

I've only ever been called a b**** before Legacy Russell called me a glitch Pg 1

[00:03.92 – 00:13.50]

Women generally are best described as glitches, entities made invisible that the system refuses to recognize unless as a threat or simply as not important enough.



[00:13.94 – 00:20.08]

An example came up in my interview with Maddy Brown, a creative technologist and mathematics PhD candidate. (Brown, personal communication, 6 May 2026).



[00:20.08 – 00:30.46]

Medical studies are basically always done on men, an afterthought the women part. I think doing the data stuff for the WNBA will also trickle into other women's league.



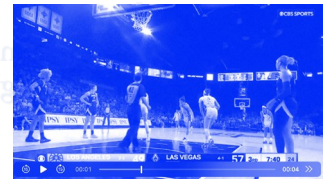
[00:30.88 – 00:37.92]

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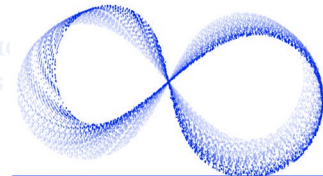
[00:38.28 – 00:46.12]

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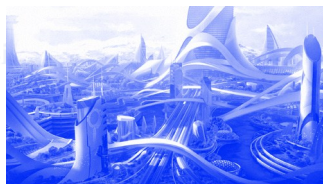
[00:46.12 – 00:54.00]

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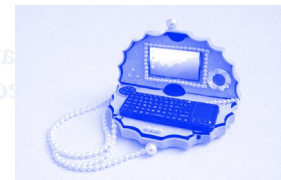
[00:54.48 – 01:00.32]

the technologically fueled future the broligarhs boast of is nothing but another colonial, discriminatory reality.



[01:00.90 – 01:07.60]

Looking for what the internet calls brown baddies who build cyber-decks, which is essentially a self-built computer, a resistance machine,



[01:08.02 – 01:14.58]

I found maybe two, which is strikingly sparse for a woman-led trend covered by mainstream publications like Dazed and Vogue India.



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[01:14.58 – 01:23.66]

So I asked Neyomi Parikh, a senior on my MA graphic communication design program and a creative technologist, what exactly is wrong with India raising its daughters? (Parikh, personal communication, 8 May 2026)



[01:24.18 – 01:30.86]

Any girl who decides to go fields that are considered more masculine fields, I think there's already a big hurdle there only.



[01:31.24 – 01:40.06]

The ways that we have been brought up itself has structured us in such a way or structured the environment in such a way that the moment we reach out of the hand is slapped back in.



[01:40.06 – 01:45.20]

Humans in the loop directed by Aranya Sahay depicts one of the internet's most unsettling realities.



[01:45.90 – 01:53.06]

Indian women pushed to the margins by the system are simultaneously enlisted to build it through data labeling work in places like Jharkhand.



[01:53.42 – 02:01.50]

Mostly carried out by tribal women, their situated knowledge of land, ecology, and nature is stripped away and replaced with standardized taxonomies,



[02:01.80 – 02:04.36]

shaped by the exclusionary logic of the technocrat.



[02:04.36 – 02:10.34]

Recovering from this information, I started trying to build my own glitch. I came back to my queen, Solange.



[02:10.76 – 02:22.78]

Saint Heron began as a music label centered on alternative R&B and black artistry, but has since evolved into a multidisciplinary, cultural platform spanning music, design, writing, film, archives, and spatial practice.



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[02:23.10 – 02:29.50]

It reframes culture itself as the final product, introducing a new model for the contemporary creative agency.



[02:29.50 – 02:39.92]

A consistent inquiry within my practice is what it means to build for a post-AI world, where the figure of the creative no longer exists in the way we currently understand it.



[02:39.96 – 02:49.40]

Emerging creative is not defined by technical mastery alone, but by interdisciplinary vision, a vibe curator, someone who moves fluidly across mediums.



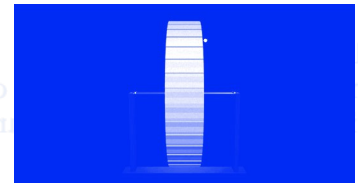
[02:49.40 – 02:54.80]

The project began with a simple question, what would a traditional archive look like if it were built for the internet?



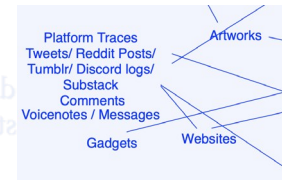
[02:55.57 – 03:02.31]

I think with analog archival formats such as Rolodexes and dossiers, I mapped the kind of metadata that could be attached to a record.



[03:02.95 – 03:12.39]

That exercise quickly expanded beyond books and articles to include films, websites, newsletters, playlists, quotes, memes, and even curatorial notes.



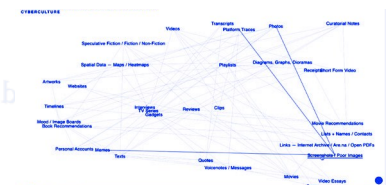
[03:13.01 – 03:18.23]

Looking at knowledge across media rather than through text alone revealed a more holistic form of research.



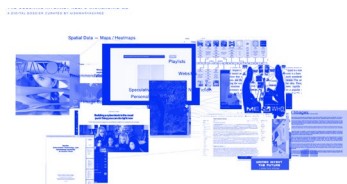
[03:18.63 – 03:23.87]

As metadata accumulated, patterns emerged. Overlaps between resources became a link map.



[03:23.87 – 03:34.33]

Working backwards from these connections, I became building a personal collection of references, observation, and resources concerning the experiences of marginalized people online.



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[03:34.75 – 03:44.99]

The archive was useful but limited by the scope of a single researcher. To move beyond that constraint, I connected it to the wider web through Claude code and introduced editorial filters.



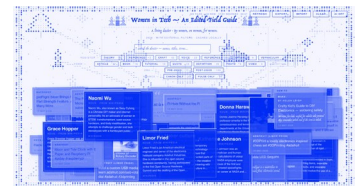
[03:44.99 – 03:53.11]

I also narrowed its focus to women in technology and DIY culture. The result was a live dossier, part archive, part search tool.



[03:53.61 – 04:04.15]

The digital dossier now collects everything from theory, reportage, to tutorials, data discussion, definitions, all types of digital metadata for women, on women, and by women in tech.



[04:05.05 – 04:13.59]

By bringing these materials into a single platform, it aims to document a techno-cultural landscape that is often buried beneath the dominant narratives of the web.



[04:18.76 – 04:24.72]

My movement of resistance has only just begun. In fact, I don't even consider my current practice pure resistance yet.



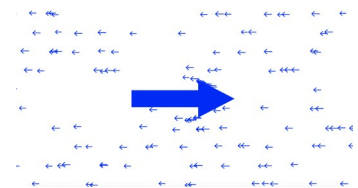
[04:25.73 – 04:31.11]

A cyberdeck is still a commodity that runs on Raspberry Pi, sold to us by the same people we're resisting.



[04:31.77 – 04:35.37]

What reads as subversive can still be shaped by the system it is pushing against.



[04:35.93 – 04:39.79]

I don't think it is possible to stand outside the machine. There is no outside.



[04:39.79 – 04:46.21]

For now, I'm staying inside the tension, planting one small disruption. A glitch at a time.



References

Sahay, A. (2024) Humans in the Loop [Film]. India.
Saint Heron (n.d.) About. Available at: saintheron.com (Accessed: 1 June 2026).



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