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Sex Doll Sanguine was designed to analyze the way that women are represented in or as robots. In some cases, it appears to be something that women have chosen: cases like these look like Poppy or Kylie on the surface. I'd argue that though it enhances their marketability, it isn't something that they've chosen for themselves. I don't dive into the background of either figure: both have handlers of a kind that determine their next move. Poppy has Titanic Sinclair, while Kylie has a robust team of controllers behind an editing team, in addition to a mom-ager, calculating the way she presents herself. In other cases, there is no way for the femme to have control over their appearance, as in a 3D-printed Scarlett Johansson or in film, like Ava from *Ex Machina*.

I found it most difficult to include my initial premise on East Asian representation in robotics, because though there are lots of examples, there are few articles to support my other research. I'd want more theory on the situation before committing it to paper. Despite this, I feel this piece came flowing in one sitting. It's a subject I'm passionate about, which allowed for a steady flow of topics. In writing *Sex Doll Sanguine*, I learned how effortless writing can be when it's something you're passionate about. I feel like this is a refrain that echoes through the rest of my experience with this class, as well.

This piece was written for an audience who are already familiar with feminist theory. It's not designed to be educational, more as a supplement. Were I to write something that offers more of a comprehensive background of the treatment of women, I'd need to focus more directly on the relationships between bot and creator, a la Ava and Nathan Bateman or Poppy and Titanic Sinclair. Since I gave only a cursory bit of information about each face involved in *Sex Doll Sanguine*, I hope SDS inspires the reader to keep exploring the topics on their own. Maybe that's asking too much, but that was the design intent.

*Sex Doll Sanguine* is a visual essay designed to coax the viewer into a femme sense of security, then pouncing on the viewer with use of imagery intentionally selected to fall at the nadir of the uncanny valley. This piece is an ice bath of men controlling women, in their appearance, in their behavior, in their self-presentation, disguised as a teen magazine. I wanted the viewer to feel that they perfectly understood the piece at first glance, in its softness and pinkness, and then for the slow descent into unease as they unravel the concepts at play. I hope it was a pleasure to read, as well as helping to create an awareness that the likenesses of women should be their own, not simply usable as a way to make cyborgs more easy to control.

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