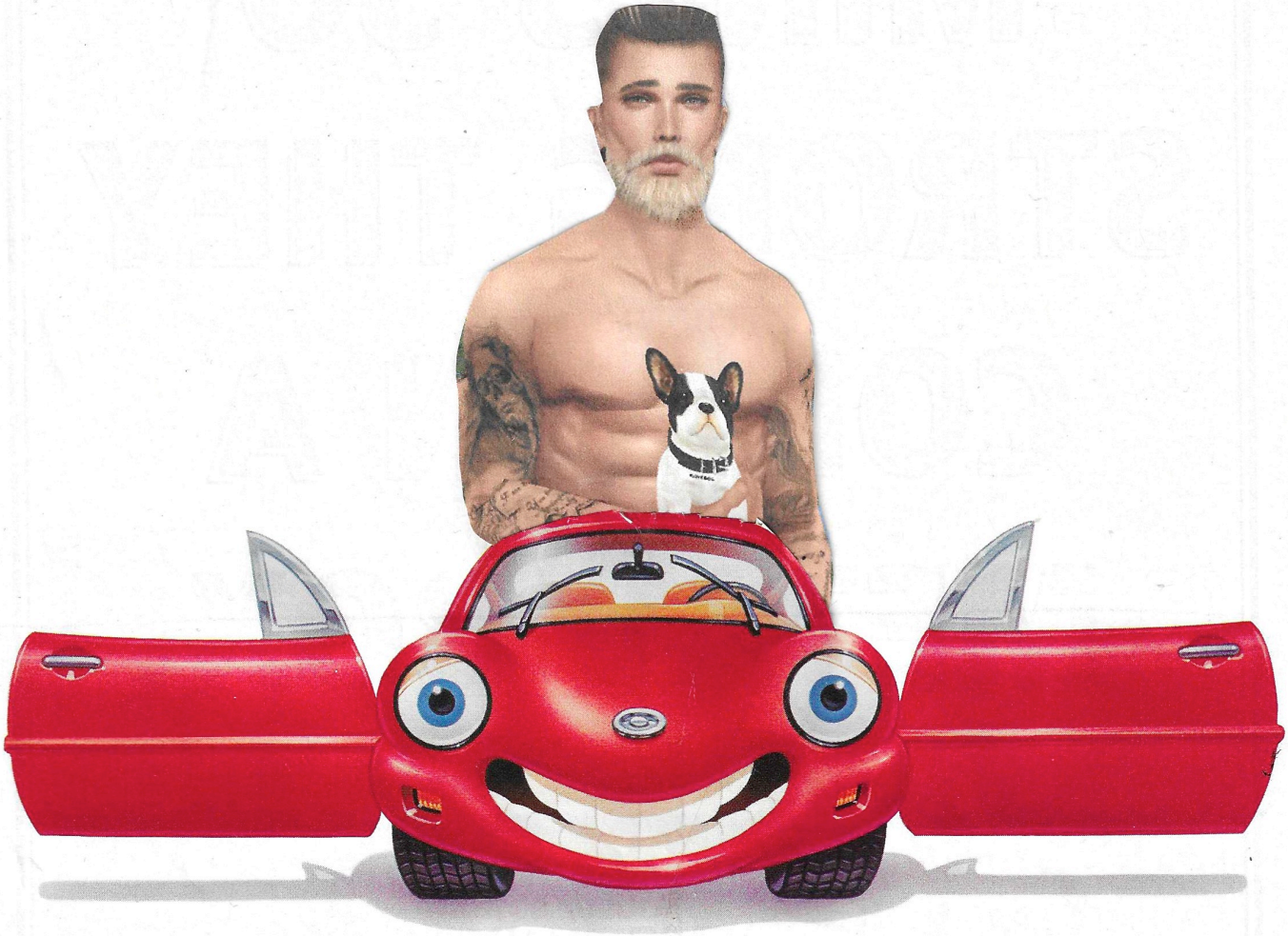
Some people actually hear sounds that you don't.
For them, a concert is
Arvin

I love Techron this much.



You know how it feels. A stirring deep inside your fuel system.

A shiver of delight racing through your injectors. A rush of clarity, clean engine parts and profound happiness that grows with every beat of your pistons. It must be love. And, if you're a car, it must be the

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My relation to other subjects is, as well, a relation of flesh *and blood*. In Merleau-Ponty's description, I discover my own visibility and that of the world only fully through the gaze of another. Yet, prior to this intertwining from without by

ne parts free from deposits.

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here. The dreamer does not fi
n, the one, that is, which is to
ges by the 'second account';
ili of genital origin as being g
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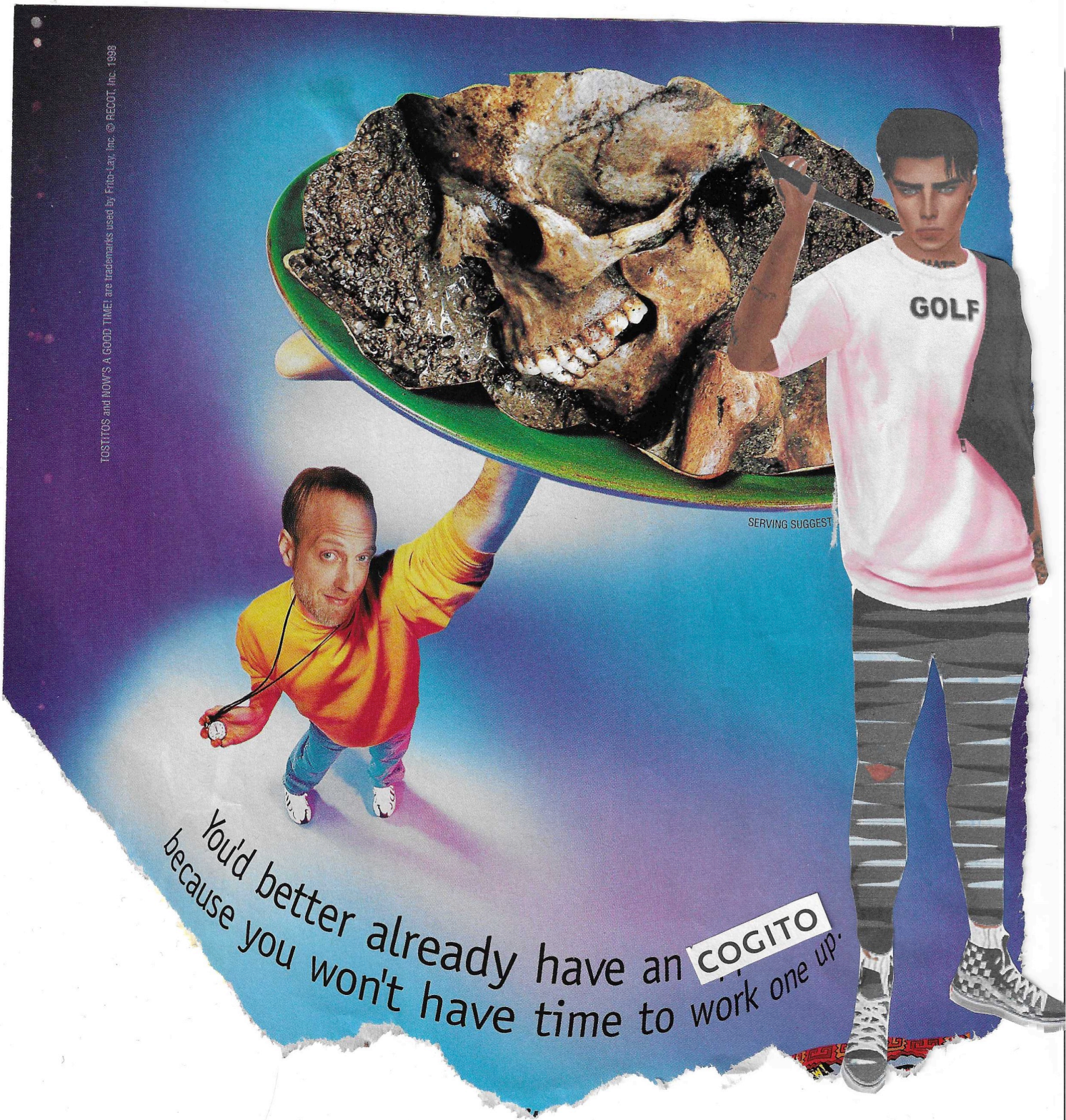
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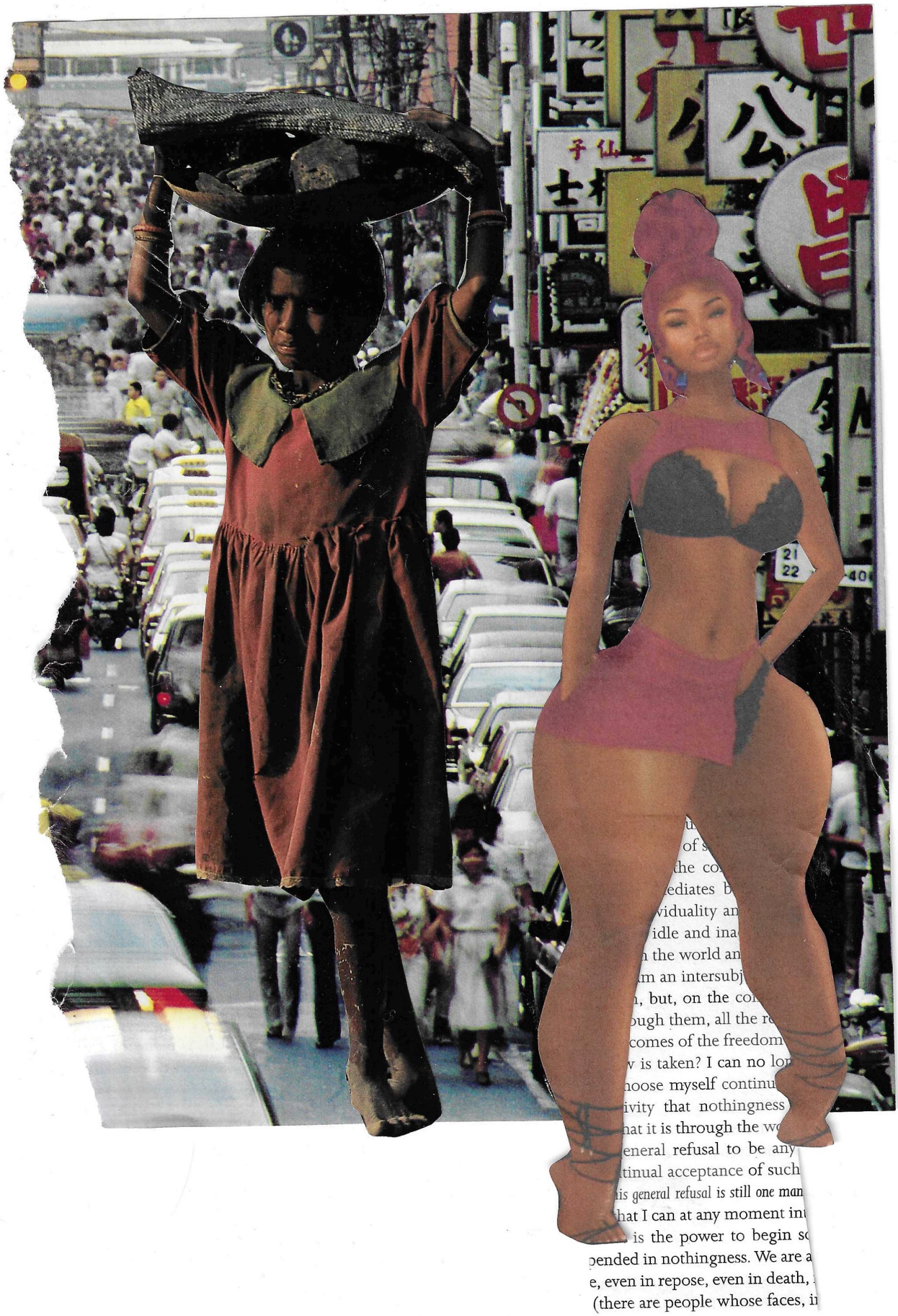
SERVING SUGGEST
GOLF
You'd better already have an COGITO
because you won't have time to work one up.

OSTRUM TAKES IN THE handiwork of art director Harper Goff, who earned praise from Roald Dahl for building "the most marvelous and enormous sets."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eneral refusal to be any
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is general refusal is still one man
hat I can at any moment in
is the power to begin s
ended in nothingness. We are a
e, even in repose, even in death,
(there are people whose faces, i

Hennessy
Space is not the setting
(real or logical)
in which things
are arranged, but
the means whereby
the position of
things becomes
possible.

Advertisement

There is no speaker, there is a flow of words set in motion independently of any intention to speak.

Gunstar
5:15 PM
I will invite you a next place

Conclusion

For the bulk of a decade, IMVU remained under the radar, in the shadows of more overtly utilitarian virtual worlds. Research on similar metaverses, Second Life in particular, centers on their productivity and opportunity for the users in application for outside—IRL—affairs. Since the COVID-19 pandemic, the website has been transformed into a substitutive landscape for the real as well as expanded to represent changing ideas of art. In 2021, Vogue hosted IMVU's first runway show, where designers lauded IMVU for its accessibility and immediacy for fashion consumers. The website launched its first wearable NFTs (Non-Fungible Tokens).

Today, IMVU continues to bleed into the ordinary of our social networks: the way @th0tcatalog on Instagram extracts IMVU bodies from their typical states in exchange for the backdrop of witty and whimsical critique of the current nonchalance in modern romance and late capitalism is indicative of an aesthetic presence that resonates with youth today. YouTube is a space for IMVU avatars to become content creators and assume a narrative for otherwise static, uncanny beings.

Yet many facets of this virtual world remain unmapped onto current theory on virtual existence. The collective disinterest lies in a public belief of IMVU as an avenue for triviality, rather than productivity, but we must ask: what can be more productive than inhabiting a body?

IMVU CROSS PLATFORM AVATAR CHAT
Be You. The Real You.

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