

Foreword

Julianne Pierce of VNS Matrix

Thirty years ago, four Australian artists wrote a rambling stream-of-consciousness text with inspirations ranging from French feminist theory and the cyberpunk writings of William Gibson to Donna Haraway's "A Cyborg Manifesto." ① After several edits and with much of that first draft ending up on the cutting room floor, the group, VNS Matrix, released their *A Cyberfeminist Manifesto for the 21st Century*, ④ an early declaration of the concept, idea, and rupture that was cyberfeminism, in 1991.

This early utterance, generated during a hot South Australian summer, spread and grew gradually, coursing through the international networks via fax, print, and slow dial-up internet. In time, it reached the writer and academic Sadie Plant ⑫ in the UK who, serendipitously, had also been naming cyberfeminism. What first emerged as a critique on two opposite sides of the world was soon to grow into a rhizomatic web of connections, conversations, and calls to action. A next wave of feminism, informed by the burgeoning techno-culture and female response, was being seeded in the matrix, a powerful and potent liminal feminine space.

Cyberfeminism captured the imaginations of many who were already thinking about the impacts of technology and cyberculture. Like Haraway's cyborg, this rising cohort had been rallying against the military-industrial complex, wary of the emergent techno-patriarchy, and saw the introduction of cyberfeminism as marking an opportunity to critique and undermine digital capitalism. It also, they noticed, made way for the infiltration of cyberspace with poetic, feminized, and queer interventions. An energetic burst of activity in the cyberfeminism orbit then took shape, launching decades of disruption. In a matter of a few years from the early to mid-1990s, the German performance group -Innen disrupted technology conferences, Allucquère (Sandy) Rosanne Stone enchanted us with tactile electronic imaginings, ⑨ the Old Boys Network ⑪ presented the First Cyberfeminist International, ⑫ and the FACES mailing list ⑬ was formed.

Around the same time, other networks that focused on technical literacy emerged elsewhere around the globe. In 1994, Flame/Flamme: Sisters On-Line ⑭ formed as a network of African women online committed to strengthening the capacity of women through technology. In 2000, WOUGNET (Women of Uganda Network) ⑮ was initiated as an NGO to

ensure a society in which women are empowered through the use of ICTs for sustainable development.

From these early beginnings, cyberfeminism has stretched its tendrils far and wide. The significant achievement of cyberfeminism is that it brought diverse groups and individuals together to imagine what a cyberfeminist future might be. With these achievements, however, also came acknowledgments that cyberfeminism was a realm of privilege, with those from Europe, Australia, and the United States able to travel, move freely, and connect with one another, and some from elsewhere less able. Writers such as María Fernández (206) and Radhika Gajjala (161) have spoken about the ways in which cyberfeminism has failed to address or engage with postcolonial thinking on racism and cultural identity.

Still, as evidenced by the astonishing *Cyberfeminism Index*, thirty years of cyberfeminism has seen the evolution of a shape-shifting entity, molded and refabricated by those who give their voice and energy to carry it on across time and space, and by those who voice and respond to such critiques. Over the years, it has moved beyond the conceptual and limited to become an ever-expanding network, giving artists, activists, hackers, and thinkers space to meet with each other, to debate, and to experiment with language, ideas, culture, and politics. Its strength and resilience lies in its ability to morph and change through the actions of those who identify as cyberfeminists, and also of those who challenge its purpose and validity.

Cyberfeminism today has as its antecedents an art movement, a performance, a visual metaphor, and a creative network. It was never meant to be a campaign or a defining manifesto. It does not claim to be a political system with acolytes; rather it is a fluid, non-specific, hybrid changeling. It was born in the spirit of collaboration, defiance, and disruption. It is a hex and incantation that summons up the dissident spirit of chaos and the transformative powers of language, systems, webs, and performance. Like the first and second waves of feminism before it, cyberfeminism is part of a continuum of agitation, theory, and action that seeks emancipation from systems of power and control. Its lineage has extended far beyond a critique of techno culture, into forms such as Glitch Feminism (692) and Xenofeminism, (629) which rethink gender, identity, the

body, and boundaries delineating or separating all three.

What is celebrated in these ever-shifting and emergent feminisms is the power of the radical voice that brings alternative spaces and visions into being. This is not a monetized or fetishized disruption—this is disruption that at its core smashes, burns, and rebuilds. It is precisely this kind of force and imagination that the *Cyberfeminism Index* celebrates.

Bringing together several years of research, correspondence, conversations, and plain hard work, the resources gathered here by Mindy Seu are testament to a true cyberfeminism for the twenty-first century, and to a vast network of global provocateurs and change agents who offer their lived experiences and aspirations to invoke a space and to demand radical transformation. In identifying so many poetic, provocative, and powerful ideas, thoughts, and actions, this catalogue acknowledges the past and heralds the future.

Julianne Pierce is an artist, producer, curator and writer working across performance, visual arts, and media arts. She has made significant contributions to digital culture in Australia and internationally in various leadership roles, including as Chair of Emerging and Experimental, Australia Council for the Arts and Chair of ISEA (International Symposium on Electronic Art). She is a founding member of the influential cyberfeminist artist group VNS Matrix, which formed in 1991 and continue to have their work included in significant exhibitions and publications worldwide. Julianne lives and works in Adelaide/Tarntanya on the traditional lands of the Kaurna people, South Australia.

Introduction

Mindy Seu

Cyberfeminism is a mutating word with a nebulous history. Its evolution is less a single root system with multiple branches than a network of entangled rhizomes, constantly and multidirectionally moving. Virginia Barrett of the Australian art collective VNS Matrix has described cyberfeminism as “anti-genealogical, anti-authorial, and a hostile mucus, never faithful to any origins.” ⁽⁸⁾

Through its history, cyberfeminism has often been defined by what it is expressly *not*. ⁽⁸⁷⁾ Coined in the early 1990s by the British cultural theorist Sadie Plant ⁽¹²²⁾ and VNS Matrix, the word “cyberfeminism” takes on its prefix “cyber”—recast from *Cybernetics*, a 1948 book by Norbert Wiener, and “cyberspace,” from William Gibson’s 1984 novel *Neuromancer*—as a provocation. The word initially stood for a critique of the sci-fi landscapes of the 1980s, stocked with and characterized by cyberbabes and fembots. It denoted the ways various women and marginalized communities were imagining how a reoriented cyberspace could look. By now, three decades after its origination, cyberfeminism has shifted from a loose artistic movement exploring the emancipatory potential of cyberspace toward a collective drive to provide software, hardware, and wetware education and to get marginalized groups online. Today, with questions of technology more and more clearly “bound together with questions of ecology and the economy,” ⁽⁶³⁶⁾ the term is self-reflexive: technology is not only the subject of cyberfeminism, but its means of transmission. It’s all about feedback.

Rooted as it is by feminism, cyberfeminism is a complicated umbrella term. The history of feminism is dominated by Western attitudes, which makes it exclusionary. Still, the combination of cyber and feminism allows newcomers to quickly connote its meaning while including its relatives Cyberfeminism 2.0, ⁽³⁴⁷⁾ Black cyberfeminism, ⁽⁴⁵⁵⁾ Arab cyberfeminism, ⁽²⁸⁵⁾ xenofeminism, ⁽⁶²⁹⁾ post-cyber feminism, ⁽⁵⁵⁶⁾ glitch feminism, ⁽⁶⁹²⁾ Afrofuturism, ⁽¹⁹⁾ hackfeministas, ⁽⁶¹⁰⁾ transhackfeminism, ⁽⁴¹⁷⁾ 넷페미 [netfemi], and ⁽⁴⁹²⁾ 女权之声 [feminist voices], ⁽⁶⁰¹⁾ among others.

Though several directories of cyberfeminism have already been published, none have gathered the quantity of work, history, breadth of media, or global reach of the index you hold in your hands. While cyberfeminism will continue to shift and evolve, this index is an asymptotic attempt to take stock of how cyberfeminists have continued, over the past

three decades, to counter the hegemonic web, and to suggest how they might continue to do so.

When I began building this index, I read seminal techno-critical texts to scrape their bibliographies and citations. This branched out to an overwhelming degree. Even after I felt confident that I had gathered a comprehensive list of theoretical texts, Judy Malloy (244) recommended that I distinguish between YACK and HACK, or, respectively, theory and practice. YACK I collected by reading. HACK I collected through conversations with generous people who told me their stories and referred me to others. With their invaluable help, I learned of hackerspaces, (494) digital-rights activist groups, (274) DIY (do it yourself) teledildonics manuals, (520) DIWO (do it with others) organizations, (527) bio-hacktivists, (399) data dominatrixes, (474) and open-source estrogen pioneers. (452) Eventually, what first emerged as an open-source, open-access, crowd-sourced spreadsheet became an online database: cyberfeminismindex.com. The design of the website was guided by two primary questions: *How do we visualize citations? How do websites age?* Anchored by a glowing green “submit” button, the index received submissions from hundreds of people to whom I am deeply grateful.

I have long been a gatherer. In Ursula K. Le Guin’s *Carrier Bag Theory of Fiction* (1986), Le Guin posits the first technological tool as the basket, not the spear, thereby recasting the first protagonist as a gatherer, not a hunter. Not only did this address the deeply gendered roles of these two parts, it reframed our history of technology and changed the singular hero to the plural collective, from *he* to *we*. Gathering, for Le Guin, is not a masculine, techno-utopian process of disruption or of moving fast and breaking things, but the methodical, deep labor that comes from “looking around, rather than looking ahead,” from gathering rather than hunting. When Laura Coombs, the designer of this book, pointed out the byline for the book *Pleasure Activism* (2019), “written and gathered by adrienne maree brown,” I began to see myself in the term “gatherer” and its use. For this reason, the byline of this publication uses “gathered” as well. As a container, it is more than just the sum of its parts; the book is the site around which its public forms, and a place in which to gather that public.

This is not a book about women and technology. Nor was this book created for women. The works collected here are valuable and necessary additions to technology studies broadly. They cannot and should not be siloed into scholarship on gender. This publication is also intended to be accessible to a wide range of audiences, from experts to newcomers—to all who are curious about the early years of the internet. It aims to broaden this readership by organizing, connecting, and citing short excerpts from over 700 projects so that any and all interested people may develop their own associative links and collections with this toolkit.

At publication, the *Cyberfeminism Index* traces three decades of global cyberfeminism. But, like cyberfeminism itself—permeable, malleable, and anti-canonical—the index is still in progress. More than a historical overview, this publication was initiated by and is being released into a specific context, one in which platform oligopolies reign supreme, surveillance capitalism commodifies us, and techno-dystopia looms. Its existence reflects that reality. The book is also imperfect: the version printed here is messy, with blindspots and selected truths. Despite my collaborators' and my attempted thoroughness in gathering the entries herein, many voices are left unaccounted for.

Still, as a compilation of a wide sample of techno-critical works, the *Cyberfeminism Index* might reveal potential for actions we can take to reclaim cyberspace not as a utopia, but as a space for skepticism, growth, and entanglement. Here, multiple histories diverge, juxtaposing and complementing their varying ideologies and motivations, and they will continue to beyond these pages. This is not *the* index of cyberfeminism, but a document of—and another moment to—its mutation.

p.18 Collections

Start here if you'd like a guide to this index. Fourteen scholars, artists, curators, activists, and/or collectives have each gathered a selection of entries that reflect their unique cyberfeminist practices.

p.46 Index

This is an annotated, chronological index of 703 examples of cyberfeminism from between 1991 and 2020. Within each year, entries are organized alphabetically by title.

p.424 Index: Titles

This is an alphabetical list of all entry titles.

p.438 Index: People

A list of people, organized by first name, is found here. It includes the authors of all excerpts, members of the many collectives named, contributors to publications, and artists whose work features in group exhibitions.

p.450 Index: Images

Available images for each entry appear here, captioned. Selected images are also included in the primary Index.

Structure of Index Entries

Entries are divided into two parts: header and text block. Headers include bibliographic information. Text blocks each include a longer-form excerpt, and may include a translation of the work into English.

1. Entry Number
2. Title

3. Metadata

Metadata block includes the year created, name(s) of people involved, entry source, additional metadata, website (if available), and/or referrals or submissions.

4. Websites

Many websites referenced here have experienced link rot, and are no longer accessible. URLs followed by the indication (Wayback) can be viewed via the Internet Archive's Wayback Machine or Rhizome's Conifer.

5. Referrals and Submissions

In the early days of this project, I spoke with several people who referred me to relevant projects and contacts. These entries are marked with "referred by." Crowdsourced entries that were submitted on cyberfeminismindex.com are indicated as "submitted by." Please note that there may be errors since some contributors submitted creators' names or pseudonyms rather than their own names.

6. Excerpts

All excerpts have been written by others—either a creator of the project, member of the group, or reviewer of a work—and selected by me. The excerpt appears in its original language, followed by translation into English. Please note: Excerpts are reprinted verbatim, including errors and inconsistencies.

7. Cross-references

One or more cross-references are included in each entry. These act as analog “hyperlinks” to other complementary or juxtapositional entries in the index, encouraging nonlinear and nonchronological reading.

8. Editor's note

Some entries include annotations by me. These are italicized, begin with “*Editor's note*,” and are signed “—MS.”

Sample Entry

1.

436

2.

Cyberfeminist Ways of Getting Organized

3.

2015, Cornelia Sollfrank (lecture, Feminist Stories—Strategien der Wiederaneignung, Vierte Welt, Berlin, Germany, November 24, 2015); transcript from artwarez, <http://artwarez.org/195.0.html> (Wayback); referred by Cornelia Sollfrank

4.

5.

6.

In meinem Vortrag heute wird es um ein Projekt gehen, an dem ich maßgeblich beteiligt war, das Old Boys Network, die erste cyberfeministische Allianz. Dieses Netzwerk war von 1997 bis 2001 aktiv.

7.

My lecture today will be about a project in which I was significantly involved, the Old Boys Network, the first cyber-feminist alliance. This network was active from 1997 to 2001.

8.

Editor's note: An updated version of this text, “The Art of Getting Organized: A Different Approach to Old Boys Network,” was commissioned and first published in Computer Grrrls. —MS

Collections

Contributing to Indigenous Futurism

Skawennati

Skawennati makes art that addresses history, the future, and change from her perspective as an urban Kanien'kehá:ka woman and as a cyberpunk avatar. Her machinimas, textile work, and sculpture have been presented internationally. She co-directs Aboriginal Territories in Cyberspace, a research-creation network based at Concordia University in Montreal.

If cyberfeminism is a theorizing, critiquing, exploring, and remaking of the internet, then it is what I have been trying to do since the late 1990s, but with a particular focus on Indigenizing cyberspace—though “Indigenizing” was certainly not a term that I knew back then. Most of the entries I selected for this collection are either my own work or work that I have done in collaboration with individuals and collectives over the years. They are my community! There were very few of us Indigenous artists interested in digital art or the internet at the time, and we few ended up being invited to a lot of the same events, sharing food and drink, talking, thinking, and eventually making work together. In 1996, I was introduced to *Speaking the Language of Spiders*, ⁽⁶⁸⁾ led by Ahasiw Maskegon-Iskwew, probably the first web-based Indigenous artwork. I had already been dreaming of CyberPowWow, which would launch the next year. Soon after, I met Archer Pechawis, who enthusiastically embarked on the CyberPowWow ⁽⁹⁷⁾ adventure with me. In 1999, I met Jason Lewis, who became my primary collaborator. As we built AbTeC (Aboriginal Territories in Cyberspace) ⁽²⁶²⁾ and then the Initiative for Indigenous Futures, ⁽⁴⁰²⁾ our circle expanded. We made a concerted effort to be in conversation with Indigenous youth through our Skins Workshops in Indigenous Storytelling and Digital Media. More recently, we’ve been forging connections with Afrofuturists, some of whom are listed here.

- ⁽⁶⁸⁾ 1996 Isi-pîkiskwêwin-Ayapihkêshîsak [Speaking the Language of Spiders] by Cheryl L’Hirondelle, Ahasiw Maskegon-Iskwew, and Joseph Naytowhow
- ⁽⁹⁷⁾ 1997 CyberPowWow by Nation to Nation

(111)	1997	Prayer of Thanksgiving by Melanie Printup Hope
(149)	1999	CyberPowWow 2 by Nation to Nation
(192)	2001	CyberPowWow 2K by Nation to Nation
(195)	2001	Imagining Indians in the 25th Century by Skawennati
(227)	2002	Thanksgiving Address: Greetings to the Technological World by Jason Edward Lewis and Skawennati
(243)	2003	Terra Nullius, Terra Incognito by Jason Edward Lewis
(248)	2004	CyberPowWow 04 by Nation to Nation
(262)	2005	Aboriginal Territories in Cyberspace (AbTeC) by Skawennati Tricia Fragnito and Jason Edward Lewis
(264)	2005	Cyborg Hybrids by KC Adams
(277)	2006	Grrls, Chicks, Sisters & Squaws: Les citoyennes du Cyberspace by Skawennati
(304)	2008	TimeTraveller™ by Skawennati
(387)	2014	Art+Feminism by Siân Evans, Jacqueline Mabey, Michael Mandiberg, and Laurel Ptak
(392)	2014	Conversations with Bina48 by Stephanie Dinkins
(402)	2014	Initiative for Indigenous Futures by Aboriginal Territories in Cyberspace (AbTeC)
(467)	2016	Afronautic Research Lab by Camille Turner
(469)	2016	A Brief (Media) History of the Indigenous Future by Jason Edward Lewis
(552)	2017	Onkweshòn:'a: Words Before All Else Part 1 by Skawennati
(555)	2017	Owerà:ke Non Aié:nahne: Filling in the Blank Spaces by Jason Edward Lewis and Skawennati
(562)	2017	She Falls for Ages by Skawennati
(565)	2017	The Peacemaker Returns by Skawennati
(672)	2019	Terra Nova by Maize Longboat

Creative Impulses and Possible Feminisms
Dr. Charlotte Webb of Feminist Internet

Dr. Charlotte Webb is co-founder of UK-based collective Feminist Internet and Senior Lecturer at the Creative Computing Institute.

This collection is made up of works that bring feminism, technology, and creative practices together to express new feminist imaginaries. The entries come in all forms—zines, (647) open-source radio, (663) VR experiences, (547) hypertext, (159) science fiction stories, (451) interactive archives, (682) human-AI conversations, (392) podcasts, (664) and reimaged voice assistants—(654) but they all entail speculations, visions, and the potential to bring about alternative realities. I’ve often thought the test of a great artwork comes in the form of two questions: First, does this work give you a sense of the artist(s)—can you sense their presence? Second, does this work make you want to make or do something yourself? I can answer “yes” for all of these projects! When our communities are facing what can seem like insurmountable challenges and injustice, the act of making can provide a nourishing space to engage differently. Creativity and feminism are natural allies because they both have the power to bring about new ways of seeing, being, and doing. I am so grateful to all of these practitioners, who inspire the creative impulse and give me hope that there is no feminism—only possible feminisms—and no internet—only possible internets. (535)

- (31) 1995 Cyberflesh Girlmonster by Linda Dement
- (71) 1996 My Boyfriend Came Back from the War by Olia Lialina
- (87) 1997 100 Anti-Theses by Old Boys Network
- (159) 1999 skinonskinonskin by Auriea Harvey and Michaël Samyn
- (382) 2013 VVVVVV by Faith Holland
- (392) 2014 Conversations with Bina48 by Stephanie Dinkins
- (396) 2014 Feminist Principles of the Internet
- (451) 2015 Octavia’s Brood by adrienne maree brown and Walidah Imarisha
- (464) 2015 World White Web by Johanna Burai
- (535) 2017 Feminist Internet
- (547) 2017 NeuroSpeculative AfroFeminism (NSAF) by Hyphen Labs
- (628) 2018 Wombs by Margherita Pevere
- (647) 2019 Dream Babes 2.0 by Victoria Sin
- (654) 2019 How to Make a Feminist Alexa by Feminist Internet
- (663) 2019 Radio Cósmica by Melissa Aguilar and Rosaura Rivera

- 664 2019 Recoding Utopias: The Importance of Queer Spaces by Feminist Internet
- 682 2020 Black Trans Archive by Danielle Brathwaite Shirley
- 695 2020 Open Source Afro Hair Library by A.M. Darke

Cybernetics of Sex

Melanie Hoff of School for Poetic Computation

Melanie Hoff is an artist and educator examining the role technology plays in social organization and reinforcing hegemonic structures. They are co-director of the School for Poetic Computation, the Cybernetics Library, and Soft Surplus.

This collection addresses cyberfeminism through the lens of sexual labor. In my art and teaching practices, I frequently refer to the “Cybernetics of Sex.” I define this as the way desirability politics exert a direct influence on who gets born. When certain communities are systematically devalued in both intimate and public spheres, this has an impact on whose lives are considered worthy of reproduction. There is a reproductive flow of social and political ideas through the reproduction of people. This is the sexual reproduction of ideas. Sexual labor is a place where alternative models can be explored—sex workers give a powerful kind of permission to please and be pleased in our personal and collective private truths. 177

470 474 619 652 689 Sexual labor exists at the intersection of patriarchy, sex, and capitalism. In a society that so often denies and shames, sexual labor creates spaces of possibility for radical connection across sexual preference, gender expression, and platforms of exchange. Sex workers are at the forefront of technological innovation, though rarely credited the way male-dominated fields, like the military, routinely are. The passage of Stop Enabling Sex Traffickers Act/Fight Online Sex Trafficking Act (SESTA/FOSTA) in 2018 marks a continuation of a culture that shadow-bans and deplatforms sex workers, pushing them out of the very digital spaces they innovated and into unsafe contexts for their work. The same culture that tends to view sex work as exclusively exploitative is always ready to find new ways to exploit. Access to supportive online spaces is a

way of refusing harmful societal standards. Accessible, digital spaces that do not censor or deplatform sex workers and that do not feed into models of shame and stigma are vital to the formation of resilient networks of solidarity and cybernetic intimacies.

- (45) 1995 The War of Desire and Technology at the Close of the Mechanical Age by Allucquère Rosanne Stone
- (75) 1996 Phone Sex is Cool, Chat-Lines as Superconductors by Marcus Boon
- (177) 2000 Mistresses of Their Domain: How Female Entrepreneurs in Cyberporn are Initiating a Gender Power Shift by Kimberlianne Podlas
- (238) 2003 girlswholikeporno by Águeda Bañón and María Llopis
- (318) 2009 UKI by Shu Lea Cheang
- (369) 2013 Elsewhere, After the Flood: Glitch Feminism and the Genesis of Glitch Body Politic by Legacy Russell
- (382) 2013 VVVVVV by Faith Holland
- (457) 2015 Sluts 'r' us: Intersections of Gender, Protocol and Agency in the Digital Age by Nishant Shah
- (470) 2016 Buy Me Offline by Lindsay Dye
- (474) 2016 Data Domination by Mistress Harley
- (533) 2017 Exotic Trade by Tabita Rezaire
- (541) 2017 Hackers of Resistance (HoRs)
- (590) 2018 Code Societies by Melanie Hoff
- (619) 2018 Red Umbrella by Melissa Mariposa
- (621) 2018 Sex and African Feminisms—Utilising the Power of Digital Technologies by Nana Darkoa Sekyiamah
- (627) 2018 Touchy-Feely Tech by Alice Stewart
- (645) 2019 Daddy Residency by Nahee Kim
- (649) 2019 Feminist Data Manifest-No by Marika Cifor, Patricia Garcia, TL Cowan, Jasmine Rault, Tonia Sutherland, Anita Say Chan, Jennifer Rode, Anna Lauren Hoffmann, Niloufar Salehi, and Lisa Nakamura
- (652) 2019 Hacking//Hustling by Danielle Blunt and Melissa Gira Grant

Cyborgrrrls

Constanza Piña and Melissa Aguilar

Melissa Aguilar is a graphic designer, visual artist, and researcher from Costa Rica based in Mexico City. She has a master's degree from the National Autonomous University of Mexico (UNAM-FAD) and is a member of ICOM Costa Rica and the technofeminist collective Cyborgrrrls.

Constanza Piña Pardo is an electronic artist and founder of Cyborgrrrls: TechnoFeminist Meeting. She is interested in hardware hacking, soft-circuits, DIY antennas, handicraft synths, ancestral technologies, and electronic wizardry. Her work explores noise as a sound, political, and cultural phenomenon.

Cyborg tentacles spread through the net of Cyborgrrrls, reaching out to a collection of projects selected in relation to affects and collaborations between 2017 and 2019. We have created this selection to highlight the research and offerings of a group of people from cyberfeminism and technofeminism ranging from net art and DIY gynecology to digital rights.

Some of the authors in our collection have been part of the Cyborgrrrls Technofeminist Meeting in previous years, such as Klau Chinche (Klau Kinky), 364 Laboratorio de Interconectividades, 405 Paula Pin, 332 Híbridas y Quimeras, 542 Tabita Rezaire, 533 and Morehshin Allahyari. 660 Other additions include authors with whom we will collaborate in the near future or who inspire our work.

We also included two sub-projects of Cyborgrrrls: CyborgCinema 644 and Cyborg Multiversity. 650 The first is a video showcase event for short films, music videos, experimental film dealing with feminisms, cyborgs, technology, and gender. It is an itinerant screening that can travel independent of the meeting and happen in different places. Cyborg Multiversity is a monthlong program of collective and open learning in various independent spaces throughout Mexico City. Womxn and non-binary people teach workshops on a wide range of subjects, from open-source

coding and witchcraft to self-defense and more. Through the workshops, we not only spread significant knowledge but also provide useful tools for contemporary survival in one of the most violent cities in Latin America for womxn and for dissidents.

- (176) 2000 I.K.U. by Shu Lea Cheang
- (270) 2005 TIC-as by Sulá Batsú
- (332) 2011 Freakabolic by Paula Pin
- (364) 2013 Anarcha, Lucy, Betsey by Klau Chinche (Klau Kinky)
- (405) 2014 El Laboratorio de Interconectividades [The Interconnectivity Lab]
- (427) 2015 Becoming Machine-Witch-Plant: Gynaecological Trans-HackFeminism and Joyful Dystopia by Aniara Rodado
- (452) 2015 Open Source Estrogen: A Manifesto by Mary Maggic
- (533) 2017 Exotic Trade by Tabita Rezaire
- (542) 2017 Híbridas y Quimeras [Hybrids and Chimeras] by Piaka Roela, Libertad Figueroa, Mabe Frati, Corazón de Robota, and Itzel Noyz
- (610) 2018 Manifiesto por Algoritmas HackFeministas [Manifesto for HackFeminist Algorithms] by Liliana Zaragoza Cano, Natasha Felizi, and Ana Cristina Joaquim
- (626) 2018 Tormenta: diálogos feministas para las libertades y autocuidados digitales [Storm: Feminist Dialogues for Digital Liberties and Self-Care Strategies] by Alex Argüelles, Estrella Soria, Irene Soria Guzman, Juliana Guerra, Liliana Zaragoza Cano, and Samantha Camacho
- (644) 2019 CyborgCinema by Cyborgrrrls
- (650) 2019 Fuck the Soundcheck! by Dominique Pelletier, Constanza Piña, Gaia Leandra, Melissa Aguilar, and Híbridas y Quimeras
- (650) 2019 Multiversidad Cyborg by Cyborgrrrls
- (660) 2019 Physical Tactics for Digital Colonialism by Morehshin Allahyari
- (663) 2019 Radio Cósmica by Melissa Aguilar and Rosaura Rivera (Hackie)

Ephemera Forever

Cornelia Sollfrank of Old Boys Network

Cornelia Sollfrank is an artist, researcher, and educator living in Berlin. As a pioneer of internet art, Sollfrank built her reputation with two central projects: the net.art generator (a web-based art-producing “machine”) and Female Extension (her famous hack of the first competition for internet art). Recent publications include The Beautiful Warriors: Technofeminist Practice in the 21st Century (minorcompositions.org), Aesthetics of the Commons (diaphanes.net), and Fix My Code (with Winnie Soon) (e eclectic.de)—all open-access.

This collection very much refers to works that are part of my own practice as an artist and researcher. Since my early involvement in Cyberfeminism in the mid-1990s, I have had a special interest in the relationship between gender and technology. Inspired by Judy Wajcman’s dictum that technology is never neutral and that it is a highly gendered field, ^⑥ I explored the technological underground—the hacker scene, where gender imbalance was and remains extreme. ^{①64} The frustrating findings of such ethnographic research led me to artistic interventions in the field, the aim of which was to manipulate the dynamics that allow for social hacks and the spread of false information, ^{①73} ^{①75} or to add complexity to black-and-white situations. ^{⑤75} ^{①74} ^{②20} Another strand of my work is the building of contexts for technofeminist collaboration and exchange. The founding of the Old Boys Network ^{①10} ^{⑧7} ^{①02} ^{①57} ^{②01} ^{④36} ^{⑤61} took place in the tradition of the early feminist artist collectives *frauen-und-technik* (women-and-technology, 1992–94) and -Innen (1994–96) and eventually inspired the recent activities of the technofeminist research group #purplenoise, ^{⑥15} ^{⑥99} which is dedicated to social media interventions.

^{⑥36}

- ^⑥ 1991 Feminism Confronts Technology by Judy Wajcman
- ^{⑧7} 1997 100 Anti-Theses by Old Boys Network
- ^{①02} 1997 The First Cyberfeminist International by Old Boys Network, Susanne Ackers, Babeth, Ulrike Bergermann,

Josephine Bosma, Shu Lea Cheang, Vali Djordjevic, Olga Egerova, Marina Gržinić, Sabine Helmers, Kathy Rae Huffman, Margarethe Jahrmann, Vesna Jankovic, Verena Kuni, Vesna Manojlovic, Nikolina Manojlovic, Diana McCarty, Alla Mitrofanova, Ingrid Molnar, Mathilde Mupe, Ellen Nonnenmacher, Helene von Oldenburg, Natalja Pershina, Daniela Alina Plewe, Corrine Petrus, Julianne Pierce, Claudia Reiche, Tamara Rouw, Rasa Smite, Cornelia Sollfrank, Debra Solomon, Josephine Starrs, Kerstin Weiberg, and Ina Wudtke

110 1997

Old Boys Network by Susanne Ackers, Cornelia Sollfrank, Ellen Nonnenmacher, Vali Djordjevic, and Julianne Pierce

157 1999

Next Cyberfeminist International by Old Boys Network, Alla Mitrofanova, Barbara Rechbach, Barbara Thoens, Caroline Bassett, Claudia Reiche, Cornelia Sollfrank, Corrine Petrus, Faith Wilding, Gudrun Teich, Helene von Oldenburg, Ingrid Hoofd, Irina Aristarkhova, Janine Sack, Josephine Bosma, Mare Tralla, Maren Hartmann, Maria Fernandez, Marieke van Santen, Nat Muller, Pam Skelton, Rachel Baker, Rasa Smite, Rena Tangens, Shu Lea Cheang, Stephanie Wehner, Sunchana Spirovan, Susanne Ackers, Ursula Biemann, Veronica Engler, Vesna Jankovic, and Yvonne Volkart

201 2001

Very Cyberfeminist International by Old Boys Network, Action Tank, Andrea Sick, Ania Corcilus, Anne Hilde Neset, Annette Schindler, Ariane Brensell, Barbara Thoens, Bildwechsel, Britta Bonifacius, Christina Goestl, Cindy Gabriela Flores, Claude Draude, Claudia Reiche, Corinna Bath, Cornelia Sollfrank, Elisabeth Strowick, Faith Wilding, Feminist Indymedia Austria, Galerie Helga Broll, Genderchangers, Helene von Oldenburg, Irina Aristarkhova, Isabelle Massu, Janine Sack, Jill Scott, Jutta Weber, Lauren Cornell, Laurence Rassel, Les Pénélopes, Lina Dzuverovic-Russell, Lola Castro,