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Feminist Data as Resistance: Algorithmic Bias and Bodily Autonomy in Contemporary Media Art

Abstract: This paper analyzes the intersection of feminist resistance and anti-gender movements within contemporary media art, with a specific focus on algorithmic bias and bodily autonomy. Through case studies and discourse analysis of three artworks, the paper highlights how the right-wing actors exploit technology to dismantle bodily autonomy through tools such as surveillance, reproductive monitoring and the digital weaponization of meme culture. The analysis addresses three core research questions: How do anti-gender actors exploit digital technologies to enforce oppressive gender norms? In what ways can feminist artworks function as counter-systems to algorithmic bias? What strategies enable effective transnational feminist resistance in digital spaces? Methodologically speaking, our study employs visual discourse analysis of three case studies: Caroline Sindere's *Feminist Data Set* (algorithmic resistance), Mary Maggic's *Open Source Estrogen* (biopolitical hacking), and @the.hormone.monster's meme activism (cultural subversion). Through these cases, the analysis reveals how feminist artists appropriate surveillance tools, medical technologies, and viral media to both expose systemic harms and prototype liberatory alternatives. The primary contribution lies in theorizing feminist media art as a *dual-action resistance*, simultaneously deconstructing oppressive technologies while building emancipatory infrastructures. The findings demonstrate that such artistic interventions offer concrete pathways to reclaim bodily autonomy from anti-gender techno-politics. The future of bodily autonomy lies in treating data as a tool for collective liberation, demonstrating how feminist media art can fuel large-scale resistance to anti-gender technologies.

Keywords: feminist resistance; anti-gender movements; media art; algorithmic bias; bodily autonomy; transnational solidarity.

Introduction

There was a case in the United Kingdom in 2023 when a transgender man tried to access public services and was locked out by a government facial recognition system that refused to recognize his gender. This was not an isolated incident. Just last year in New York, a Black transgender woman was misgendered and detained by the police when an algorithm flagged her ID photo as “suspicious” – a perfect storm of racial and gender bias baked into the code. Unfortunately, this was not a glitch, it was

an example of how algorithmic systems codify discrimination into everyday life.¹ This case mirrors what Ruha Benjamin calls the “New Jim Code”, where the way technologies, despite being framed as objective, actually reinforce old biases.² Facial recognition technology ignores nonbinary and transgender identities, effectively making them illegible to the state, as it only supports male and female classifications.³ This type of erasure is not accidental, it is deeply rooted. Silvia Federici calls it the “body as a terrain of accumulation”, where marginalized populations are disciplined through mechanisms of categorization and control.⁴

These technical failures mirror broader political agendas. As Graff and Korolczuk show, anti-gender movements strategically weaponize technology to enforce their regressive policies.⁵ When Poland’s “Life and Family Foundation” lobbied for their state-sponsored pregnancy app, they framed it as “protecting women’s health”. In reality, as gynaecologist Dr. Marta Szuta testified, it created a backdoor for authorities to monitor miscarriage patterns.⁶ This is a biopolitical tactic that aligns with what Paul Preciado describes as the “pharmacopornographic era”, where states regulate bodies through techno-medical interventions.⁷ Similar to this, Hungary’s biometric ID laws, which mandate gender markers matching birth certificates, institutionalize what Jasbir Puar identifies as the “right to maim”: systems that inflict bureaucratic violence on transgender communities by denying them legal recognition.⁸ These cases show how anti-gender regimes work with corporate surveillance infrastructures transforming personal data into tools of exclusion.

Feminist media artists are fighting back by hacking these systems that exclude them, by treating data as a site of resistance. Good example for this is Caroline Sinderson’s *Feminist Data Set* (2017) that directly challenges AI’s logic by crowdsourcing alternative datasets that prioritize queer and nonbinary identities which ultimately forces AI to see what it has ignored.⁹ Her work resonates with Donna Haraway’s call to “stay with the trouble”, embracing messy, collective redefinitions of identity that defy

¹ Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York University Press, 2018), 45–48.

² Ruha Benjamin, *Race After Technology: Abolitionist Tools for the New Jim Code* (Polity Press, 2019), 33–36.

³ Paul B. Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (Feminist Press, 2013), 112–115.

⁴ Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation* (Autonomedia, 2004), 89–92.

⁵ Agnieszka Graff and Elżbieta Korolczuk, *Anti-Gender Politics in the Populist Moment* (Routledge, 2022), 72–75.

⁶ Marta Szuta, “Oświadczenie w sprawie aplikacji ‘Moja Cięża’ jako narzędzia inwigilacji kobiet” [Statement regarding the “My Pregnancy” app as a tool for surveilling women], *OK.press*, May 12, 2022, <https://oko.press/app-moja-ciaza-inwigilacja>.

⁷ Preciado, *Testo Junkie*, 115.

⁸ Jasbir K. Puar, *The Right to Maim: Debility, Capacity, Disability* (Duke University Press, 2017), 54–57.

⁹ Caroline Sinderson, “Feminist Data Set, 2017 – Current”, *Caroline Sinderson*, accessed April 4, 2025, <https://carolinesinders.com/feminist-data-set/>.

algorithmic capture.¹⁰ Similarly, Mary Maggic's *Open Source Estrogen* (2015) that turns hormone data into a public resource, reclaiming it from corporate laboratories.¹¹ This practice mirrors Hito Steyerl's conception of art as a "poor image" – a deliberately degraded, widely circulated form that undermines what she describes as the elite "class society of visibility" enforced by high-resolution systems. Just as Steyerl's poor images sabotage conventional hierarchies of originality through distributed networks, these projects create insurgent data flows to disrupt surveillance capitalism's obsession with clarity and control.¹² These projects do two things at once: they expose how standard datasets reinforce harm while building liberating alternatives.

Bodily autonomy, the simple right to control what happens to your own body, is undermined by what Shoshana Zuboff calls "surveillance capitalism", where personal data is collected and weaponized.¹³ Marginalized groups suffer the most: predictive policing targets racialized communities,¹⁴ reproductive apps sell fertility data to anti-abortion groups¹⁵ and AI-driven systems reject disabled applicants.¹⁶ Even with all this data, feminist resistance persists. Agnieszka Graff and Elżbieta Korolczuk document how transnational coalitions, like Poland's All-Poland Women's Strike, leak surveillance app data to protect abortion seekers, as Silvia Federici's taught us – reclaiming bodily autonomy requires collective struggle.¹⁷

To trace how this resistance operates across technical, biological, and cultural registers, this paper analyzes three feminist media art projects through a critical technoscience lens. Methodologically, the case studies – Caroline Sindere's *Feminist Data Set*, Mary Maggic's *Open-Source Estrogen*, and @the.hormone.monster's meme activism – were selected for their dual capacity to expose anti-gender technologies while prototyping alternatives. Drawing on Ruha Benjamin's "reparative critique", the analysis examines primary artworks, artist statements, and activist networks like #StopDigitalViolence to map how feminist praxis disrupts surveillance capitalism at the level of data, biology, and cultural production.

¹⁰ Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Duke University Press, 2016), 101–103.

¹¹ Mary Maggic, "Open Source Estrogen (2015)", *Maggic*, accessed April 4, 2025, <https://maggic.ooo/Open-Source-Estrogen-1>.

¹² Hito Steyerl, "In Defense of the Poor Image," *The Wretched of the Screen* (Sternberg Press, 2012), 31–45.

¹³ Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (PublicAffairs, 2019), 210–15.

¹⁴ Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York University Press, 2018), 1–5, 135–37.

¹⁵ Zuboff, *The Age of Surveillance Capitalism*, 195–200, 210–15.

¹⁶ Puar, *The Right to Maim*, 54–57, 146–49.

¹⁷ The All-Poland Women's Strike (Ogólnopolski Strajk Kobiet) happened in 2016 as a decentralized feminist movement opposing total abortion bans. The movement enforced "data poisoning" tactics by flooding government surveillance systems like the pregnancy app "Moja Cięża" (My Pregnancy) with false information to protect abortion seekers from state monitoring. Graff and Korolczuk, *Anti-Gender Politics in the Populist Moment*, 120–25.

This paper maps the escalating battlefield where anti-gender movements weaponize technology – from biometric surveillance erasing trans existence to reproductive apps enabling state control – and argues that feminist media art generates insurgent counter-data to reclaim bodily autonomy. First, I dissect how anti-gender regimes collaborate with corporate and state actors to hardwire oppression into digital infrastructures, analyzing cases like Poland’s pregnancy surveillance app and Hungary’s biometric ID laws through Jasbir Puar’s framework of the “right to maim”. Second, I demonstrate how artists like Caroline Sindere and Mary Maggic hack these systems, creating what Ruha Benjamin terms “abolitionist tools” – datasets that center queer epistemologies (Sindere) and DIY bio-labs that circumvent medical gatekeeping (Maggic). Their work materializes Hito Steyerl’s “poor images”, exploiting low-resolution, distributed formats to sabotage surveillance capitalism’s demand for legibility. Finally, I interrogate transnational feminist networks like #StopDigitalViolence that prototype decentralized infrastructures, asking how their tactics – from encryption lullabies to zombie server attacks – might scale resistance without succumbing to neoliberal co-optation. Across these sections, the paper contends that feminist media art does more than critique: it engineers alternative techno-social formations where accountability flows not to capital, but to collective care.

How anti-gender movements weaponize technology

It is no accident that the apps we use to stay connected and organized are being twisted to control and exclude us. Right-wing movements have gotten increasingly good at hacking technology to undermine bodily autonomy, exploiting various techniques like surveillance, biased datasets and viral misinformation campaigns to gain control over marginalized communities.¹⁸ These systems that are often sold under the guise of being “progressive” are actually reinforcing the oldest forms of oppression.

Facial recognition and gendered surveillance

The facial recognition technology has found its way into numerous sectors, particularly the law enforcement, where its use has been targeting marginalized groups, including the LGBTQ+ community. In Hungary, law enforcement agencies have employed AI-driven facial recognition systems to track and monitor LGBTQ+ activists.¹⁹ This type of surveillance supports existing patterns of systematic discrimination. This ultimately transforms surveillance technologies from instruments of safety into instruments of oppression.²⁰ These algorithms are often trained on historical data that include biases related to race, class and gender, hiding under the parole of neutrality

¹⁸ Zuboff, *The Age of Surveillance Capitalism*, 195–220.

¹⁹ Graff and Korolczuk, *Anti-Gender Politics in the Populist Moment*, 112.

²⁰ Benjamin, *Race After Technology*, 47.

and efficiency.²¹ By facilitating the identification and monitoring of individuals based on their gender identity, these technologies threaten not only people's personal safety but civil liberties as a whole.

Reproductive surveillance

Another alarming example of technological exploitation is reproductive surveillance. Period-tracking apps, for instance, gather highly personal data that could fall into the hands of anti-abortion groups, posing a serious threat to women's bodily autonomy.²² These technologies function within a biopolitical framework – one where efforts to regulate reproductive health are quietly woven into digital systems that erode privacy. The assertion that “Big Tech turns bodies into profit streams”²³ critiques the commercialization of personal information at the cost of women's autonomy and decision-making power.

In Eastern Europe, particularly in countries like Poland, state-backed technological initiatives have been weaponized to impose rigid reproductive controls.²⁴ Government-approved apps, for example, could monitor women's health decisions, especially regarding pregnancy and abortion. The growing reach of reproductive surveillance reveals a dangerous fusion of technology and political control. These digital tools – originally promising empowerment – now serve as instruments of coercion, bending to authoritarian agendas. What emerges is a disturbing paradox: the very systems that could protect women's autonomy are being twisted to remove it entirely. This is not just about monitoring; it is about power – about who gets to decide what happens to women's bodies.

Anti-gender meme warfare

Beyond surveillance tools and reproductive apps, anti-gender movements have hijacked digital culture through memes, transforming humor and absurd imagery into weapons against feminist progress. Platforms now host meme warfare, where viral propaganda attacks feminist and LGBTQ+ advocates.²⁵ The result? Online spaces morph into ideological war zones, where viral content does not just spread – it inflicts real harm. This disturbing trend forces us to confront digital platforms as contested territory, where laughter gets weaponized against inclusion. An example for this is the “#DeleteDatingApps” campaign that spread through Polish far-right networks last year.²⁶ At a surface level, it appeared to be about privacy concerns. But leaked

²¹ Safiya U. Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York University Press, 2018), 36–40.

²² Noble, *Algorithms of Oppression*, 45–48.

²³ Zuboff, *The Age of Surveillance Capitalism*, 8.

²⁴ Graff and Korolczuk, *Anti-Gender Politics in the Populist Moment*, 122.

²⁵ Zuboff, *The Age of Surveillance Capitalism*, 195–220.

²⁶ *Ibid.*, 158.

Telegram chats revealed organizers specifically targeting apps popular with LGBTQ+ users, flooding them with fake profiles and hate reports to trigger algorithmic suspensions. Meanwhile, research into platform dynamics has shown how anti-gender groups weaponize recommendation algorithms like those used by YouTube.²⁷ They would seed seemingly benign videos about “family values”, knowing the platform would autoplay increasingly extremist content. These are not just jokes; they mainstream sexism and transphobia while radicalizing new opponents to gender equality.

These three fronts: surveillance, reproductive tech, and cultural manipulation, reveal a coordinated technological assault on bodily autonomy. When existing inequalities shape technology, the outcome is predictable: systemic discrimination amplified. The solution demands more than awareness - it requires dismantling and rebuilding how these tools are designed and deployed.

Feminist art as counter-data

In response to the weaponization of technology by anti-gender forces, feminist artists and activists have emerged as vital counteragents, appropriating the very tools of oppression to dismantle structural biases and materialize emancipatory futures. This methodology aligns with a core strategy in feminist media art, the one that scholar Legacy Russell theorizes as the “intentional error” or “glitch”, a deliberate misuse of technological systems to expose their biases and create space for queer and non-conforming identities.²⁸ This creative resistance operates at the intersection of Ruha Benjamin’s “abolitionist tools”²⁹ and Silvia Federici’s historical analysis of bodily dispossession,³⁰ leveraging art not merely as representation but as *infrastructure* for systemic change. Their interventions expose how supposedly neutral technologies encode patriarchal violence while modelling alternative epistemologies rooted in collective care rather than control. Benjamin’s concept of “abolitionist tools” becomes tangible in these artists’ workspaces. Benjamin’s framework helps us see how these artists transform the “master’s tools” into what Federici might call *weapons of the weak*, not just disrupting systems but rewriting their very grammar. When Sindere’s algorithm fails to categorize a nonbinary participant, that moment of breakdown becomes pedagogical, revealing what Haraway calls “the cracks where worlds collide.”³¹

As seen, Sindere annotates training data with the same care Federici describes in medieval witches’ herbals – both are acts of reclaiming classificatory systems. When an algorithm struggles with nonbinary faces, she does not simplify the input but expands the system’s capacity, embodying Haraway’s call to “stay with the trouble”

²⁷ Noble, *Algorithms of Oppression*, 1–5, 92–95.

²⁸ Legacy Russell, *Glitch Feminism: A Manifesto* (Verso Books, 2020), 13–17, 27–31.

²⁹ Benjamin, *Race After Technology*, 89.

³⁰ Federici, *Caliban and the Witch*, 163.

³¹ Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Duke University Press, 2016), 34.

through iterative, imperfect solutions. This mirrors Noble's observation that "the master's tools can dismantle the master's database".³²

Case Study 1: Caroline Sinderson, Feminist Data Set – Archival Resistance

Caroline Sinderson, *Feminist Data Set* (2017), constitutes a radical re-imagining of AI training protocols, confronting what Safiya Noble calls "algorithmic redlining"³³ through crowdsourced feminist texts. Unlike corporate datasets that flatten gender into binary categories, Sinderson's project constructs a living archive where intersectional narratives, particularly those of Black feminists, queer theorists and disability activists, are centered as primary knowledge. The project's methodology embodies three critical interventions: epistemic justice, opacity as a defence and labour visibility. By prioritizing writings from Audre Lorde, Gloria Anzaldúa and Sara Ahmed, the dataset literally rewires machine learning systems to recognize non-hegemonic experiences as authoritative. Following Jasbir Puar's work on surveillance,³⁴ the dataset incorporates intentional "noise" (poetry, fragmented testimonials) to disrupt predictive policing algorithms seeking clean behavioural patterns. Each contributor is credited and compensated, rejecting the extractive practices of Big Tech where marginalized voices are mined without reciprocity. Sinderson's dataset reveals fascinating tensions when put into practice. During a 2021 workshop, participants debated whether to include Judith Butler's academic texts alongside Black trans sex workers' oral histories. As Sinderson noted, "The messiness is the point – we're teaching AI that gender knowledge doesn't come neatly cited." This became clear when the model was tested: it started recognizing nonbinary identities in protest photos but struggled with polished corporate headshots – a happy failure that exposes the limits of professional respectability. As Sinderson acknowledges, the project confronts the question: can any dataset, even a feminist one, escape the imperialist impulse to categorize? This tension manifests when the project's GitHub repository is used by corporations for "diversity washing", underscoring the need for ongoing ethical guardrails.

Case Study 2: Mary Maggic, Open Source Estrogen – Biopolitical Hacking

Mary Maggic's *Open Source Estrogen* (2015–present) materializes Paul Preciado's theorization of the "pharmacopornographic regime" through DIY bioassays³⁵ that democratize hormone testing. In kitchen labs and community workshops, participants learn to: extract estrogen from urine using open-source protocols, map

³² Noble, *Algorithms of Oppression*, 154.

³³ Noble, *Algorithms of Oppression*, 137.

³⁴ Puar, *The Right to Maim*, 72.

³⁵ Bioassays are laboratory methods measuring a substance's biological activity (e.g., estrogen levels) through its effects on living cells or organisms. This project includes urine hormone tests and environmental toxin mapping using open-source protocols. See Mary Maggic, *Open Source Estrogen* (2015), bioart project documentation; and Preciado, *Testo Junkie*, 211–15 on the politicization of endocrinology.

endocrine disruptors in urban water supplies and 3D-print makeshift centrifuges from recycled plastics. This hands-on praxis achieves what Preciado's writing only hypothesizes: it decouples hormonal agency from medical gatekeepers, enabling trans women, menopausal people and others to literally *recompose* their bodies outside institutional control. Preciado's pharmacopornographic regime manifests starkly when participants compare DIY hormone readings with clinical results. One trans woman found her estrogen levels were dangerously high despite doctors declaring them "normal" (a discrepancy Zuboff would attribute to "surveillance capitalism's" profit-driven healthcare). The project's "Estrofem Lab" toolkit, distributed via guerrilla zines and TikTok tutorials, exemplifies Federici's argument that "the body is the first factory", reclaiming reproductive labor from capitalist exploitation.³⁶ The confiscated hormone kits exemplify Zuboff's "division of learning" where corporations may harvest data, but marginalized communities are barred from producing knowledge.³⁷ Maggic's workshops reclaim what Preciado terms as "the right to know one's own flesh", turning kitchens into rogue laboratories.³⁸ However, limitations persist. As Maggic notes, the same GitHub repositories enabling hormone literacy are monitored by anti-abortion groups, illustrating Shoshana Zuboff's "surveillance capitalism". In a recent interview, she described how customs officials in Germany confiscated her DIY hormone testing kits as "medical devices", while multinational pharmaceutical companies ship similar tools freely. This double standard reveals what Preciado meant about the pharmacopornographic regime – it is not about safety, but about who gets to control bodily knowledge. The project now incorporates cybersecurity workshops, teaching participants to encrypt their biodata, a necessary evolution in our current political climate.

Case Study 3: @the.hormone.monster – meme as shield and sword

The Instagram platform @the.hormone.monster (2019–present) weaponizes the absurd humor of meme culture to enact what Hito Steyerl calls "the wretched of the screen's revenge" through viral formats like: "*Which HRT Gel Flavor Are You?*" (quizzes satirizing medical infantilization), "*Trans Joy vs. TERF Tears*" (image macros contrasting community resilience with hate group rhetoric) and animated gifs reappropriating 1950s hygiene films to show DIY hormone safety. This account performs dual resistance: it fosters trans solidarity through laughter and comic memes while algorithmically "poisoning" anti-gender hashtags with subversive content. This mirrors Noble's findings about Google search biases, but in reverse. Here, marginalized users flood oppressive digital architectures with disruptive joy.³⁹ However, the rebellious power of this warfare is inherently unstable. As Jack Halberstam suggests, the radical potential of "low theory" is constrained by its reliance on the very corporate platforms

³⁶ Federici, *Caliban and the Witch*, 201.

³⁷ Zuboff, *The Age of Surveillance Capitalism*, 98.

³⁸ Preciado, *Testo Junkie*, 211.

³⁹ Noble, *Algorithms*, 92.

it tries to disrupt.⁴⁰ Instagram's unpredictable algorithms and changing community guidelines can quickly transform a space of resistance into a site of risk, making marginalized communities vulnerable to being silenced. This dilemma is further deepened by what artist-theorist Zach Blas calls "informatic opacity", a strategy of using ambiguity and encryption to protect vulnerable groups.⁴¹ While this creates vital safe spaces and strengthens community bonds, it may also, restrict how effectively its political message reaches and influences a wider audience. These constraints do not lessen the project's importance, instead, they situate it within the challenging reality of digital capitalism, where resistance is an ongoing struggle rather than a final win.

Limits and possibilities: solidarity under late capitalism

Neoliberal co-optation: the girlboss trap

The commodification of feminist art manifests acutely in what Graff and Korolczuk identify as "faux-powerment" marketing, a process where radical demands are stripped of their political context and repackaged as products for individual consumption. This artistic 'critique-turned-commodity' is a key strategy of what Shoshana Zuboff terms "surveillance capitalism", which seeks to predict and modify behaviour for profit.⁴² For instance, Sinderson's dataset terminology appears in LinkedIn's "Inclusive AI" white papers, where its Marxist-feminist foundations are replaced by corporate-friendly diversity rhetoric. Maggie's biohacking imagery sells \$98 "Estro-Glow" supplements at Sephora, transforming a tool of communal care into an individual luxury good. Likewise, @the.hormone.monster's aesthetics are copied by NGOs promoting "polite trans visibility". This mirrors Federici's warning about capitalism's ability to "metabolize dissent".⁴³ When feminist tech critiques get rebranded as corporate DEI (Diversity, Equity, and Inclusion) initiatives, the radical edge is dulled into individualist consumption. In response, feminist media artists and activists have developed tactics that resist easy co-optation by operating outside digital capitalist frameworks. This method echoes the material, hand-made practices of many media artists who work offline to create embodied community archives. These networks embody Puar's "assemblages of security" in reverse using low-tech tools like embroidery because, as one activist noted, "thread cannot be hacked".⁴⁴ Their adaptability proves Benjamin's claim that "the most vulnerable communities innovate the sharpest survival tools", demonstrating how feminist art practices directly inform and strengthen durable activist infrastructures.⁴⁵

⁴⁰ Jack Halberstam, *The Queer Art of Failure* (Duke University Press, 2011), 10–15.

⁴¹ Zach Blas, "Informatic Opacity," *Journal of Visual Culture* 15, no. 3 (December 2016): 325–30.

⁴² Graff and Korolczuk, *Anti-Gender Politics*, 155.

⁴³ Federici, *Caliban and the Witch*, 189.

⁴⁴ Puar, *The Right to Maim*, 146.

⁴⁵ Benjamin, *Race After Technology*, 197.

Transnational feminist networks: #StopDigitalViolence

Countering this, movements like #StopDigitalViolence (founded by Polish and Argentine collectives) exemplify Benjamin's "reparative technologies".⁴⁶ Their tactics include: crowdsourced maps tracking spyware attacks on abortion providers, encryption lullabies (folk songs teaching PGP keys through melody) and "Zombie Server" protests where activists overwhelm anti-gender websites with feminist content. These methods reject neoliberal "lean-in" feminism, instead building what Puar calls "affective infrastructures" – transnational care networks that treat technology as a shared immune system against oppression.⁴⁷ The power of these methods lies in their grounding in Silvia Federici's principle of "collective reproduction" – they transform individual risk into shared security using accessible tools, ensuring the work can continue even when single nodes are compromised. The #StopDigitalViolence network's "encryption lullabies" offer a brilliant case study in accessible tech education. Argentine activists set abortion pill instructions to the tune of popular nursery rhymes, creating melodies that help memorize PGP keys. As sociologist Paula Soza notes, "They're weaponizing cultural memory - what the state can't erase, because it's literally stuck in people's heads." This tactic embodies Hito Steyerl's concept of the "poor image" – prioritizing circulation and accessibility over high-resolution fidelity – to create a form of knowledge that is both viral and resilient. These efforts, however, face real challenges. During Poland's 2020 abortion protests, activists discovered their Signal groups were being infiltrated within hours of creation. This digital whack-a-mole game forces constant innovation. Yet, this pressure fuels a cycle of innovation that mirrors Donna Haraway's call to "stay with the trouble", where each security breach leads to more adaptable and community-rooted solutions, ensuring the movement's evolution outpaces its opposition.

Conclusion

We live in a paradoxical moment in which technologies designed to foster connection are increasingly weaponized for control – monitoring reproductive health, enforcing gender norms and pushing propaganda through digital spaces turning them into tools of ideological enforcement. Yet, as the case studies of Caroline Sindere, Mary Maggic, and @the.hormone.monster demonstrate, feminist media artists and activists persistently explore the cracks in these systems and turn them toward emancipatory ends.

Caroline Sindere's intervention demonstrates this: when confronted with AI's failure to recognize non-binary identities, she did not merely critique the system but built an alternative dataset rooted in feminist epistemologies – from Audre Lorde's essays to protest signs from the Women's March. Similarly, Mary Maggic's DIY hormone testing kits, @the.hormone.monster Instagram account and Polish activists creating

⁴⁶ Benjamin, *Race*, 214.

⁴⁷ Puar, *Right to Maim*, 118.

false period tracker data to flood surveillance systems. These cases, however, are not without limitations, their impact is often limited by the very structures they challenge and their tactics risk being appropriated most notably in the neoliberal reframing of feminist resistance into depoliticized “diversity” initiatives.

The broader implication for media art discourse lies in recognizing that such interventions, while vital, need to be paired with critical examinations of the platforms they operate within. Initiatives like #StopDigitalViolence highlight the necessity of alternative infrastructures, but scaling these efforts requires confronting the material and ideological constraints of surveillance capitalism. The central theoretical contribution of this analysis is its demonstration of how feminist media art bridges tactical disruption with the urgent need for post-capitalist techno-social formations, the ones that prioritize collective autonomy over market logics.

Future research and practice must extend these artists’ work by examining how decentralized models can institutionalize resistance without replicating the predatory systems they oppose. The challenge is not to hack the existing systems but to establish infrastructures intentionally designed to resist the centralized powers that sustain gendered and capitalist violence.

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