Sonic Cyberfeminisms collection for Cyberfeminism Index

Annie Goh

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**1994 Black Noise: Rap Music and Black Culture in Contemporary America - Tricia Rose**

1995 New Sciences: Cyborg Feminism and the Methodology of the Oppressed - Chela Sandoval

1995 Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet - Lisa Nakamura

1997 FACES - Diana McCarty, Kathy Rae Huffman, Ushi Reiter, Valie Djordjevic

1997 Buy One Get One - Shu Lea Cheang

**2000-present Praise Songs & Installations - Mendi + Keith Obadike**

2001 TechniColorRace, Technology, and Everyday Life - Alondra Nelson, Thuy Linh N. Tu, Alicia Headlam Hines

2004 Rant About “Technology” - Ursula K. Le Guin

2005 Control and Freedom: Power and Paranoia in the Age of Fiber Optics - Wendy Hui Kyong Chun

**2010 Pink Noises - Tara Rodgers**

2014 Sonic Cyberfeminisms and its Discontents - Annie Goh

2015 Black Quantum Futurism - Rasheedah Phillips, Camae Ayewa

2015 Octavia’s Brood - adrienne maree brown, Walidah Imarisha

**2016 An Individual Note – of Music, Sound and Electronics - Daphne Oram**

2018 Failure and Mark-Up Language: Remembering Sandra Bland - American Artist

**2019 APPROPRIATING THE ALIEN: A CRITIQUE OF XENOFEMINISM – Annie Goh**

**2021 - Sonic Cyberfeminisms - Feminist Review - Annie Goh & Marie Thompson**

(titles in **bold** mean I have recently used the submit function within Cyberfeminism Index for the purpose of this collection/text)

Intro text:

Sonic Cyberfeminisms is an ongoing multi-modal project that Marie Thompson and I have been running since 2015. It is both a conceptual tool and an organizing rubric that interrogates the relationship between gender, feminist praxis, sound, and technology. Through the project, we have formed a loose collective of acquaintances, colleagues, and comrades accompanying us for various events, residencies, and online/offline publications. From the collective’s beginnings, we have focused on the often difficult work of being what one might term “cyberfeminist killjoys,” informed by Sara N. Ahmed’s crucial formulation. The opposi­tional character of a cyberfeminist killjoy that inquires and acts in the face of the multi-faceted ways in which white supremacy, cisheteropatriarchy, ableism, and capitalism co-constitute one another—including within feminism itself—has been central to our endeavor. The Sonic Cyberfem­inisms collection for the *Cyberfeminism Index* reflects some of the core intersectional ideas that guide the SCF project, especially its race-critical killjoy tendencies. Sonic Cyberfeminisms has always sought to practice responsive critique, remaining grounded in material and technical reali­ties yet being inspired by feminist speculation to aid new imaginations of the present and future. The auditory is often missing or invisibilized within contemporary arts and culture; therefore this collection aims to plug the importance of sound and listening, and the specific parts of sociality it draws our attention towards, into a larger cyberfeminist discourse.