

(38)	Nattering on the Net: Women, Power and Cyberspace	(1992)	(326)	tormenta: diálogos feministas para las libertades / autocuidados digitales (Storm Feminist Dialogues for Digital Liberties and Self-Care Strategies)
(39)	New Sciences: Cyborg Feminism and the Methodology of the Oppressed	(2006)	(327)	Touchy-Feely Tech
(40)	On the Shores of Cyberspace	(2006)	(328)	Wombs
(41)	Pretty Baby	(2006)	(329)	Xenofeminism: A Politics for Alienation
(42)	Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet	(2010)	(330)	XYZ
(43)	The Future Looms: Weaving Women and Cybernetics	(2011)	(331)	Artificialism Defined
(44)	Tile and Cyborbetta	(2012)	(332)	Atrotopia
(45)	The War of Desire and Technology at the Close of the Mechanical Age	(2013)	(333)	Anna_Zor@ts
(46)	Wiegerts International	(2014)	(334)	Xenofeminism
(47)	Womxnznet!	(2015)	(335)	Artificial Intelligence: How Computers Misunderstand the World
(48)	Aboriginal Narratives in Cyberspace	(2016)	(336)	Beautiful Warriors: Technofeminist Practice in the 21st Century
(49)	Adex (Studio Xx)	(2016)	(337)	Ciberfeminismo y apropiación tecnológica en América Latina [Cyberfeminism and technological appropriation in Latin America]
(50)	Asana: Active Women's Information Network Center (APWINC)	(2017)	(338)	Computer Grrls Timeline
(51)	Binary Spaces: Binary Codes	(2018)	(339)	Cosmospens: Imagining Trans-Digital Pandogenous Futures
(52)	Bitch Miami Manifesto	(2018)	(340)	CODE: A Feminist Manifesto of Code-ing Creat mundos nuevos con imaginarios y prácticas ciberfeministas [Create New Worlds with Imaginary and Cyberfeminist Practices]
(53)	Bodies Incorporated	(2018)	(341)	CCODE: A Feminist Manifesto of Code-ing Creat mundos nuevos con imaginarios y prácticas ciberfeministas [Create New Worlds with Imaginary and Cyberfeminist Practices]
(54)	Bridal Writs	(2018)	(342)	Cyber-Feminism in the Arab World
(55)	Canadian Women's Internet Association	(2018)	(343)	Cyberwitches Manifesto
(56)	Clicking in: Hot Links to a Digital Culture	(2018)	(344)	CyborgCinema
(57)	Collected Visions	(2018)	(345)	Daddy Resistance
(58)	Colonial Ventures in Cyberspace	(2018)	(346)	Desecratized (Ripped)
(59)	The Corrupted Zone: Cybernetics, Feminist, and Representation	(2018)	(347)	Dream Babes 2.0
(60)	Cyber-Femin Club	(2018)	(348)	EV3r4v4y Cyborg (V4/4C4V)
(61)	CyberFeminism	(2018)	(349)	Feminist Data Manifesto
(62)	Cyberfeminism with a Difference	(2018)	(350)	Fuck the soundcheck!
(63)	Electronic Civil Disobedience and Other Unpopular Ideas	(2018)	(351)	Hacking Diversity
(64)	Eyes, Apple, or Women's Narrative Bytes	(2018)	(352)	Hacking/Hustling
(65)	Friendly Girls Guide to the Internet	(2018)	(353)	Handshave Erotica
(66)	Gender WorkingBody's Palace of Unparalleled Gynestrut	(2018)	(354)	How to Make a Feminist Movie
(67)	An Interview with Sadie Plant and Linda Plant	(2018)	(355)	Hyperlink Press
(68)	Isipiktisikwim: Inupiat'sisik (Speaking the Language of Spaces)	(2018)	(356)	INDIGial
(69)	Meander: Watcio World	(2018)	(357)	Intimate Connections Research Centre (INCO)
(70)	Museum of Menstruation and Women's Health	(2018)	(358)	Machines: Coloniality, Cinema, Ethnographic Reflections on Israeli Techno-Modernity
(71)	My Boyfriend Came Back from the War	(2018)	(359)	Multiversed Cyborg
(72)	On the Matrix: Cyberfeminist Imulations	(2018)	(360)	Physical Tactics for Digital Colonialism
(73)	OpenWorkercite	(2018)	(361)	Producing Futures - An Exhibition on Post-Cyber-Feminisms
(74)	Performing the Digital Body—A Ghost Story	(2018)	(362)	Racial Justice in the Distributed Web
(75)	Phone Sex is Cool: Chat-Lines as Superconductors	(2018)	(363)	Radio Cosmica
(76)	Private Domain	(2018)	(364)	Receding Utopias: The Importance of Queer Spaces
(77)	Sex, Lies and Avatars: Sherry Turkle	(2018)	(365)	Refiguring Binaries
(78)	Knows What Role-Playing in Cyberspace Really Means: A Profile	(2018)		
(79)	Stealing Glances: Women(s) Writing on	(2018)		
(80)		(2018)		
(81)		(2018)		
(82)		(2018)		
(83)		(2018)		
(84)		(2018)		
(85)		(2018)		
(86)		(2018)		
(87)		(2018)		
(88)		(2018)		
(89)		(2018)		
(90)		(2018)		
(91)		(2018)		
(92)		(2018)		
(93)		(2018)		
(94)		(2018)		
(95)		(2018)		
(96)		(2018)		
(97)		(2018)		
(98)		(2018)		
(99)		(2018)		
(100)		(2018)		
(101)		(2018)		
(102)		(2018)		
(103)		(2018)		
(104)		(2018)		
(105)		(2018)		
(106)		(2018)		
(107)		(2018)		
(108)		(2018)		
(109)		(2018)		
(110)		(2018)		
(111)		(2018)		
(112)		(2018)		
(113)		(2018)		
(114)		(2018)		
(115)		(2018)		
(116)		(2018)		
(117)		(2018)		
(118)		(2018)		
(119)		(2018)		
(120)		(2018)		
(121)		(2018)		
(122)		(2018)		
(123)		(2018)		
(124)		(2018)		
(125)		(2018)		
(126)		(2018)		
(127)		(2018)		
(128)		(2018)		
(129)		(2018)		
(130)		(2018)		
(131)		(2018)		
(132)		(2018)		
(133)		(2018)		
(134)		(2018)		
(135)		(2018)		
(136)		(2018)		
(137)		(2018)		
(138)		(2018)		
(139)		(2018)		
(140)		(2018)		
(141)		(2018)		
(142)		(2018)		
(143)		(2018)		
(144)		(2018)		
(145)		(2018)		
(146)		(2018)		
(147)		(2018)		
(148)		(2018)		
(149)		(2018)		
(150)		(2018)		
(151)		(2018)		
(152)		(2018)		
(153)		(2018)		
(154)		(2018)		
(155)		(2018)		
(156)		(2018)		
(157)		(2018)		
(158)		(2018)		
(159)		(2018)		
(160)		(2018)		
(161)		(2018)		
(162)		(2018)		
(163)		(2018)		
(164)		(2018)		
(165)		(2018)		
(166)		(2018)		
(167)		(2018)		
(168)		(2018)		
(169)		(2018)		
(170)		(2018)		
(171)		(2018)		
(172)		(2018)		
(173)		(2018)		
(174)		(2018)		
(175)		(2018)		
(176)		(2018)		
(177)		(2018)		
(178)		(2018)		
(179)		(2018)		
(180)		(2018)		
(181)		(2018)		
(182)		(2018)		
(183)		(2018)		
(184)		(2018)		
(185)		(2018)		
(186)		(2018)		
(187)		(2018)		
(188)		(2018)		
(189)		(2018)		
(190)		(2018)		
(191)		(2018)		
(192)		(2018)		
(193)		(2018)		
(194)		(2018)		
(195)		(2018)		
(196)		(2018)		
(197)		(2018)		
(198)		(2018)		
(199)		(2018)		
(200)		(2018)		
(201)		(2018)		
(202)		(2018)		
(203)		(2018)		
(204)		(2018)		
(205)		(2018)		
(206)		(2018)		
(207)		(2018)		
(208)		(2018)		
(209)		(2018)		
(210)		(2018)		
(211)		(2018)		
(212)		(2018)		
(213)		(2018)		
(214)		(2018)		
(215)		(2018)		
(216)		(2018)		
(217)		(2018)		
(218)		(2018)		
(219)		(2018)		
(220)		(2018)		
(221)		(2018)		
(222)		(2018)		
(223)		(2018)		
(224)		(2018)		
(225)		(2018)		
(226)		(2018)		
(227)		(2018)		
(228)		(2018)		
(229)		(2018)		
(230)		(2018)		
(231)		(2018)		
(232)		(2018)		
(233)		(2018)		
(234)		(2018)		
(235)		(2018)		
(236)		(2018)		
(237)		(2018)		
(238)		(2018)		
(239)		(2018)		
(240)		(2018)		
(241)		(2018)		
(242)		(2018)		
(243)		(2018)		
(244)		(2018)		
(245)		(2018)		
(246)		(2018)		
(247)		(2018)		
(248)		(2018)		
(249)		(2018)		
(250)		(2018)		
(251)		(2018)		
(252)		(2018)		
(253)		(2018)		
(254)		(2018)		
(255)		(2018)		
(256)		(2018)		
(257)		(2018)		
(258)		(2018)		
(259)		(2018)		
(260)		(2018)		
(261)		(2018)		
(262)		(2018)		
(263)		(2018)		
(264)		(2018)		
(265)		(2018)		
(266)		(2018)		
(267)		(2018)		
(268)		(2018)		
(269)		(2018)		
(270)		(2018)		
(271)		(2018)		
(272)		(2018)		
(273)		(2018)		
(274)		(2018)		
(275)		(2018)		
(276)		(2018)		
(277)		(2018)		
(278)		(2018)		
(279)		(2018)		
(280)		(2018)		
(281)		(2018)		
(282)		(2018)		
(283)		(2018)		
(284)		(2018)		
(285)		(2018)		
(286)		(2018)		
(287)		(2018)		
(288)		(2018)		
(289)		(2018)		
(290)		(2018)		
(291)		(2018)		
(292)		(2018)		
(293)		(2018)		
(294)		(2018)		
(295)		(2018)		
(296)		(2018)		
(297)		(2018)		
(298)		(2018)		
(299)		(2018)		
(300)		(2018)		
(301)		(2018)		
(302)		(2018)		
(303)		(2018)		
(304)		(2018)		
(305)		(2018)		
(306)		(2018)		
(307)		(2018)		
(308)		(2018)		
(309)		(2018)		
(310)		(2018)		
(311)		(2018)		
(312)		(2018)		
(313)		(2018)		
(314)		(2018)		
(315)		(2018)		
(316)		(2018)		
(317)		(2018)		
(318)		(2018)		
(319)		(2018)		
(320)		(2018)		
(321)		(2018)		
(322)		(2018)		
(323)		(2018)		
(324)		(2018)		
(325)		(2018)		
(326)		(2018)		
(327)		(2018)		
(328)		(2018)		
(329)		(2018)		
(330)		(2018)		
(331)		(2018)		
(332)		(2018)		
(333)		(2018)		
(334)		(2018)		
(335)		(2018)		
(336)		(2018)		
(337)		(2018)		
(338)		(2018)		
(339)		(2018)		
(340)		(2018)		
(341)		(2018)		
(342)		(2018)		
(343)		(2018)		
(344)		(2018)		
(345)		(2018)		
(346)		(2018)		
(347)		(2018)		
(348)		(2018)		
(349)		(2018)		
(350)		(2018)		
(351)		(2018)		
(352)		(2018)		
(353)		(2018)		
(354)		(2018)		
(355)		(2018)		
(356)		(2018)		
(357)		(2018)		
(358)		(2018)		
(359)		(2018)		
(360)		(2018)		
(361)		(2018)		
(362)		(2018)		
(363)		(2018)		
(364)		(2018)		

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.