

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
STATEMENT
STATEMENT
STATEMENT

Positions Through Contextualising
Collected Works

THE INDIAN
WOMEN TRAWLING
THE WORST OF THE
INTERNET TO
TRAIN AI

The article pushed me to think about the material consequences of AI on marginalised Indian women, especially within rural circumstances where digital literacy and protective mechanisms are limited. Women from these backgrounds are increasingly vulnerable to digital harassment, fraud, and exploitation through AI-generated media when without the resources required to defend themselves. Learning about this is the fact that women from rural backgrounds are being used to train AI algorithms, which is also spreading issues like catfishing, violence, pornography, and deepfakes.

to keep the internet "clean" for everyone else. The same content is shared at the highest risk of technological harm, and simultaneously being used to train AI, and train the infrastructures producing it, a woman who I found both powerful and deeply agitated.

References
Behind the Screen: The Indian women training the world of the internet to train AI. The Week, an Electronic Magazine at the New York Public Library, women training AI. Archived: 15 May 2023.

meant for the
e "glitches" are
putation who
port systems,
owards
playful and
vily editorial
empts to
ative forms of
sler, I
igital-art
both outputs
es the dossier
- I became
computational
dence of
work with
t through
erlaps, and
like colour
stortions
es themselves,
litch
rence point
cumenting
ng vast
nforcing
hared
rticularly
se of the font
age scene of
age through
something
emory space

ffered me
ruptions not
and world-
old both
isly, planting
e system.

A Manifesto.

Loop [film].

ve it, and if some
nges, I still have

u think the rise of

I of all technology
Like when I was
tting a new phone
ed different.
f just the same

ownership
evices again.
nd personal

2 working inside

yperdecks I didn't
all. I just thought
rted becoming
especially after
getting weird
ng things like "it's
ou'll stop caring in

lost a resistance
ng anyway. Like
trend, especially
, and I'm kind of
finitely going to

u give someone
systems?
Don't feel like
ng immediately
it away. Watch
m other people,
ld computers.
xcited and
r a bunch of stuff
ed less than you
start somewhere.
gger picture later.
the pressure of
e?
ut honestly.
to make more
e it performs well,
ything I do to

e videos about
use I kind of just
g for myself. Then
rending I was
post one video.
it to become a
n trying to stay
ita work too and
erforms best.

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
STATEMENT
STATEMENT
STATEMENT
STATEMENT

STATEMENT WITH
THE INDIAN
WOMEN TRAWLING
THE WORST OF THE
INTERNET TO
TRAIN AI
AND
OTHER TRAWLERS
OF E-WASTE

The article exposes the deeply entangled systems of caste, labour, technology, and global exploitation hidden beneath contemporary digital culture. In India, the article pushed me to think about the unequal consequences of AI on marginalised Indian women, especially within rural environments where digital literacy and protections remain limited. Women from these backgrounds are increasingly vulnerable to deepfakes, blackmail, harassment, and exploitation through AI-generated media, often without the resources required to defend themselves. Running parallel to this is the fact that women from similarly vulnerable backgrounds are also spending hours moderating violence, pornography, and abuse online stripping, repairing, and surviving

within toxic environments falls onto marginalised communities already positioned at the edges of caste and economic systems. This conversation to keep the internet "clean" for everyone else. The same women positioned at the highest risk of technological harm are simultaneously being used to sustain and train the infrastructures producing it, a contradiction I found both bewildering and deeply aggravating. political rather than simply technical.

References

Behal, A. (2026) 'The Indian women trawling the worst of the internet to train AI'. *The Week*, 26 February. Available at: *The Week* article on Indian women training AI (Accessed: 19 May 2026).
e-waste (Accessed: 19 May 2026).

meant for the
"glitches" are
putation who
port systems,
owards
playful and
vily editorial
empts to
ative forms of

sier, I
digital-art
both outputs
nes the dossier
e. I became
omputational
dence of
work with
t through
verlaps, and
like colour
stortions
es themselves,
litch
rence point
ocumenting
ng vast
nforcing
shared
rticularly
se of the font
age scene of
age through
something
emory space

ffered me
rptions not
and world-
old both
sly, planting
e system.

A Manifesto.

Loop [film].

ve it, and if some
nges, I still have

ou think the rise of

l of all technology
Like when I was
tting a new phone
ed different.
f just the same

ownership
evices again.
nd personal

e working inside

yperdecks I didn't
all. I just thought
rted becoming
especially after
getting weird
ng things like "it's
ou'll stop caring in

most a resistance
ng anyway. Like
trend, especially
, and I'm kind of
finitely going to

ou give someone
systems?

Don't feel like
ng immediately
t away. Watch
om other people,
ld computers.
xcited and
er a bunch of stuff
ed less than you
start somewhere.
gger picture later.
the pressure of
e?

ut honestly.
to make more
se it performs well,
ything I do to

e videos about
ause I kind of just
g for myself. Then
rending I was
post one video.
t to become a
n trying to stay
ata work too and
erforms best.

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
STATEMENT
STATEMENT
STATEMENT
STATEMENT
IMMERSION WITH
TOXICS LINK IN
NEW DELHI:
MEETING THE
KABADIWALAS AND
OTHER UPCYCLERS
OF E-WASTE

The article exposes the deeply entangled systems of caste, labour, technology, and global exploitation hidden beneath contemporary digital culture. In India, the term “kabadiwala” is often casually used as an insult despite the essential labour these workers perform within waste economies. The article documents communities dismantling discarded electronics by hand, carrying out highly visible yet socially ignored labour that sustains technological systems far beyond their immediate environments. It’s impossible to ignore is how e-waste operates through a global hierarchy of disposal, where wealthier countries maintain the illusion of cleanliness by exporting technological wastes to elsewhere. The burden of sorting, stripping, repairing, and surviving

within toxic environments falls onto marginalised communities already positioned at the edges of caste and economic systems. This conversation around e-waste strongly connected to my interest in women-led cyberdeck and DIY tech cultures, especially their sensibilities of recycling, repair, maintenance, and understanding the materials they work with. The “right to repair” within these spaces now feels political rather than simply technical.

References

Wuschitz, S. (2026) ‘Immersion with Toxics Link in New Delhi: meeting the Kabadiwalas and other upcyclers of e-waste’. *Makery*, 24 February. Available at: *Makery article on Kabadiwalas and e-waste* (Accessed: 19 May 2026).

meant for the
“glitches” are
putation who
port systems,
owards
playful and
vily editorial
empts to
ative forms of

sier, I
digital-art
both outputs
nes the dossier
e. I became
omputational
dence of
e work with
t through
verlaps, and
like colour
stortions
es themselves,
litch
rence point
ocumenting
ng vast
nforcing
hared
rticularly
se of the font
age scene of
age through
something
emory space

ffered me
rptions not
and world-
old both
sly, planting
e system.

A Manifesto.

Loop [film].

ve it, and if some
nges, I still have

ou think the rise of

l of all technology
Like when I was
tting a new phone
ed different.
f just the same

ownership
evices again.
nd personal

e working inside

cyberdecks I didn’t
all. I just thought
rted becoming
especially after
getting weird
ng things like “it’s
ou’ll stop caring in

most a resistance
ng anyway. Like
trend, especially
, and I’m kind of
finitely going to

ou give someone
systems?

Don’t feel like
ng immediately
it away. Watch
m other people,
ld computers.
xcited and
er a bunch of stuff
ed less than you
start somewhere.
gger picture later.
the pressure of
e?

ut honestly.
to make more
e it performs well,
ything I do to

e videos about
ause I kind of just
g for myself. Then
rending I was
post one video.
t to become a
n trying to stay
ita work too and
erforms best.

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
STATEMENT
STATEMENT
STATEMENT
OF RITES

The chapter *An Internet of Things* in Alida Sun's *RITES* explores the relationship between coding, weaving, ritual, and women's labour through tactile textile-based installations. By translating computational systems into woven forms, the exhibition disrupts the assumed separation between craft and technology, positioning both as interconnected systems of repetition, maintenance, and knowledge-making. That relationship strongly resonated with my own enquiry into indigenous practices and computation, especially the ways women's labour continues to exist as an invisible foundation beneath technological systems.

participation, and exchange. The exhibition also shaped my thinking around digital world-building and interface design. Its softness, mythology, and material sensitivity informed the handmade sensibility embedded throughout my dossier and the ASCII village scene, where computation exists less as sterile futurism and more as something communal.

References
Sun, A. (2026) *RITES* [exhibition]. New Delhi: Method Kala Ghoda, 31 January–22 March. Available at: Method Kala Ghoda - *RITES* by Alida Sun (Accessed: 19 May 2026). Institute of Network Cultures.

meant for the "glitches" are computation who port systems, towards playful and wily editorial empts to alternative forms of

sier, I digital-art both outputs nes the dossier e. I became omputational dence of e work with t through verlaps, and like colour stortions es themselves, litch rence point ocumenting ng vast nforcing shared rticularly se of the font age scene of age through something emory space

ffered me ructions not and world- old both isly, planting e system.

A Manifesto.

Loop [film].

ve it, and if some nges, I still have

ou think the rise of

l of all technology Like when I was tting a new phone ed different. f just the same

ownership evices again. nd personal

e working inside

yperdecks I didn't all. I just thought rted becoming especially after getting weird ng things like "it's ou'll stop caring in

most a resistance ng anyway. Like trend, especially , and I'm kind of finitely going to

ou give someone systems?

Don't feel like ng immediately t away. Watch om other people, ld computers. xcited and er a bunch of stuff ed less than you start somewhere. gger picture later. i the pressure of e?

ut honestly. to make more se it performs well, ything I do to

e videos about ause I kind of just g for myself. Then rending I was post one video. it to become a n trying to stay ata work too and eforms best.

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
STATEMENT
STATEMENT
AN INTERNET
OF THINGS

The chapter 'An Internet of Things' from *The Internet Does Not Exist* became influential within my enquiries because of the way it reframes the internet as something fully embedded within physical life rather than existing separately from it. The text positions the internet as infrastructure, labour, objects, environments, and bodies, shifting computation away from the idea of an immaterial digital space into something spatial and lived. This directly informed the way I began thinking about my practice beyond the screen. If the internet now exists among us physically, then digital culture also demands physical forms of gathering,

participation, and exchange. The chapter pushed me towards ideas of activations, workshops, maker culture, and community-led spaces that could exist alongside the dossier rather than remain confined to an interface. It also reinforced my understanding of archives and computational systems as things shaped through maintenance, labour, and collective participation rather than neutral technologies.

References
Sahay, A. (2024) *Humans in the Loop*.
References: *Storiculture and Museum*.
Bratton, B.H. (2015) 'An Internet of Things'. In: *The Internet Does Not Exist*. Berlin: Institute of Network Cultures.

... meant for the
... e "glitches" are
... computation who
... port systems,
... towards
... playful and
... vily editorial
... empts to
... ative forms of

... sier, I
... digital-art
... both outputs
... nes the dossier
... e. I became
... omputational
... dence of
... e work with
... t through
... verlaps, and
... like colour
... stortions
... es themselves,
... litch
... rence point
... ocumenting
... ng vast
... nforcing
... hared
... rticularly
... se of the font
... age scene of
... age through
... something
... emory space

... offered me
... rptions not
... and world-
... old both
... isly, planting
... e system.

A Manifesto.

Loop [film].

... ve it, and if some
... nges, I still have

... ou think the rise of

... l of all technology
... Like when I was
... tting a new phone
... ed different.
... f just the same

... ownership
... evice again.
... nd personal

... e working inside

... yberdecks I didn't
... all. I just thought
... rted becoming
... especially after
... getting weird
... ng things like "it's
... ou'll stop caring in

... most a resistance
... ng anyway. Like
... trend, especially
... , and I'm kind of
... finitely going to

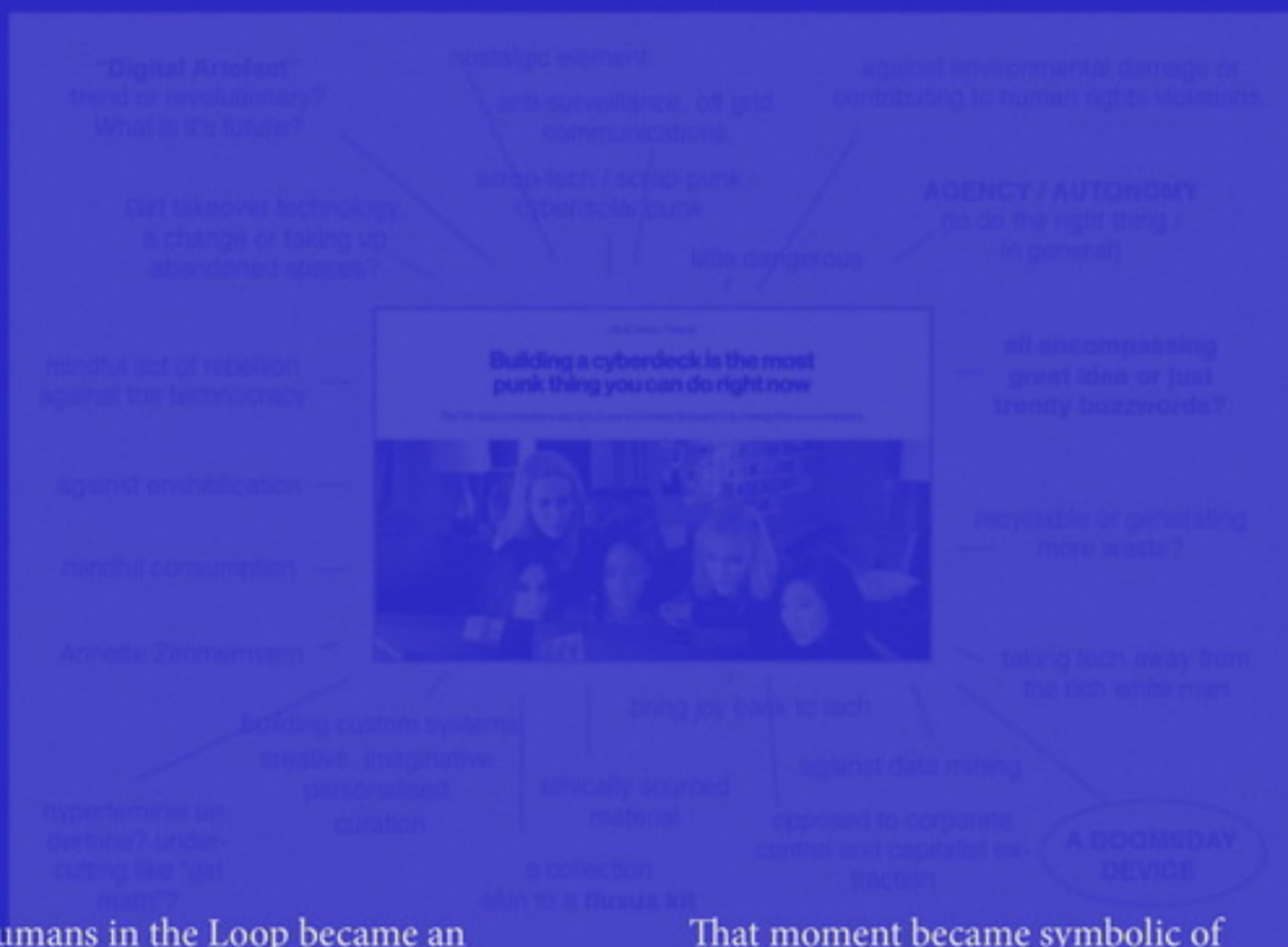
... ou give someone
... systems?

... Don't feel like
... ng immediately
... it away. Watch
... m other people,
... ld computers.
... xcited and
... r a bunch of stuff
... ed less than you
... start somewhere.
... ger picture later.
... the pressure of
... e?
... ut honestly.
... to make more
... e it performs well,
... ything I do to

... e videos about
... ause I kind of just
... g for myself. Then
... rendering I was
... post one video.
... t to become a
... n trying to stay
... ita work too and
... erforms best.

CRITICAL ANALYSIS
 CRITICAL ANALYSIS
 GLITCH FEMINISM

STATEMENT
 STATEMENT
 HUMANS IN
 THE LOOP
 YOU CAN DO
 RIGHT NOW



Humans in the Loop became an important reference point within my enquiry because of the way it positions indigenous labour and ecological knowledge against the rigid logic of AI systems. Set in Jharkhand, the film follows Adivasi women working as data labellers, quietly powering systems that will never fully recognise them. The most significant scene in which the protagonist is forced to categorise an insect as a “pest” despite knowing otherwise felt particularly significant. Her understanding of nature, shaped through indigenous knowledge and lived experience, directly conflicts with the hollow categorisation demanded by AI.

That moment became symbolic of the wider digital world itself, where relationships to land, ecology, labour, and care are flattened into datasets and binary classifications. The film reinforced my thinking around invisible labour within computation, particularly the role of women whose knowledge systems continue to sustain technologies that simultaneously erase them.

References
 Sahay, A. (2024) *Humans in the Loop* [film]. India: *Storiculture and Museum of Imagined Futures*. April. Available at: *Dazed Digital* article (Accessed: 19 May 2026).

ve it, and if some
 nges, I still have
 ou think the rise of
 l of all technology
 Like when I was
 tting a new phone
 ed different.
 f just the same
 ownership
 evice again.
 nd personal
 e working inside
 yberdecks I didn't
 all. I just thought
 rted becoming
 especially after
 getting weird
 ing things like “it's
 ou'll stop caring in
 most a resistance
 ng anyway. Like
 trend, especially
 , and I'm kind of
 finitely going to
 ou give someone
 systems?
 Don't feel like
 ng immediately
 t away. Watch
 m other people,
 ld computers.
 xcited and
 er a bunch of stuff
 ed less than you
 start somewhere.
 gger picture later.
 the pressure of
 e?
 ut honestly.
 : to make more
 se it performs well,
 ything I do to
 e videos about
 ause I kind of just
 g for myself. Then
 rendering I was
 post one video.
 it to become a
 n trying to stay
 ita work too and
 eforms best.

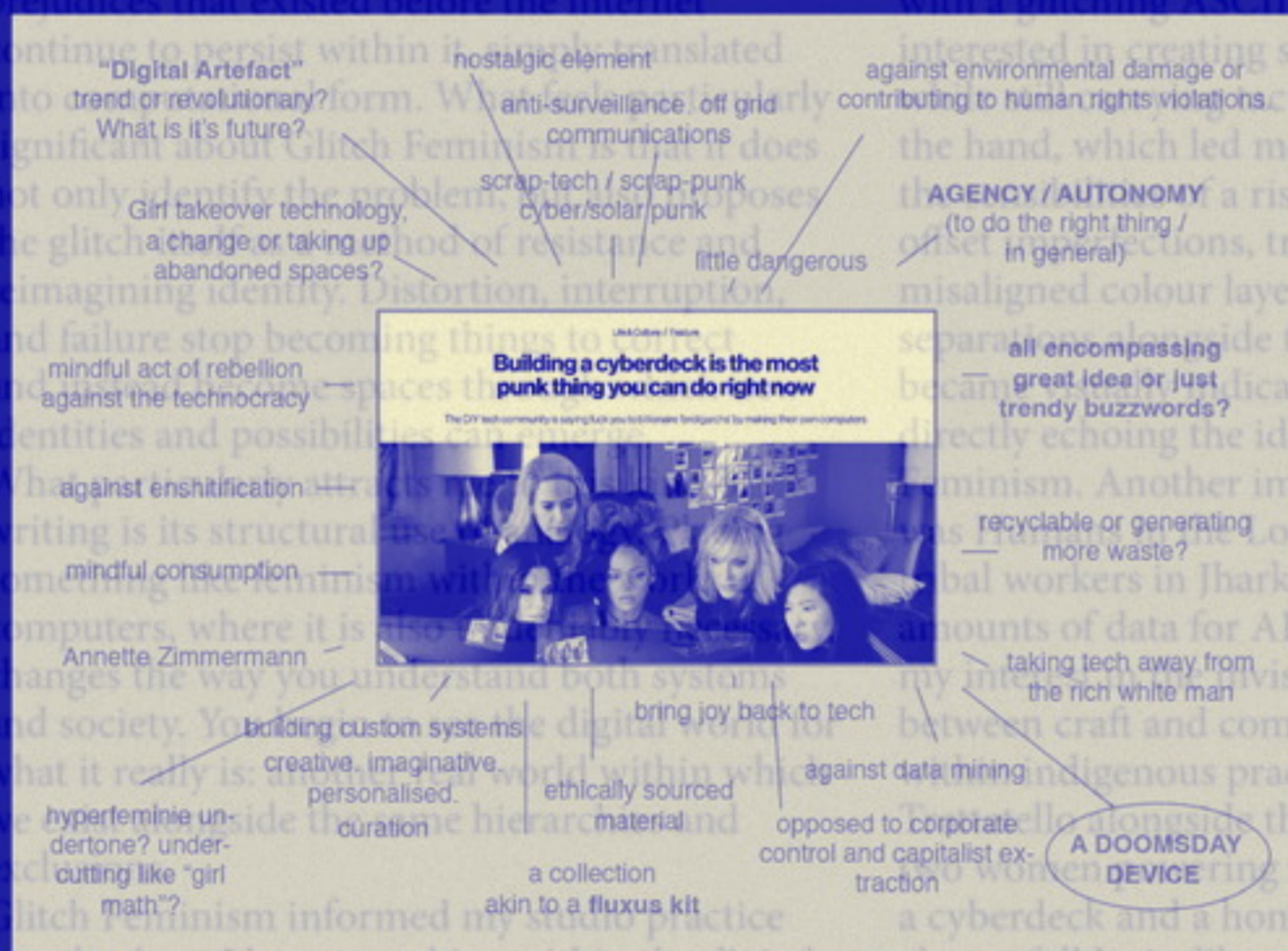
ffered me
 ruptions not
 and world-
 old both
 usly, planting
 e system.

A Manifesto.

Loop [film].

CRITICAL ANALYSIS
CRITICAL ANALYSIS
GLITCH FEMINISM

STATEMENT
BUILDING A
CYBERDECK IS THE
MOST PUNK THING
YOU CAN DO
RIGHT NOW



I broke down the article through the above diagram as a way of mapping the ideological tensions surrounding DIY technology and maker culture. Cyberdecks initially gained my interest as a seemingly women-led technological trend which, given the exclusionary history of technology over the last few decades, felt indicative of a kind of cultural shift or soft revolution. At the same time, it also raised critical questions for me around who occupies these spaces and why technology feels

like an abandoned territory being "reclaimed". I found myself questioning whether this participation signals genuine autonomy or risks becoming another commodified indulgence sponsored by accessible consumer tech such as Raspberry Pi.

References
 Russell, L. (2020) *Glitch Feminism: A Manifesto*.
 Shanahan, K. (2026) 'Building a cyberdeck is the most punk thing you can do right now'. *Dazed Digital*, 22ns.

ve it, and if some nges, I still have

ou think the rise of

l of all technology
Like when I was tting a new phone ed different.
f just the same

ownership
evices again.
nd personal

e working inside

cyberdecks I didn't
all. I just thought
rted becoming
especially after
getting weird
ing things like "it's
ou'll stop caring in

most a resistance
ng anyway. Like
trend, especially
, and I'm kind of
finitely going to

ou give someone
systems?

Don't feel like
ng immediately
t away. Watch
om other people,
ld computers.
xcited and
er a bunch of stuff
eed less than you
start somewhere.
gger picture later.
the pressure of
e?

ut honestly.
to make more
se it performs well,
ything I do to

e videos about
ause I kind of just
g for myself. Then
rending I was
post one video.
it to become a
n trying to stay
ata work too and
erforms best.

CRITICAL ANALYSIS CRITICAL ANALYSIS GLITCH FEMINISM

“As glitch feminists, this is our politic: we refuse to be hewn to the hegemonic line of a binary body. This calculated failure prompts the violent socio-cultural machine to hiccup, sigh, shudder, buffer. We want a new framework and for this framework, we want new skin.”

The core idea of the “glitch” in Glitch Feminism became important to both my positionality and the direction of my enquiry. It introduced me to the vernacular required to express my frustrations as a woman and a person of colour while drawing parallels with computation and digital systems. Russell highlights how prejudices that existed before the internet continue to persist within it, simply translated into computational form. What feels particularly significant about Glitch Feminism is that it does not only identify the problem, but also proposes the glitch itself as a method of resistance and reimagining identity. Distortion, interruption, and failure stop becoming things to correct and instead become spaces through which new identities and possibilities can emerge. What particularly attracts me to this kind of writing is its structural use of analogy. Placing something like feminism within the world of computers, where it is also undeniably necessary, changes the way you understand both systems and society. You begin to see the digital world for what it really is: another real world within which we exist alongside the same hierarchies and exclusions. Glitch Feminism informed my studio practice seamlessly as I began working within the digital realm of design and building. This has also been my first real stint in vibe coding, where, similar to the logic of glitches, blips, and disruptions, experimentation, rebuilding, failure, and nonlinear navigation became part of the enquiry itself rather than simply obstacles within the process. Whenever I felt stuck, I kept returning to the text. It became an important initiation point for how I began thinking through digital systems, interface-building, and the politics embedded within them. The dossier was created with the central ideas of Glitch Feminism in mind, attempting to create a space that would ideally never exist within the

dominant system: a digital entity meant for the “glitches”, by the “glitches”. Here, the “glitches” are women within technology and computation who often lack navigational advice, support systems, forums, and information tailored towards them. While the interface appears playful and computational, behind it sits a heavily editorial approach to collection, one that attempts to nurture women and archive alternative forms of technological knowledge.

After multiple iterations of the dossier, I eventually pivoted towards a more digital-art direction before deciding to merge both outputs together. The final outcome combines the dossier with a glitching ASCII village scene. I became interested in creating something computational while still carrying tactility and evidence of the hand, which led me to code the work with the sensibilities of a risograph print through offset imperfections, translucent overlaps, and misaligned colour layers. The riso-like colour separations alongside the ASCII distortions became visually indicative of glitches themselves, directly echoing the ideas within Glitch Feminism. Another important reference point was *Humans in the Loop*, a film documenting tribal workers in Jharkhand labelling vast amounts of data for AI systems, reinforcing my interest in the invisible labour shared between craft and computation, particularly within indigenous practices. The use of the font Trattatello alongside the ASCII village scene of two women powering an entire village through a cyberdeck and a homelab creates something almost folkloric, like a collective memory space existing within a digital structure. What Glitch Feminism ultimately offered me was a way to view failure and interruptions not as flaws, but as methods of dissent and world-building. It allowed the project to hold both critique and optimism simultaneously, planting my own small disruption within the system.

References

- Russell, L. (2020) *Glitch Feminism: A Manifesto*. London: Verso.
- Sengupta, A. (2024) *Humans in the Loop* [film]. India: Elsewhere Films. (19 May 2026).

ve it, and if some
nges, I still have

ou think the rise of

l of all technology
Like when I was
tting a new phone
ed different.
f just the same

ownership
eices again.
nd personal

e working inside

yperdecks I didn't
all. I just thought
rted becoming
especially after
getting weird
ng things like “it's
ou'll stop caring in

most a resistance
ng anyway. Like
trend, especially
, and I'm kind of
finitely going to

ou give someone
systems?

Don't feel like
ng immediately
t away. Watch
om other people,
ld computers.
xcited and
er a bunch of stuff
ed less than you
start somewhere.
gger picture later.
the pressure of
e?

ut honestly.
to make more
se it performs well,
ything I do to

e videos about
ause I kind of just
g for myself. Then
rending I was
post one video.
it to become a
ta trying to stay
ta work too and
erforms best.

CRITICAL ANALYSIS SAINT HERON

Q: Could you tell me about your background and your practice?
A: Yeah, I feel like I'm finishing my PhD in math at the University of Washington in statistics and probability. I study probability, specifically stochastic processes, like activated random walk stuff that's theoretically related to avalanches and wildfires. But I'm probably not going to continue down the pure math path after this.

The WNBA data stuff started maybe four years ago when I was trying to learn data science through WNBA statistics because I was getting really into the league at the time. But now it's developed into something much bigger where I've learned a lot of data science and also a lot about communicating math and statistics online. So now I kind of see my career moving more in that direction. Outside of that I just like technology stuff, cyberdecks, electronics, all of that.

Q: Why do you think there's still a lack of detailed data around the WNBA, even as its visibility is growing?

A: I feel like, traditionally, people just haven't cared about the WNBA as much, which is why the websites that display the stats haven't given it as much attention until recently. They're kind of catching up now. Sports betting is also making people care more about WNBA data, unfortunately. The WNBA itself also didn't really invest in tracking as much. It was only about two years ago that all the arenas got the

resources to track the positions of players on the court. Saint Heron became one of the major reference points within my project and its form of distribution, particularly in the way it treats archiving and cultural preservation as active, living practices rather than passive documentation. Founded by Solange Knowles in 2013 as a music label focused on alternative R&B and Black artistry, it has since evolved into a multidisciplinary platform operating across music, art, design, writing, film, and spatial practice.

Coming from a fashion publication background, I've constantly questioned the future of the magazine and what it becomes within the contemporary digital landscape. A magazine is essentially one of the most successful examples of information design, yet digital culture has drastically transformed the ways information is collected, organised, and experienced. Saint Heron expands publishing beyond written or photographic content into something spatial, archival, and multidimensional. It compiles different forms of information while extending into creative services, exhibitions, design, and digital environments, making the platform feel less like a publication and more like an evolving cultural system.

Navigating modern media feels increasingly unstable given the speed at which platforms, formats, and modes of circulation evolve. Some even speculate the "death" of the internet in its current form, which made an ever-evolving informational design practice feel more relevant

to me than a fixed publication format. As a socially charged creative, it also feels limiting to communicate only through written text or static imagery. Expanding storytelling across multiple mediums feels far more reflective of contemporary culture, where design, moving image, archives, interfaces, and spatial experiences can collectively hold and distribute information.

Saint Heron informed the initiation point of my digital dossier when I began thinking about how to contain and distribute the information I had collected throughout my enquiry. After researching women in tech, the growing DIY tech and maker culture, and conducting interviews, my first instinct was to combine these fragmented forms of information into a single evolving system. Much of this culture still exists outside mainstream visibility and instead operates more like an emerging counterculture against increasingly homogenised technological systems and AI-driven futures. That development felt important to platform. Saint Heron's multidimensional approach helped me think beyond the idea of publication and instead towards an informational entity that could continuously evolve, which eventually led to the live dossier.

Q: How did you get into cyberdecks?
A: I got into them before they really blew up online. I was trying to find hobbies outside of math and I wanted to learn more about electronics and Raspberry Pis and stuff. I watched a lot of cyberdeck YouTube videos and thought it looked fun.

I'm also really into thrift shopping and repurposing things, so I slowly found parts at thrift stores over a few months and put one together. At the time I didn't think of it as anything super deep or political. I just thought it would be a fun way to learn electronics and coding and reuse old things.
Q: What did your existing tools lack that led you toward cyberdecks?
A: I don't know if it was really that my laptop lacked something. I just liked the idea of having something more focused and customizable. Like now I have a little home lab setup and I can use the cyberdeck to access that more cleanly instead of opening my MacBook and immediately seeing like a million overwhelming tabs.

If I wanted to just write or code or access data, it's nice having something dedicated to that.
Q: Has it changed how you think about digital content?
A: Yeah, I think people get really excited and want to order things, repurpose old computers.

And honestly just start somewhere. You can figure out the bigger picture later. How do you deal with content online? I feel pressure to make more content because I don't want everything I do to be a flop. I didn't make a cyberdeck at first because I wanted it to be something that I could use. Maybe I should have just said "I don't really want to be a cyberdeck influencer." I'm trying to stay data work too and use whatever I can.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

I needed it. Now I just have it, and if some service disappears or changes, I still have access to everything.

Q: What statement do you think the rise of cyberdecks is making?

A: I think people are tired of all technology looking exactly the same. Like when I was younger it felt exciting getting a new phone because every phone looked different. Now everything is kind of just the same minimalist rectangle.

I think people want more ownership and personality in their devices again. Something more tactile and personal instead of fully corporate.

Q: Do you feel like you're working inside the system or outside it?

A: When I first got into cyberdecks I didn't think of it as resistance at all. I just thought it was fun. But once it started becoming more mainstream online especially after the CNN video, I started getting weird comments from men saying things like "it's just a worse laptop" or "you'll stop caring in a month."

So now I think there's almost a resistance that comes from continuing anyway. Like people want it to just be a trend, especially when women are doing it, and I'm kind of like okay well now I'm definitely going to keep doing it.

Q: What advice would you give someone trying to build their own systems?

A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

Q: What advice would you give someone trying to build their own systems?
A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, and repurpose old computers.

References

Knowles, S. (2013–present) *Saint Heron*. Available at: *Saint Heron* (Accessed: 19 May 2026).

INTERVIEW MADDY BROWN

INTERVIEW YOMI PARIKH

INTERVIEW

Q: Could you tell me a little about yourself and your practice?

A: Yeah, I feel like that's most of it honestly. I'm finishing my PhD in math at the University of Washington in like a month or so. I study probability, specifically stochastic processes, like activated random walk stuff that's theoretically related to avalanches and wildfires. But I'm probably not going to continue down the pure math path after this.

The WNBA data stuff started maybe four years ago when I was trying to learn data science through WNBA statistics because I was getting really into the league at the time. But now it's developed into something much bigger where I've learned a lot of data science and also a lot about communicating math and statistics online. So now I kind of see my career moving more in that direction. Outside of that I just like technology stuff, cyberdecks, electronics, all of that.

Q: Why do you think there's still a lack of detailed data around the WNBA, even as its visibility is growing?

A: I feel like, traditionally, people just haven't cared about the WNBA as much, which is why the websites that display the stats haven't given it as much attention until recently. They're kind of catching up now. Sports betting is also making people care more about WNBA data, unfortunately. The WNBA itself also didn't really invest in tracking as much. It was only about two years ago that all the arenas got the infrastructure to track the positions of players in games, whereas the NBA has had that for over ten years. So I think a lot of it has to do with money, access, and people only recently paying attention.

Q: Do you feel like you're doing work that should already have existed within the system?

A: Yeah, honestly. Not even just the actual data work, but even content around WNBA statistics felt really missing when I started getting into the league around 2022. There's so much content around NBA stats or baseball analytics, even if it's not super technical. But for the WNBA there just really wasn't much. So it kind of felt like this huge void where I was like, okay, I guess I have to do this because nobody else is.

Q: Do you feel recognised for the labour you put into this?

A: I feel like it comes in waves because of the algorithm. Sometimes a video gets a lot of views and then suddenly people are reaching out and following you, and then other times nothing really happens.

But recently on Instagram especially, I've been getting followed by people who work for sports broadcasts or teams and stuff like that. One of the authors from a sports analytics book I recommended actually messaged me after I made a video about it. My university also wrote an article about me because I turned the TikTok concept into a class about communicating sports data. So I do feel recognised in different ways now.

Q: How do you think data documentation shapes the future of sports?

A: I think it shapes sports as much as the people in the sport let it. Right now a lot of WNBA teams don't even have large analytics departments the way MLB teams

do. But I think the data matters a lot for storytelling and preserving a fuller history of players besides just like basic stats. There's also stuff around injuries and wearables and tracking movement that could hopefully help players stay healthier longer. And honestly I hope it also pushes more research into women's sports generally because so much sports science is still based on men.

Q: How did you get into cyberdecks?

A: I got into them before they really blew up online. I was trying to find hobbies outside of math and I wanted to learn more about electronics and Raspberry Pis and stuff. I watched a lot of cyberdeck YouTube videos and thought it looked fun.

I'm also really into thrift shopping and repurposing things, so I slowly found parts at thrift stores over a few months and put one together. At the time I didn't think of it as anything super deep or political. I just thought it would be a fun way to learn electronics and coding and reuse old things.

Q: What did your existing tools lack that led you toward cyberdecks?

A: I don't know if it was really that my laptop lacked something. I just liked the idea of having something more focused and customizable. Like now I have a little home lab setup and I can use the cyberdeck to access that more cleanly instead of opening my MacBook and immediately seeing like a million overwhelming tabs.

If I wanted to just write or code or access data, it's nice having something dedicated to that.

Q: Has building your own machine changed how you think about technology?

A: Yeah definitely. I feel like I see machines less as black boxes now. Before it was easier to think like, oh this thing is broken so I should just get rid of it. But now I'm more like, okay maybe it just needs one part replaced or maybe I can repurpose it into something else. I found this old Mac computer at a thrift store recently and even if it doesn't work, I'm excited by the idea of figuring it out or turning it into something else.

Q: How do you personalise your cyberdeck?

A: I really like full keyboards honestly. I know a lot of cyberdecks have those tiny handheld keyboards but I like something tactile and clicky. I also like when the wires are visible and you can actually see the structure of the machine instead of everything being hidden away.

And I care a lot about being able to connect it to my home lab and access my WNBA data and coding setup through it.

Q: What exactly is a home lab?

A: To me it's basically a hard drive connected to a computer on your home network. The computer mostly just keeps the hard drive alive and accessible.

A lot of people use them for media storage or servers or practicing IT stuff, but I mostly use mine because my computer runs out of storage all the time and I wanted a cleaner way to store and access my data wirelessly.

Q: Do you feel more secure now that you've built your own systems?

A: Yeah, especially because now I actually have my datasets stored locally. Before I was constantly reuploading data every time

I needed it. Now I just have it, and if some service disappears or changes, I still have access to everything.

Q: What statement do you think the rise of cyberdecks is making?

A: I think people are tired of all technology looking exactly the same. Like when I was younger it felt exciting getting a new phone because every phone looked different. Now everything is kind of just the same minimalist rectangle.

I think people want more ownership and personality in their devices again. Something more tactile and personal instead of fully corporate.

Q: Do you feel like you're working inside the system or outside it?

A: When I first got into cyberdecks I didn't think of it as resistance at all. I just thought it was fun. But once it started becoming more mainstream online, especially after the CNN video, I started getting weird comments from men saying things like "it's just a worse laptop" or "you'll stop caring in a month."

So now I think there's almost a resistance that comes from continuing anyway. Like people want it to just be a trend, especially when women are doing it, and I'm kind of like okay well now I'm definitely going to keep doing it.

Q: What advice would you give someone trying to build their own systems?

A: Honestly, take it slow. Don't feel like you need to buy everything immediately or perfect everything right away. Watch YouTube videos, learn from other people, thrift things, repurpose old computers.

I think people get really excited and immediately want to order a bunch of stuff online, but you usually need less than you think. And honestly just start somewhere. You can figure out the bigger picture later.

Q: How do you deal with the pressure of trends and content online?

A: I'm still figuring that out honestly. Sometimes I feel pressure to make more cyberdeck content because it performs well, but I also don't want everything I do to become content.

I purposefully didn't make videos about my cyberdeck at first because I kind of just wanted it to be something for myself. Then once cyberdecks started trending I was like, okay maybe I should post one video. But I still don't really want to become a "cyberdeck influencer." I'm trying to stay focused on the WNBA data work too and not just chase whatever performs best.

terms of logic, but I wouldn't have known that before starting. A lot of things are portrayed as much harder than they actually are. Starting is possible.

I've been such an annoyance in the computing space. I keep going there, asking questions, making noise, drilling rocks, embarrassing myself. But I remind myself: nobody is going to drill the rock for me. I have to do it myself.

So be annoying. Be disturbing, not disrespectful, but take up space. Embarrass yourself. Poke things. Poke people. Make noise. Every time I've felt embarrassed since coming to London, something good has come out of it. Failing is gorgeous. I don't want a perfect route. I want trials and mistakes because that is how I learn.

INTERVIEW

INTERVIEW NEYOMI PARIKH

INTERVIEW HAINA PIPER

N: Hi, it's me and Naomi. We're getting matcha. Last term, I left off with the question: how can we liberate technology? In my symposium, I used my ID photo to respond to surveillance systems that render people of colour, women, and queer individuals as errors. These systems often cannot recognise us as fully legible humans or persons. I was thinking about how the people who make these systems are often rich white men who control big tech, and how their biases get embedded into the machines. My response then was to exaggerate illegibility: if I can't be read, then fuck you, I don't want to be read at all. This term, my interests have moved towards sound, objects, technology, and queer resistance. I recently came out to my family, and I started thinking more deeply about Indian queer existence, especially how queer voices in India are pushed to the margins and not treated as legible parts of society. So I decided to place activism and protest at the centre of my practice. I'm developing a sound object that archives queer resistance and renders the queer movement as a sonic experience.

The object is a rock, recontextualised as an instrument. It works almost like a MIDI device, with embedded buttons that play different protest recordings from India. Each button acts like a note: clapping, whistles, chants of "azadi," and other sonic fragments from protests. The rock becomes the holder of these voices. They are layered, sedimented, and set in stone. The rock also carries the symbolism of protest. It can be held, thrown, used in anger, or used to make a ruckus. I'm interested in the rock as something that holds anger, protest, and resistance. It becomes a poetic device for archiving sound.

Q: Was there a reason you felt the need to move out of your laptop to do this? You could have made something similar through code, design, or software. What led to the decision to leave the laptop and build your own machine?

A: One reason is that I didn't want to just sit on my ass. I've paid for this university, and I want to be in every space. I want to take up space. I have access to things I never had before, especially technicians, workshops, and materials.

The second reason is that my research has developed against big tech, tech fascism, and the people who control these tools. These are billionaires with political agendas, who make technology that benefits them more than it benefits people.

I don't think I'm doing something revolutionary, but I want to begin from the thought: how do I make something of my own, with my own hands and knowledge? Something rough around the edges. Craft is important to me. There is something powerful about making something with your own blood, sweat, and tears.

I'm not saying I haven't used the internet or my laptop. I'm also not saying my materials are perfectly ethical. I don't think perfection is possible. But this is my seed. I want to begin from there.

Q: You mentioned craft. Do you see parallels between computing and craft? Could the difference between them be

rooted in gender roles?

A: Yes. I think craft and coding are very intertwined. Even binary, the zero and one, has links to weaving and textile practices. Women were pioneers of code, computation, electronic music, and technological revolutions, but then men took over and dominated the field. Women helped build these worlds, but men got more credit and acceptance. So instead of patriarchal tech, I want to think about matriarchal tech. Or girls in tech, but not in a commodified "girl math" way. I mean something deeper, where making, emotion, care, and technical knowledge can coexist.

Q: When I was looking at brown women in creative computational practices, I couldn't find many. Why do you think that is?

A: I think it begins very early. For many brown women, there is already a huge hurdle before even making the decision to enter art, tech, or masculine-coded fields. In many families, girls are told they should be doctors, lawyers, or something respectable. Even the games we played growing up were gendered: dress-up, makeup, and domestic play. The way we are brought up structures us. The moment we reach outside of that structure, our hand is slapped back in. Dreams are ridiculed very quickly. In school, this segregation was obvious. I remember subjects where boys and girls were separated: girls did stitching, while boys did carpentry, mechanics, and engineering-related things. Both skills are important, but why were they divided like that? We were taught to think that a man would come and help us fix things. So the root cause is the way brown girls are raised, educated, and unsupported. That affects how they branch out later in life.

Q: Do you feel late to the party? Like if you had this exposure earlier, you wouldn't have had to begin in your master's?

A: Absolutely. I think about it a lot. What if I had grown up differently? What if I had been exposed to these things earlier? Where would I be now?

It was only in my MA that I decided to take charge and start making the things I had always thought about. I do wonder where I would have been if I had started earlier.

At home, my parents encouraged me to study and do whatever I wanted. They hadn't studied much themselves, but they always told me I could choose my path.

So for me, the issue wasn't my immediate family. It was the wider educational and social environment.

Indian educational institutions need massive reform. Even if families send girls to school, the system still shapes them through segregation, limitation, and expectation.

Q: Now that you've started cracking computation, has your relationship with other machines changed? Do you feel less intimidated?

A: Yes. My laptop used to intimidate me. I was scared to open software, download software, or even watch tutorials. It felt paralysing.

But once I started understanding small details and how accessible and open-source many things are, I realised it isn't impossible. Now, if I want to try something, I download it and see what happens. Even if I fail, I feel more confident.

Q: If you were to build your own cyberdeck, what would it do? What features would it have?

A: For some reason, my cyberdeck would be a purse or a clutch. It would have beads and embroidery on the outside. Inside, it would be like a Kindle. You could upload books onto it and read from it.

It would also have music, like an old iPod Shuffle. Something simple that only plays music. I'm thinking of shells, Polly Pocket, Totally Spies, Winx Club — those compact objects that open and reveal something else. I want it to look like it belongs in a girl's purse, but when you open it, it is actually a device. I like when things look like one thing but are secretly something else.

Q: Do you think big tech has gone backwards? We used to have devices that did one thing well. Now everything is tied to subscriptions, notifications, apps, and algorithmic pressure. Is that connected to your desire to make your own machines?

A: Yes. I want control, agency, and authority over what I build and what it does.

Technology is too complicated now. It is too intimidating. I hate using my phone and laptop sometimes. There are so many notifications. Everything is constantly popping up. It physically hurts me. I wake up anxious, checking my phone like something terrible happened while I was asleep.

The phone has become an extension of my hand. I can't do without it, but it has also handicapped me.

I miss when things had one purpose. If you listened to music, you were just listening to music. Now you can't listen to music without being pulled into ten other apps. Technology used to help you enjoy something. Now it feels like it wants to colonise your brain and mine your data.

Q: What advice would you give brown girls or brown women who want to follow this path into creative computing and DIY tech?

A: I would tell them that it is possible. Your thoughts are not crazy, and they are not impossible. They are within reach.

Even without a background in computing, you can begin. There are resources everywhere and people to reach out to. Taking the first step is nerve-wracking, but once you do, a whole universe of imagination opens up.

It only takes one door to open. Then more doors and drawers keep opening.

The thing I'm making now is simple in terms of logic, but I wouldn't have known that before starting. A lot of things are portrayed as much harder than they actually are. Starting is possible.

I've been such an annoyance in the computing space. I keep going there, asking questions, making noise, drilling rocks, embarrassing myself. But I remind myself: nobody is going to drill the rock for me. I have to do it myself.

So be annoying. Be disturbing, not disrespectful, but take up space. Embarrass yourself. Poke things. Poke people. Make noise. Every time I've felt embarrassed since coming to London, something good has come out of it. Failing is gorgeous. I don't want a perfect route. I want trials and mistakes because that is how I learn.

INTERVIEW

INTERVIEW

INTERVIEW

STEPHAINE PIPER

Q: Could you tell me a little about your background and how you got here?

A: My current day job is running a library makerspace at the University of Southern Queensland. Students come in to work on hands-on projects ranging from 3D printing to electronics. I originally studied a Bachelor of Science, which brought me into medical 3D printing, and I spent a lot of time volunteering at my local hackerspace. I eventually became president there while working on a research project. Later, my university reached out because they wanted to set up a makerspace, and that's how I ended up in my current role.

Q: What exactly is a hackerspace and how is it different from a makerspace?

A: A hackerspace is basically a community-run makerspace. The term is used less now because "hacker" makes insurance difficult, but it carries a more anarchic, DIY energy. The library makerspace I run is built into the university library, which means it's open to everyone, not just engineering or art students. It becomes a mixing pot of different disciplines and ideas.

Q: Your work feels like more than just creative technology. There's a strong sense of making and experimentation. How would you describe your practice?

A: Most of my projects revolve around making things that inspire people. I want someone to look at a project and think, "Could I make something like that myself?" A lot of my work also focuses on education and getting more people from diverse backgrounds into tech. People who think differently bring completely different ideas into the space.

Q: What motivated you to move beyond conventional laptops and devices into building tactile machines like the Tarot Machine?

A: The Tarot Machine was built using a Raspberry Pi, which is the base of many cyberdeck projects. Open-source systems give you far more freedom and ownership over your devices. I feel like there needs to be more creativity and agency in the technology we use every day.

Q: Do you think this movement comes from fatigue with mainstream technology?

A: Definitely. New technology is exciting, but there's always the question of "at what cost?" There's a movement backwards happening where people are willing to sacrifice some convenience in exchange for more freedom, creativity, and peace of mind.

Q: How has building your own machines changed the way you interact with technology?

A: I now look at devices differently. I think about what can be hacked, customised, or repurposed. In the makerspace we have huge collections of e-waste, and I'm constantly showing people that old devices are full of reusable parts.

Q: Do you feel more secure building your own systems instead of relying on corporate technology?

A: Yes. It makes me feel more independent and more capable. But there's still so much to learn, which is why I keep pushing myself into new technologies and new projects.

Q: Could you explain the skill tree books

you created?

A: I wanted a system that motivated people to improve their skills in a playful way. The books use video game skill trees to track real-world learning. I've made versions for adults, children, and I'm currently developing one focused on life skills.

Q: What are your thoughts on AI within creative technology?

A: I think AI is useful as an assistant, but it shouldn't become the leader. I used AI slightly while building the Tarot Machine, but I still wanted to understand the coding myself. A lot of people rely on AI without checking what it's doing, and that can lead projects in the wrong direction.

Q: What tools or machines would you love to have access to?

A: A laser cutter is a huge missing piece in my current toolchain. I'd also love a vacuum-forming machine because it would let me create custom packaging and more playful physical objects.

Q: There's a lot of whimsy and joy in your work. Is that intentional?

A: Absolutely. Technology has to feel fun if people are going to engage with it. One of my projects is called the Party Button, which looks like a fake pedestrian crossing button but plays party music when you press it. I want people to enter the makerspace and immediately feel curiosity and excitement.

Q: Do you feel like you are working within the system or resisting it?

A: I definitely feel like I'm swimming upstream sometimes. There's still a lot of sexism and condescension in tech spaces. But I'm lucky because I run my own space, so I can set the culture myself.

Q: Do you feel like women in creative technology are taken less seriously?

A: Yes, there's often a constant pressure to prove yourself. But at some point you realise there's no use trying to please people who already want to dismiss you.

Q: What inspired the skill tree system conceptually?

A: I wanted people to reflect on their skills and see learning as something playful and rewarding. It's also useful for confidence building because people can visually recognise the skills they already have.

Q: What has been your favourite project so far?

A: Probably the Party Button. It became my first large interactive public artwork and ended up going viral on TikTok. Seeing people dance and interact with it made all the stress worth it.

Q: What advice would you give to someone who wants to start building their own systems?

A: Just start. Pick something fun that genuinely excites you and build from there. You don't need to reinvent the wheel immediately. Follow tutorials, remake projects, and slowly add your own spin to them.

Q: You spoke about intersections between different disciplines. Why is that important?

A: Innovation often happens where different skill sets overlap. If you combine sewing with electronics, for example, you get wearable technology. Those intersections are full of possibilities because not many people occupy those spaces.

Q: What role does community play in your work?

A: Community is everything. Makerspaces work because people share knowledge. You walk into a room full of people who know things you don't, and suddenly everyone levels up together.

Q: Any final thoughts?

A: I think people underestimate what they bring into technology spaces, especially if they come from non-traditional backgrounds. The things you think make you different are often the things that lead to entirely new ideas and forms of making.