

**Chapter 1 : Karen Finley - The Constant State of Desire: Strangling Baby Birds lyrics**

*Karen Finley in The Constant State of Desire Photo by Donna Ann McAdams If you are better at exerting self-control by choosing less pleasurable but more healthy options, do you live in a constant state of (suppressed) desire?*

It relays the horror of learning that, as a woman, your body will simultaneously be read as a site of pleasure and abjectness, your reproductive rights dictated by the straight white men in government. It is about the pain of seeing your friends and lovers deteriorate and die, ravaged by the modern-day big plague with the small name while those in power stand idle. Finley put her experience as a woman disempowered by this cultural and political time to words and the end result was *Shock Treatment*. Finley came to utilize these techniques to disrupt, collapse, and revise the meanings of being and power in her writing and performance art. The decision provided metonymy for an electric time – the clashing culture wars of the s. Her importance in queer arts was notably recognized by director Jonathan Demme, who chose her to act in his film *Philadelphia*. The artist that spent so much of her writing and performance work talking about the erasure and silence covering the AIDS crisis is the person that vocalizes the diagnosis. Feminism, reproductive rights, and the legitimacy of arts in public life took center stage in these debates. With *Shock Treatment*, Finley tells of the insidious and yet very public way our modern world debilitates with its toxic homophobia, rampant misogyny, and abject take on the female body. Twenty-five years on, this book remains a passionate attempt to reinstate a sense of humanity and identity to the female, queer, and diseased body that America either abjected or eliminated from its cultural and political discourses. Blood, shit, menstrual blood, and semen – these have all been politicized as symbols of abjectness, disease, or death. In her poems, Finley attempts to take ownership of these words for abjected human fluids; with her long lists and her repetitious and percussive use of these words, she offers them as incantations, words for us to repeat and to redefine. They are our words to reclaim, according to Finley. The crude style of the drawings suggests that they could just as easily have been drawn by a child with a permanent marker as scrawled by the artist. A number of them are fantastical, such as a poorly drawn mermaid with multiple breasts standing, statuesque, as small fish swim by in a murky sea. The fish have a confrontational appearance – all skeletal shapes and hollow bodies – adding a touch of irony to the text; it is as if Finley is directly telling the American political bodies that mitigated and mediated funding for the arts that this is art – take it or leave it. Childish drawings, barbarous words, and naked mermaids are the art you and your government are going to get. The titles that often accompany these drawings offer insights as to who the illustrator may be. For example, *The Constant State of Desire* depicts an ominous eye looming heavily in the sky. Finley disrupts patriarchal language structures, often describing images of castration immediately after imitations of the male figures in her life. He did, however, commit suicide. This disturbing contrast jars the reader. Finley intentionally confuses and entangles the role of daughter, father, mother, and lover in this performance piece. Here she also suggests that her father had repeatedly molested her. By breaking down these familial roles, Finley expresses the confusion resulting from horrific sexual abuse inflicted by father on daughter. In this instance, the father is the embodiment and literalization of our patriarchal world. In the piece, Finley is fictitiously abused by her father and is forced to confront the mocking sight of his erect penis, the physical and figurative vehicle that raped her, after she discovers his hanging dead body. She dictates what is said, how it is said, and who says it. The opportunity to self-represent and vocalize unspeakable acts of violence functions as an important linguistic tool for Finley. One of the strongest performance pieces in *Shock Treatment* is *Common Sense*, in which she imitates a question-and-answer exchange, presumably experienced with a psychiatrist. The effect may have been different when Finley performed this piece onstage, but its cutting attitude comes across noticeably in print. This is especially true since shock treatment was often a tool to treat patients who experienced delusions, fantasies, and hallucinations, often of a perverse and fantastical nature. But alas, there was no art.

Chapter 2 : The constant state of desire [videorecording] in SearchWorks catalog

*Karen Finley 'The Constant State of Desire: Strangling Baby Birds' added on 11th Jul Notify me by e-mail when Karen Finley 'The Constant State of Desire: Strangling Baby Birds' lyrics are available.*

Deconstructing the most sensationalistic recent findings in Human Brain Imaging, Cognitive Neuroscience, and Psychopharmacology Wednesday, May 06, Karen Finley in The Constant State of Desire Photo by Donna Ann McAdams If you are better at exerting self-control by choosing less pleasurable but more healthy options, do you live in a constant state of suppressed desire? Or are you more likely to binge in a moment of weakness? However, this constant state of desire is not what the mad lib Science paper Hare et al. Now, scientists from the California Institute of Technology Caltech have uncovered differences in the brains of people who are able to exercise self-control versus those who find it almost impossible. While everyone uses the same single area of the brain to make these sorts of value-laden decisions, a second brain region modulates the activity of the first region in people with good self-control, allowing them to weigh more abstract factors--healthiness, for example--in addition to basic desires such as taste to make a better overall choice. Subjects were classified as self-controllers SC or non-self-controllers NSC based on their behavior during the experiment, and not on their self-reports about diet status during the recruiting process. Back to the subject selection: However 15 subjects did not meet our a priori inclusion criteria based on their behavioral data [they fell into a gray zone]. Subjects were divided into two groups based on their behavioral data: The SC group included 19 subjects 14 female So who knows, it might be true that the female subjects felt more compelled to choose the healthy choice than they would have in real life. Anyway, the experimental design is illustrated below: The task proceeded in three parts: The subjects viewed pictures of 50 different food items and rated them on a 5 point scale for health and taste in two separate blocks. After this, one food item rated as neutral on both dimensions e. Although this is a binary decision task, subjects were asked to express the strength of their preferences using a five-point scale: The SC subjects chose food items on the basis of both health and taste, but the NSC group chose on the basis of taste alone. What were the investigators looking for in the fMRI data? Robust linear regression showing a strong relationship between a measure of the effect that health ratings have on vmPFC activity and a measure of the effect that the health ratings have on decisions. Below is another figure showing that Beta values in vmPFC increased with goal values, regardless of self-control. The legend was taken from Hare et al. Estimated betas in the vmPFC for each of the regressors. This plot was constructed as follows. The individual subject peaks were selected from within this ROI to allow for variability between subjects. Second, the mean and standard error of these betas were computed for each type of trial. One of the things that struck me about this paper<sup>4</sup> is the remarkable lack of scholarship, particularly when concluding in such a grandiose fashion: Were there any citations of the literature on neurodegenerative disorders and appetite? Case studies of brain lesions and appetite? Studies of obese vs. No, no, no, and no. A voxel-based morphometry study in patients with frontotemporal dementia demonstrated that binge eating was associated with greater degeneration in the right ventral insula, striatum, and orbitofrontal cortex Wooley et al. Conversely, tumors in the right lateral frontal cortex have been associated with anorexia in several case reports Houy et al. In healthy subjects, transcranial direct current stimulation over DLPFC specifically to increase neuronal firing over the right and to decrease it over the left DLPFC was shown to reduce food cravings Fregni et al. Neuroimaging studies have observed less activation in the left DLPFC of obese participants after a meal than was observed in lean participants Le et al. Time for some chocolate cake. Footnotes 1 The writer of the press release can be excused for getting this wrong because in the main article, Hare et al. To test these hypotheses, we recruited self-reported dieters and used functional magnetic resonance imaging fMRI to study the neural activity in vmPFC and DLPFC while the participants made real decisions about which foods to eat. The phrase "vmPFC-striatal network" appears once but is dissed right away.

Chapter 3 : The Neurocritic: The Constant State of Desire

*Karen Finley's The Constant State of Desire merits attention because it acknowledges modern language's inability to represent the suffering of victims and creates awareness of our personal involvement in constructing gendered identities.*

The San Francisco Art Institute. We established the idea of community there. Who do you admire in your tradition? Actually I like writers a lot, and musicians: I like old-fashioned stuff, I like Uta Hagen a lot. Where is Survival Research? And I like Johanna Went. I like people who take risks. I felt completely misunderstood, that I had no place to take my work. I wanted to get a legitimacy so I could be doing runs somewhere. You want it to be rebellious, subversive, and OK. I wanted to destroy certain people, but I thought that was part of my tradition. You just wrote *The Constant State of Desire* straight out? It took a lot of time, I write little sections, and then I sort of associate to them, and it just comes. Your dreams, your fantasies, or what? Who do these words belong to? When I write, a lot of it I have actually seen. And a lot of it is from me. They are my words. I write more from me. Are you the characters then? And a lot of chiffon. I feel they come from here [gestures to her chest and stomach]. I just go and sit down and I say, "Now is the time," and I start doing it. I have lots of notes, I have eight or ten boxes, and I do a lot of writing, and I keep notebooks. Where did some of the imagery come from? Breaking the eggs in a plastic bag and then rubbing yourself with it? I wanted to do a celebration and it came to me in 30 seconds. It fits so well: At the same time it was beautiful, and afterwards it was a celebration. Whenever I go to a performance I stand at the back so I can walk out. I always expect the worst. Whenever somebody starts doing really well, people put them down. How old are you? And where have you performed? I went to school in San Francisco from to , then I went back to Chicago. And I came to New York in Anything else biographical I should know? That put an effect on me that reality is stronger than art. And it makes me interested in real time. How old were you when your father killed himself? I was twenty-one, I was just starting to perform. I was home on Karen Finley Christmas break. He went into the garage and shot himself. It was very violent. Yeah, it was a violent-but I think that-right, it was a violent act. Every suicide is violent, but sleeping pills are a different kind of violence. In terms of statistics men usually use guns, women use pills. Talk a little more about how this affected you. That really put me in such a reality state, of realizing that nothing really ever matters. In some ways, it actually freed me: Somehow that energy I really put into and show in my work. Someone suffering is always more important than this work. Does that mean if something were to happen you would stop your work and attend to the person in pain? That puts your work in question, makes it fragile, however strong you may seem, however assured and safe in that trance. Your work is a kind of shimmering that may at any moment get blown away by something that is solid and destructive. The art which you said is destructive is itself susceptible to being destroyed. Even nuclear obliteration feels far away, not personal. Will this person be gone? That sense of preciousness is a good respect to have. September Above copied from: TDR , Vol. Spring, , pp.

Chapter 4 : A feminist study, Karen Finley's Constant state of desire ( edition) | Open Library

*Karen Finley 'The Constant State of Desire: Enter Entrepreneur' added on 11th Jul Notify me by e-mail when Karen Finley 'The Constant State of Desire: Enter Entrepreneur' lyrics are available Discover the meanings behind song lyrics.*

As such, a genealogy of Angry Essentialism must take into account other developments in the feminist performance history preceding it. Roth identifies yet another branch of feminist performance in the s as that which staged events "which relate directly to feminist activism or provide strong models for feminist action" In *She Who Would Fly*, "People entered the gallery in small groups to encounter a suspended, winged lamb cadaver, a poem scrawled on black asphalt describing a sexual assault and finally four women who, nude and stained blood red, crouched on a ledge above the door" Roth Similarly, in *Ablutions*, The performance took place in an area strewn with egg shells, piles of rope and fresh meat. A tape of women describing their experiences of being raped played, while a naked woman was slowly and methodically being bound with white gauze from her feet upward to her head. At the same time, a clothed woman nailed beef kidneys into the rear wall of the space. Roth 86 These and other performances in the feminist activism category have assailed restrictions on abortion and made visible other aspects of violence against women through graphic representations of the defiled female body. However, even though Angry Essentialism uses abjection to make the oppression of Woman visible, it follows the ecofeminist and ritual-making performance practice of valorizing the association of Woman with Nature. The definition of Woman as Devouring Mother allows the Angry Essentialists to champion anger and aggression as positive forces against exploitation and oppression. This combination of abjection and aggressive anger is what makes Angry Essentialism unique in feminist performance and it is also what makes it problematic. In fact, the potential for liberation through anger is palpable in the performances of Hughes and Finley. This is a very compelling, appealing idea which, in fact, drew me to Patti Smith nine years ago. Describing her album *Easter* in my "Rock Poetry" course journal back in , I was awed by her "Screaming, powerful, disgusting references," and I wrote: Thus, Hughes represents her mother as a creative, passionate woman who thrives on sexuality, loves herself, and who at one point pulls an axe out of the trunk of the car and starts hacking a porcupine to pieces. A passionate, angry woman does not let the patriarchy push her around. And like the activist feminist performers, Karen Finley attempts to enact oppression upon her body, but Finley is often dealing in abstractions such as the eroticization of her body whereas the activist feminists were dealing with concrete realities like rape. In these new developments in feminist performance, in Angry Essentialism, some new problems are emerging which exceed the scope of s feminist performance practice and which are extremely difficult to reconcile with materialist or social constructionist feminist theories and practice. And Finley, in *The Constant State of Desire*, removes her clothes with wolf whistles from the audience , layers her body with eggs, glitter, confetti, and garlands so she appears to be wearing a glamorous evening gown, then says, "I go up to all the [Wall Street] traders and cut off their balls. Hart argues that, by covering her nude body with raw eggs, glitter, confetti, and garlands, Finley produces a narrative of the construction of the female body as an impossible object. First we see the nude female body; then it is covered with sticky waste products that might have been reproductive; then the glitter and frills only partially cover the waste products beneath them. The final effect is a palimpsestic body that is both seductive and repellent. As Hart puts it, "From a patriarchal perspective, Finley is Woman and thus always already Mother," so that her performance "enacts the destruction of the raw materials of reproduction" Hence, the glitter, confetti, and garlands become the false veneer of feminine allure which attempt to beautify the decimated eggs, which represent defiled but also false construction of Woman as Nurturing Mother. The result is a very messy abject , angry, nude woman. In *We Keep Our Victims Ready*, the piece which earned her the "nude, chocolate-smear woman" stigma Evans and Novak , she ritually covers herself with chocolate from a heart-shaped box. Tawana Brawley was found covered in shit in a Hefty bag" Juno and Vale She then goes on to apply other substances to her body: Juno and Vale In other performances, to extend her theme of the objectification and victimization of women, she takes on a male persona to reveal masculine aggression and violence. In Carr, "Unspeakable"

**Chapter 5 : Shock Treatment by Karen Finley**

*A feminist study, Karen Finley's Constant state of desire by Hui-chi Kuo, edition, in English.*

**Chapter 6 : Shock Treatment**

*Stanford Libraries' official online search tool for books, media, journals, databases, government documents and more.*

**Chapter 7 : Body Meta: KAREN FINLEY The Truth Is Hard To Swallow ()**

*Title: Resisting/Performing/Femininity: Words, Flesh, and Feminism in Karen Finley's "The Constant State of Desire"  
Created Date: Z.*

**Chapter 8 : Still Radical 25 Years On - Los Angeles Review of Books**

*"The Constant State of Desire" () Karen Finley. Annie Oakley, by Tom Simpson Find this Pin and more on Cowgirls! by FortChaos. historicaltimes: "Annie Oakley shooting over her shoulder using a hand mirror, "*

**Chapter 9 : Karen Finley - The Constant State of Desire: Enter Entrepreneur lyrics**

*Tracks recorded live at PS NYC (previously released as "The Constant State Of Desire" EP). Tracks previously released as "Tales Of Taboo" EP.*