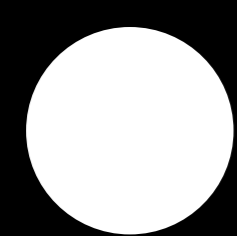


Presented by Arts House for  
Festival of Live Art

7pm, Wed 14 – Sat 17 Mar  
4pm, Sun 18 Mar

Warning:  
Nudity, strobe effects

Angela Goh  
Lead Artist/Choreographer/Performer  
Corin Illeto  
Composer  
Holly Childs  
Collaborating Artist/Writer



# Uncanny Valley, Girl

## Angela Goh



Hardware. Software. Wetware.  
Veils. Screens. The Matrix.

The history of women and mechanical production has, literally, been woven together. Weaving, looms, switchboard operation, hardware assembly lines - woman and machine have always been closely intertwined. And, in an endless string of science fiction, horror, and post apocalyptic scenarios, our cultural imagination has also entangled the narratives of femininity and technology. Enter, the fembot.

*Uncanny Valley, Girl* addresses a fantasy that operates on two levels – the erotic fantasy of the female body, and the utopic/dystopic fantasy of escalating technological advancement. The fear of technology rising up and destroying humans becomes even more horrific when it is feminised – as though our ultimate fear is not only the

rising up of the machine, but also the rising up of the feminine body.

The ‘uncanny valley’ refers to a steep dip in a graph measuring our discomfort when features look and move almost, but not exactly like natural beings. The uncanny valley maps the visceral reaction at the borders of life and technology, the real and the unreal, and pleasure and horror.

*Uncanny Valley, Girl* dives in to the deepest depths of this valley, not in order to explore what makes us alive, but in search of far more confronting and horrific questions about what we can do with emptiness. What pleasures and horrors can be imagined in the void? When something isn’t quite alive, it definitely can’t die. And with this in mind, the ghost in the machine needs to work out an altogether different way to haunt.