Department of Art & Art History Scholarship Guidelines and Application
Academic Scholarships, Travel & Research Grants, and Senior Exhibition Support

GENERAL INFORMATION
The Department of Art and Art History offers scholarships to qualified majors in Art History and Studio Art. Scholarships are awarded on the basis of both need and merit and may be applied for annually. Scholarship amounts and durations vary and are not automatically renewed. Subsequent awards are based upon overall performance in the major.

Academic Scholarships (No Budget Required)
These scholarships are appropriate for students seeking funding to support tuition and other academic expenses, including expenses relating to semester-long study abroad experiences. (No Budget Required).

Travel & Research Grants (Budget Required)
These scholarships are appropriate for students seeking funding for research projects and/or short-term travel such as field studies, conference travel, or summer study abroad programs. The total amount requested may not exceed $2,000, and your budget must include an itemized list detailing all expenses including program fees, airfare, lodging, meals, etc. For Rollins Field Study Experiences, please list the Program Cost as your budget total. Research and Travel Grants may not be used to cover tuition for Semester-Long study abroad programs.

Senior Exhibition Support (Budget Required)
Students may apply for up to $500 to cover expenses related to their Senior Exhibition.

OVERVIEW OF THE APPLICATION PROCESS

I. Review of Proposals
Please remember that scholarships and grants are highly competitive. Both Art History and Studio Art faculty will review your application. Your objectives must be well conceived, clearly stated, and written in a language that can be understood by those not familiar with your research or practice.

II. Deadlines
- Applications for Research and Travel grants are considered in both the Fall and Spring.
  - Fall Deadline: Friday before Fall Break (For travel/research occurring during late Fall or Spring Semester including Winter Intersession and Spring Break).
  - Spring Deadline: Third Friday in February (For travel/research occurring during Maymester, Summer or early Fall).
- Applications for Senior Exhibition Support are considered during the Spring only.
  - Deadline: First Monday in February.
- Applications for Academic Scholarships are considered during the Spring only.
  - Deadline: Third Friday in February.
APPLICATION GUIDELINES

I. Eligibility and Criteria

• Applicant must be an Art History or Studio Art major (Art History and Studio Art minors may apply for travel/research awards but priority will be given to Art History and Studio Art majors).

• Scholarship applications are considered based primarily upon merit and secondarily upon need. Both of these areas should be addressed in your application. Students may apply for more than one type of scholarship in any academic year.

• Applicant must have a minimum overall grade point average of 3.0.

• Proposals will be judged on the quality and completeness of the application for academic scholarships, the quality of the project and perceived value of the work for research/travel grants or exhibition support, as well as the likelihood that the applicant can and will complete the research.

• The department will not review proposals that are:
  1. Submitted after the application deadline.
  2. Missing information, e.g., no resume, no budget (where necessary).

• The department will not fund proposals that have the following characteristics:
  1. Lack clearly stated goals and methodology.
  2. Lack a clear, detailed budget and rationale for all requested funds.
  3. Are poorly written.

GRANT APPLICATION FORM

Check the Grant Award you are seeking.

_____ Academic Scholarship

___X___ Travel/Research Grant

_______ Senior Exhibition Support

Applicant Information:

Name:
Major:
Overall GPA:
GPA in the Major:
E-Mail Address:
Detail your need for funding and describe how this award will assist you in completing your studies in The Department of Art & Art History. (150-200 Words)

I already have completed my major in CMC (with the exception of my final senior course), as well as my English minor. I originally planned to minor in Art History, but as I’ve taken classes and explored the subject outside of class (through books, museum visits, etc) I’ve become extremely interested in the subject and hope to achieve Art History as my second major. I’m a little late in the game, so I will need to take summer courses in Art History in order to graduate on time. I am hoping to take summer Art History courses with the American University Rome program. In order to achieve, this, however, I will need much financial assistance as I only have about $2500 saved. While on paper I do not appear to qualify for need-based assistance, my family is putting my younger sister and I through college at the same time, as well as sending my youngest sister to private Catholic school. This puts financial strain on my family and as a result I am not able to pursue study abroad experiences.

Discuss your research and practice interests as they relate to Studio Art and/or Art History. This section should also address influences, ideas, and aspirations. (150-200 Words)

My Art History courses at Rollins and my interactions with the Art History faculty have shaped my appreciation and knowledge of the arts, their value, and the cultures from which they originate. While I am still beginning to explore my interest areas in Art History, I am particularly drawn to Global Art (especially Mesoamerican and African art), as well as Italian Baroque art. I am looking forward to taking more specific and advanced Art History courses. I was an AP Studio Art student in high school, so I am especially looking forward to taking a studio course. Partially due to my interest in Art History (amongst other reasons), I have decided to attend Law School after graduating from Rollins. I am interested in possibly becoming a Cultural Heritage lawyer, in which a degree in Art History would be immensely useful. As a Cultural Heritage lawyer, I hope to be able to help preserve exploited items of cultural significance as well as represent artists who find themselves facing copyright/intellectual property law suits from powerful entities.

For Research/Travel Grants and Senior Exhibition Support, describe the expected methodologies and outcome(s) for this project (exhibit, paper, presentation, etc). (150-200 Words)

For Research/Travel Grants, please clearly list your goals and expected outcomes: Please list objectives that are clear, specific, concrete, and measurable.

I want to take two Art History course with the American University program in Rome. Both courses would ideally count towards my Art History major, and would not only help me graduate with the degree on time, but also allow me a unique opportunity to have an experience studying abroad. Traveling to Italy will be of much benefit to me because I will have the chance to interact with art history and the international arts culture in a way that I have not been able to studying at a Central Florida institution.

Proposed Budget (for Research/Travel and Senior Exhibition Support):
Be specific about what costs will be incurred for travel (airfare, lodging, taxi, etc.) as well as registration fees and material costs. If possible list specific books or materials, which you intend to purchase. Please provide sources for estimates where available (e.g. international per diem rates listed on the U.S. Dept. of State webpage or flight costs posted online and date consulted). Please include as specific as
possible details and estimates for travel (dates, termini, park, or museum entrance fees, car rentals. **Your proposed budget should reflect your actual anticipated permitted expenditures for the project, even if this figure exceeds the allowed award maximums.**

Please also reflect other sources of revenue such as external grants or scholarships.

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**Save this application as a PDF document and attach the following:**

**PROFESSIONAL RESUME:**

Your resume should include your name, telephone number, home address, email address and website (if applicable). This document should also include any employment and/or volunteer history relevant to the scholarship being applied for. If you have participated in any exhibitions, these should be listed as well. Your resume should also include the names and contact information for two references, one of whom should be an art teacher or professional in the arts who is familiar with your work. Your resume should include your overall GPA as well as your GPA within the major. Please refer to the GPA Calculators on the Student Records website for assistance - [http://r-net.rollins.edu/studentrecords/GPA_Calculator.html](http://r-net.rollins.edu/studentrecords/GPA_Calculator.html)

**WORK SAMPLES AND IMAGE IDENTIFICATION LIST (FOR STUDIO ART APPLICANTS):**

Your application should include 5-10 images that are representative of your best work. The images should be of high quality, allowing the panel to adequately assess your work. Images should be numbered 1 through 10 and should be accompanied by a numbered list that corresponds to the images, indicating the title of work, year, medium and dimensions.

**WRITING SAMPLES (FOR ART HISTORY APPLICANTS):**

Your application should include a sample of your writing. There is no minimum or maximum length for the sample. Your submission should simply provide the committee with an example of your best research and writing in Art History thus far. The copy should be clean and free from comments or proofing marks.

**All materials must be in the form of a single PDF file and submitted electronically as an attachment to the following email address:** rollinsartscholarships@gmail.com on or before the deadline.

If you have questions about submission, contact the Departmental Administrative Assistant, Lucia Davison, at 404.646.2498. Office hours are Mondays - Thursdays 9:00am - 4:00pm, and Fridays 9:00am - 2:00pm.

Applicants should expect a confirmation of receipt of materials no later than the end of the next business day. IF YOU HAVE NOT RECEIVED AN EMAIL CONFIRMATION WITHIN THIS TIMELINE, WE HAVE NOT RECEIVED YOUR MATERIALS. INQUIRE WITH LUCIA DAVISON VIA EMAIL AT LDAVISON@ROLLINS.EDU IF YOU DO NOT RECEIVE NOTIFICATION.
**Education:** Completed four years at Our Lady Of Lourdes Academy (May 2012)

Attended Mount Holyoke Women’s College (Fall 2012) and transferred to Rollins College (Fall 2013), where I currently attend. Double major in Critical Media & Cultural Studies and Art History with a double minor in English and Sexuality, Women’s & Gender Studies.

**GPA:** 3.78  
**Art History GPA:** 3.66

**References:**
Dr. Lisa Tillmann, ltillmann@rollins.edu  
Dr. Kimberly Dennis, kdennis@rollins.edu

**Professional Experience**

- **Worked a summer job at The Disney Imagination Park Store in Bayside Mall, Miami, FL (April 2013-July 2013)**
  - Did customer service, with emphasis on storytelling and guest engagement.
  - Was selected as an Events Cast Member and performed “Art of Animation” drawing lessons for children and adults in the store.
  - As an Events Cast Member, participated in store-run events, such as a VoluntEARS Relay for Life and the store’s Grand Opening, where I solely performed improvised songs, jokes, and interactions in groups of 500+ people for 2+ hours outside the store.

- **Worked as a Campus Representative at the University of Central Florida for the e-textbook company, Boundless (July 2013-September 2013)**
  - Pitched etextbooks as a more financially feasible option to both large and small groups of students
  - Interacted with students through social media outlets as means of selling products

- **Women’s Studies Intern for the Rollins College Women’s Studies Department (January 2014-May 2014)**
  - Planned events such as the Women's Studies Open House and movie-screening events.
  - Wrote grants to bring speakers such as Jackson Katz to campus.
  - Proposed new ideas and collaborated with the Women's Studies Steering Committee to update the minor.
  - Created and facilitated a focus group and survey on changing the name and structure of the minor.
  - Attended meetings on college sexual assault policy.

- Contracting Job: Designed graphics for an Art History professor’s research paper
- Contracting Job: Designed/edited a short film for an academic department
- Peer Mentor for Making Movies RCC (Rollins College Conference)
○ Acted as a student leader and college representative for first year students while promoting values such as leadership, responsibility, and community engagement.
○ Trained in Title IX, Bystander Intervention, Ethical Dilemmas, and more.
○ Helped facilitate first year Orientation
○ Assisted students in movie-making projects in class.
○ Collaborated with on-campus organizations in order to connect students to leadership, service, and interest-based opportunities.

Organizations:
● Vice President of Our Lady of Lourdes Robotics Team (2010-2012)
● Vice President of Our Lady of Lourdes Academy Art Club and Art Honor Society officer (2010-2012)
● Staff Writer and Illustrator for Rollins College political magazine, The Independent (2013-present)
● Active member of Voices for Women, Rollins College feminist activist organization (2013-present)
● Director of Communications for Spectrum, Rollins College LGBT community organization (2014-present)

Awards and Qualifications:
● Published writer in The Huffington Post Gay Voices
● Published writer and illustrator in The Independent Magazine
● Graduated highschool with ‘Highest Average in Art’ award
● Published artist in 2 issues of the Literati literary magazines
● Member of Mount Holyoke Hockey Team (2012)

Volunteer/Service-Learning Experience
● Volunteer teacher at Kendall United Methodist summer program for Grades 1-5 (2008-2010)
● Volunteer in charge of Pilot Whale vital signs at Key Largo Marine Mammal Conservatory (2011)
● Volunteer at His House orphanage taking care of children (2011)
● Co-artistic-coordinator of community mural at St. John Bosco’s (2011)
● Volunteer Women’s Consciousness-Raising Group Leader at the Center for Drug-Free Living (September 2013-December 2013)
  ○ Three of my classmates at Rollins College and I held weekly consciousness-raising groups with the women at the Center for Drug Free Living. We would discuss women's issues and how they impacted the women's lives and recoveries.
● Service-Learning intern for Equality Florida (January 2015-present)
NOTE: Because I have not yet taken an advanced Art History course, I do not feel that I have an Art History research paper that clearly demonstrates my skill in research and writing. I have instead attached a research paper from one of my Critical Media & Cultural Studies courses.

Name
12/11/14
Dr. Coffman-Rosen
Critical Disability Studies
Integrated Paper

Prepare to be Assimilated: Exploring Transhumanism, Disability, and Star Trek

“We are the Borg. Existence as you knew it is over. We will add your biological and technological distinctiveness to our own. Your culture will adapt to service us. Resistance is futile.”

- The Borg, Star Trek: Voyager

Cyborgs and cybernetic villains have been a popular trope in science fiction for over a century. Cyborgs as they appear in science fiction have been portrayed as emotionless, terrifying villains in some stories, and fascinating futuristic heroes in others. Transhumanism is a highly controversial movement that supports technological modification of human beings which it presumes will eventually lead to a utopic “post-human” world. What is it about human biological “enhancement” that instills such fear in people? Why then, despite this cultural fear, does our society also glorify and worship technology? What roles do individualism and libertarianism play in the propagation of transhumanism? What are the effects of transhumanism and eugenics on the concept of “normal” and the abled/disabled body? In this paper I will consider the human fear and fascination with the concept of transhumanism by thoroughly analyzing both transhumanist and bioconservative texts, performing content analysis on the characters of The Borg from Star Trek, and connecting these findings to a greater understanding of disabled identity. It is my hope that through this in-depth exploration

1 Star Trek: Voyager (1997), ep. 67
2 Tirosh-Samuelson, Engaging Transhumanism (2011), 20
of the ideas presented we can obtain a greater understanding of human technological modification, posthumanism, eugenics and its effect on identity, gender, disability, and ultimately, what it means to be human.

Transhumanism was coined in 1957 by an evolutionary humanist by the name of Julian Huxley. Drawing upon the eugenics movement of the 1920s and the concepts of Darwinism and evolutionary sciences, Huxley and other notable members of the scientific and technologic community (including science-fiction author H.G. Wells) advocated for a world in which humans would “no longer be controlled by nature” and instead would become “controllers of nature”. Today, transhumanism is not a monolithic philosophy, and as a result is defined in many different ways by many different people, some of which contradict one another. The World Transhuman Association, now known as H+, defines transhumanism:

The intellectual and cultural movement that affirms the possibility and desirability of fundamentally improving the human condition through applied reason, especially by developing and making widely available technologies to eliminate aging and to greatly enhance human intellectual, physical, and psychological capacities.

Fundamentally, Transhumanists believe that humanity has not reached its eschatological climax and that the way to achieve this posthuman destiny is through the implement of technology and science. Latching onto Darwin’s theory of evolution, transhumanists utilized a theory, “technogenesis”, that argues technology is in “coevolution” with humanity. This creates a problem, because in the past 500 years alone, human beings have technologically advanced at a speed unseen in the previous 200,000 years of human existence. In comparison to this
technological revolution, it appears that human biological evolution is at a standstill. The idea stands then, that the only way to continue this coevolution of biology and technology is to create a marriage of the two: the posthuman cyborg. Not everyone thinks this is a great idea. Transhumanists have termed those who disagree with transhumanism “bioconservatives”, “bio-Luddites” (referencing the English textile artisans during the Industrial Revolution who opposed labor-reducing machinery), and “technophobes”.\(^6\) They believe bioconservatives are stuck in the past, while transhumanists are ready for the rapidly approaching future.

While it is very easy to write off transhumanism as a fringe group with outlandish ideas, many transhumanist concepts are already being explored (such as enhanced prosthetics), or are theoretically possible but prohibited by government restrictions (such as cloning). Transhumanists vary widely in their thoughts on what constitutes a posthuman and which technologies are necessary to achieve technogenesis. One of the most realistic and likely forthcoming transhumanist technologies is the altering of a fetus’ genes in-utero, potentially producing children with traits that have been specifically selected for them by their parents.\(^7\) While some transhumanists support somewhat moderate changes to the human condition, other more radical believers hope for a posthuman reality in which human consciousness is uploaded into computers and humans cease to exist as organic beings.\(^8\)

Bioconservatives worry about the social consequences that could occur should transhumanist ideas become a reality. Prominent bioconservative Francis Fukuyama discusses the negative ramifications of creating a new race of “post humans”, claiming that human prejudice has already created oppression based off of superficial markers such as skin color and sex, and that the existence of a new species of post-humans could serve to deepen

\(^7\) Agar, *Where to Transhumanism? The Literature Reaches a Critical Mass* (2007), 14
\(^8\) Agar, *Where to Transhumanism? The Literature Reaches a Critical Mass* (2007), 12
the already prevalent disparities of privilege.⁹ Transhumanists want to plow their way forward into a better future, but as Fukuyama warns, “if some move ahead, can anyone afford not to follow?”¹⁰ Transhumanist technologies used without taking into account social oppression will only serve to reproduce and reinforce those hegemonic ideologies. Take, for example, the transhumanist prediction of eventually being able to choose what a child’s appearance will be while it is still a fetus. In a society where racism is rampant and the upper echelon of beauty and success is measured by white european standards, a parent who wants the best chances in life for their child would very likely choose features that adhere to these socially-created norms.¹¹ As a result, the human race could become homogenous in terms of race and physical appearance, potentially losing the culture and diversity that many argue make it so precious.

The environmental community is also highly critical of the transhumanist movement. The concept of increased life spans, for example, poses a high threat to the ecological balance of the planet. Already with approximately 7 billion people on the planet, the Earth is running out of resources. Taking into consideration the increase in resource use as the standard of living rises in countries all over the world, humans with vastly greater life spans (or even, as some transhumanists dream, never-ending lives) would result in devastating environmental impact.

Due to the transhumanist ideology’s focus on human progress, yet its ignorance on how its movement may affect those in positions of social minorities, it should not come as a surprise to find that the most prominent advocates for transhumanism are white men. As a result, transhumanist values tend to be tied to hegemonic masculinity. For example, transhumanists overwhelmingly value STEM fields over the arts, and logic/rationality over emotion (and as a result stereotypical “masculine” traits over “feminine” ones). It is crucial to be critical of any movement that is created to benefit those who are already in positions of

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⁹ Fukuyama, Transhumanism (2009), Foreign Policy
¹⁰ Fukuyama, Transhumanism (2009), Foreign Policy
¹¹ Sparrow, A Not-so-New Eugenics: Harris and Savulescu on Human Enhancement (2011), 35
power and privilege. As one could imagine, an enormous facet of both transhumanist and bioconservative philosophies are tied into science fiction. Science fiction and speculative fiction not only express and represent cultural anxieties, dreams, fears, and questions, but also incorporate connections between fantasy and current realities, serving as both warnings and visions for the future.\textsuperscript{12} Dystopian universes and cybernetic villains are two staple themes in bioconservative science fiction narratives. Science fiction is one of the most useful tools for exploring and pushing boundaries, and doing so in a safe environment with no real consequences. Science fiction can explore the good and the bad of biotechnology and allow humans to question and dream of the future. But boundaries can only be pushed so far. Science fiction allows us to imagine a world without the current world’s limitations and social constructions, but only as far as is acceptable for contemporary audiences.\textsuperscript{13}

The Borg are arguably the most notorious and infamous villains in the Star Trek universe. Even in the larger cultural zeitgeist, The Borg hold a certain significance. Important figures in Star Trek canon (such as Captain Jean-Luc Picard and Captain Kathryn Janeway) have described The Borg,

\begin{quote}
In their collective state the Borg are utterly without mercy. Driven by one will alone: The will to conquer. They are beyond redemption, beyond reasoning.\textsuperscript{14}
\end{quote}

\begin{quote}
It is my opinion that the Borg are as close to pure evil as we have ever encountered.\textsuperscript{15}
\end{quote}

\textsuperscript{12} Consalvo, \textit{Borg Babes, Drones, and the Collective: Reading Gender and the Body in Star Trek} (2004), 178
\textsuperscript{13} Consalvo, \textit{Borg Babes, Drones, and the Collective: Reading Gender and the Body in Star Trek} (2004), 178
The Borg are a cybernetic species, and have bodies that consist of both biological and technological components (such as prosthetic limbs and cybernetic eye pieces). Extremely important to Borg characterization is that their existence makes up a “collective”, through which all Borg have no individual will but utilize a hive mind (individual Borg are typically referred to as “drones”). The Borg are not born in a traditional biological manner. They obtain more Borg by “assimilating” individuals from other species (such as humans) by injecting them with tubules that insert nanobots into the victim’s bloodstream, which quickly turn parts of their organic bodies into cybernetic components. Through the assimilation process, humans actively become posthuman in their joining of the Borg collective. Like transhumanists, the Borg have a singular goal: to reach perfection. The Borg have an elevated perception of the mind, and as a result have contempt for the body, especially the flawed biological body. Disabled or dysfunctional Borg are abandoned or killed without a passing thought. Similar to the mindset of contemporary culture, the disabled body is a burden or taboo.

Americans have a strong ideology of liberal individualism, often referred to as rugged individualism (or “pull-yourself-up-by-your-bootstraps” mentality). This belief is strongly rooted in the assumption of an abled body. Central to the transhumanist philosophy is its focus on the individual. Many transhumanists view themselves and their movement as an “extension of humanism” and the Enlightenment.

Because of this fervent association with humanism and libertarianism, the Borg pose a unique threat to transhumanism. While they uphold some transhumanist ideals, such as personal freedom and progress, the Borg’s transcendent and collectivist nature challenges the individualistic and self-determined ethos of transhumanism.

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21 Transhumanist FAQ, Humanity+
secularism, logic, masculinity, and the use of technological “enhancements” to become posthuman, they reject the individual entirely. In some regards, this makes the Borg a nightmare to the transhumanist libertarian thinker, as the Borg are the embodiment of the destruction of the illusion of independence and choice, which transhumanism holds dear.\textsuperscript{22} The Borg are not vague and elusive with their rejection of the individual. In an episode of Star Trek: Voyager, Borg character Seven of Nine states outright in a verbal threat against the humans of the ship Voyager: “Individuality will destroy you”.\textsuperscript{23}

One of transhumanism’s central tenets is the “attainment of individual happiness”.\textsuperscript{24} Because of this, transhumanism is largely concerned with using technology to gain mastery of the human mind.\textsuperscript{25} Like the Borg, transhumanists wish to eradicate, or at least diminish, unpleasant emotions such as depression, anxiety, and anger. While this initially is certainly an appealing concept, especially to those who suffer from debilitating mood disorders, this transhumanist concept neglects the value of “unpleasant” emotions, which have aided in some of the most significant human achievements, such as literature and art, and contribute to the full spectrum of what it means to be an emotionally-rounded human being.\textsuperscript{26}

After a thorough delving into essays and thoughts from transhumanists themselves, it appears that the core of transhumanist belief is a deep rooted fear. Fear of death, fear of a life void of meaning, fear of relying on and helping others, and fear of a loss of autonomy. Prominent Transhumanist Max More argues that transhumanism’s sole purpose should be harnessed to eradicate what he calls “the greatest evil: death”.\textsuperscript{27} Transhumanists are large

\textsuperscript{22} Consalvo, \textit{Borg Babes, Drones, and the Collective: Reading Gender and the Body in Star Trek} (2004), 193
\textsuperscript{23} Star Trek Voyager, \textit{Scorpion pt. 2} (1997)
\textsuperscript{24} Tirosh-Samuelson, \textit{Engaging Transhumanism} (2011), 35-36
\textsuperscript{25} Bostrom, \textit{In Defense of Posthuman Dignity} (2011), 55
\textsuperscript{26} Tirosh-Samuelson, \textit{Engaging Transhumanism} (2011), 39
\textsuperscript{27} More, \textit{Transhumanism: Towards a Futurist Philosophy} f(1990), 11
advocates of morphological freedom, which is an individual's control over their own body.\textsuperscript{28} Because of their movement's root in fear, there is nothing transhumanists fear more than disability, which they view as taking away their own sacred bodily autonomy and individuality. In this strain of thought, The Borg work as a force of disability, removing autonomy and individualism.

Transhumanism follows the medical model of disability. Their ideologies are strongly contingent on the belief that disability is a flaw, and it is a flaw that can and should be fixed. Like the Borg's assimilation as a force that removes freedom, so does disability challenge the transhumanist notion of a body that should be controlled. The disabled body challenges the norm of the self-governed body.\textsuperscript{29} The fantasy of bodily autonomy is threatened by the disabled body because it is perceived as being altered by something or someone other than the self, which to transhumanists not only removes individuality but removes the illusion of freedom of choice, which they consider the utmost crucial facet of their ideologies.\textsuperscript{30} Because of this removal of choice, the disabled body is perceived as violated.\textsuperscript{31}

Transhumanism's ties to eugenics draw it the most criticism. Jewish scholar Hava Tirosh-Samuelson notes the connection between transhumanism and Nazi practices.\textsuperscript{32} Especially in the case of altering a fetus' genes, transhumanism can be used to determine who is considered a valuable human being, and who should be allowed to exist. Transhumanists cite the potential to eradicate the existence of "severe disabilities", but through a critical disability lens it is apparent that this is just a new eugenics, which attempts to dictate what constitutes a "normal" person.\textsuperscript{33}

\begin{thebibliography}{9}
\bibitem{Bostrom} Bostrom, \textit{In Defense of Posthuman Dignity} (2011), 55
\bibitem{Consalvo} Consalvo, \textit{Borg Babes, Drones, and the Collective: Reading Gender and the Body in Star Trek} (2004), 193
\bibitem{Thomson} Thomson, \textit{Extraordinary bodies} (1997), 45
\bibitem{Thomson1} Thomson, \textit{Extraordinary bodies} (1997), 45
\bibitem{Tirosh} Tirosh-Samuelson, \textit{Engaging Transhumanism} (2011), 22
\bibitem{Sparrow} Sparrow, \textit{A Not-so-New Eugenics: Harris and Savulescu on Human Enhancement} (2011), 34
\end{thebibliography}
difficulty in applicability, which is why political change is usually preferred. This desire for ease in attaining change to social problems may affect how transhumanism is applied. It is easier, after all, to genetically modify a child’s appearance to fit into a dominant group’s traits than it is to uproot the social conditions that make those changes desirable in the first place.\textsuperscript{34}

Throughout history, technology has been the means through which humans are able to control their surroundings and one another; it is a form of power.\textsuperscript{35} There are many historical examples of moments in time where technology (and who had it and who did not) played fundamental roles in shifts of power and culture (take, for example, the Spaniards ability to conquer the Aztecs largely due to their possession of steel, or the United States using the atomic bomb to defeat the Japanese). Transhumanists insist on creating a world in which there is freedom to choose to enhance one’s own body or not, but this rugged individualism ignores structures of power which create gaps between those who have have access to these advances and those who do not.\textsuperscript{36} While its ideas and philosophies are often found in works of science fiction, many transhumanist concepts and inventions are not as far-fetched as they appear. Development and use of technology is one of the defining characteristics of the human race, and if one looks at history, it would appear that technological development is increasing at a tremendous rate.

As mentioned earlier in this essay, transhumanism is a movement driven by fear, and the balm to quell these fears should not be in desperate attempts to augment the human body, but rather to learn to accept and even appreciate the things that are frightening. Many transhumanists reject death and aging, but do not consider that these things are an important part of the human experience, and one of the reasons life is so precious is because it is also

\textsuperscript{34} Sparrow, \emph{A Not-so-New Eugenics: Harris and Savulescu on Human Enhancement} (2011), 35
\textsuperscript{35} Tirosh-Samuelson, \emph{Engaging Transhumanism} (2011), 34
\textsuperscript{36} Tirosh-Samuelson, \emph{Engaging Transhumanism} (2011), 34
fleeting. Transhumanism and its links to capitalism and libertarianism create an obsession with production and performance, and consequently rejects disability, aging, and death. As a result, transhumanism is misguided in its understanding of what it means to be human, which is one of the main reasons why it is so dangerous. That said, when considering new technologies, it is best not to divide ethical discussion into binarist camps of transhumanist versus bioconservative. Rather, as is often the case in ethics and philosophy, a moderate approach should be taken. Just as it is dangerous to thoughtlessly barge forward into a transhumanist future, it would be unwise to fully reject technology as it intersects with the human existence, because there are many technologies that help, or have the potential to help, human beings and relieve their suffering. In many ways, it appears a transhumanist future may be inevitable, if such a future is defined by humans augmented by technology. Whether or not this future is something to be feared or appreciated will be decided on ethical debate and the exercise of caution.

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Works Cited


“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

- Name