

# **#WomenTechLit**

**Edited by María Mencía**

**Computing Literature  
Morgantown, WV / Rochester, NY**

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# IN SEARCH OF A FEMALE TECHNOLOGICAL IDENTITY IN ELECTRONIC LITERATURE: DANCING WITH THE SPANISH DOMESTIC CYBORG

BY MARÍA GOICOECHEA AND LAURA SÁNCHEZ

## **FIRST STEP: HOME: "WE BECAME CREATIVE WHEN WE GOT DISCONNECTED"**

**H**ow many minutes, hours, days are you connected to the Internet while you carry out a research, while you write? Can you imagine having no Internet connection for over two months in the course of your research? Technicians of telephone companies on strike, local Internet congestion, breakdowns are part of our quotidian landscape, together with inequalities among regions, social classes, genders. And when you manage to be connected? What's the price? What's the type of connection? What's the download and upload speed? When one has a high speed connection one forgets about the difficulties of the underlings, but it takes some ingenuity, a lot of patience, and some strategic decisions when one works with less than one megabit of bandwidth. These are our everyday predicaments, but let us not victimize ourselves, since "we became creative when we got disconnected!"

Rage, isolation, marginalization are potent forces for creativity. Choosing low tech might be an aesthetic stand in the city, but in the countryside it becomes a necessity. So many different origins, locations, and situations make it difficult to speak about a single feminine technological identity in the arts or in digital literature in Spain, but our aim is to describe the quality of some of the voices that are contributing to its formation.

To that end, this contribution explores some of the most engaging female voices in Hispanic digital literature, aiming at discovering the singularity of their proposals and attempting to find patterns that will disclose, or not, the existence of a female techno-cultural identity in the field. Through the analysis of works by Marla Jacarilla, Tina Escaja, Lara Coterón, Belén Gache, Dora García, Teresa Martín Ezama, among others contained in the corpus of *Ciberia: Library of Electronic Literature in Spanish*, we will delineate the diorama of female artists at the ends of digital literature. At the ends, for various reasons: because they come from the South, the periphery of main digital literature creation centers; because they are women, and we cannot ignore that they are less in number and that there exists a gender digital gap (Navarette 2010, page 20); and because they situate themselves in hybrid artistic territories, between contemporary

art and digital literature. For some of these artists, like Dora García or Teresa Martín Ezama, digital literature is just another label we could use for some of their works, for others, like Belén Gache and Tina Escaja, however, digital literature is the term they have embraced as spearhead of their particular vision of the confluence of the arts in the digital age.

This review of the work of female digital literature creators in Spain responds to two main needs. First, to make visible the difference and give a space to women artists that create and type in Spanish. Second, to analyze the strategies used by women authors to discover whether common political strategies of possibility and difference are being generated, if similar models are being propagated, or if, on the other hand, these practices are solely tied by the gender of their authors.

We would like to check or question whether these voices respond to a genealogy of artists and thinkers within their own culture or whether theirs has been broken, interrupted, and they have had to assimilate foreign referents in a process of forced self-education (Sadie Plant, Donna Haraway, Katherine Hayles, as possible godmoth-ers). We will also establish a dialogue with their possible filiations with the world of art, technology and theory in the Spanish-speaking world (Tina Escaja, Patricia Mayayo, Remedios Zafra, Ana Navarrete, among others).

## ***NEXT STEP: DIGGING THE WEB: IN SEARCH OF OUR TECHNO-FEMALE ANCESTORS.***

The search "women, art, technology" in the National Library webpage yields no consistent results. To my outcry a colleague retorts: "have you considered the possibility of no female artists working with technology in Spain in the past century?" We do not resign, we take indirect routes, read between the lines, ask other women...

As Sadie Plant did in *Zeros and Ones*, our first step in the reconstruction of a female technological identity in Spain has been to pay homage to our predecessors, women who contributed through their art, creations, inventions, and social activism to the development of this hybrid space between art and technology. Some happy discoveries are worth sharing: For example, the first distributor of one of the popular writing machines of the end of the 19th century and beginning of the 20th century, the Yost machine, was a woman called María Espinosa de los Montero, who directed, with only 22 years of age, the Yost house in Madrid.<sup>137</sup> This very woman was the cofounder and first president of the National Association of Spanish Women, a leading feminist that gave conferences and fought for the female vote.

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<sup>137</sup> The Yost machine company was based in New York but sold many units in the UK and in Spain. The Spanish king, Alfonso XIII, had a Yost Machine for his personal use.



Fig. 1. María Espinosa de los Montero, leading feminist and distributor of the Yost typewriting machine in Spain.

As we can see, as in other countries, typewriting meant an important step for feminine emancipation. But the activities of the National Association of Spanish Women ended in 1936, when the Spanish Civil War broke out. With the arrival of Franco's dictatorship many other hard-won rights also came to an end; divorce, for example, was allowed in the Second Republic (in 1932), and again banned in the dictatorship (in 1939). Many of the pioneer women of that period, like the only women deputies in the Spanish parliament, Victoria Kent and Clara Campoamor, who were also members of Espinosa's women association, had to go into exile. Like today's female artists working with technology, these women worked without the protection of political, educational or religious institutions; they held their meetings in their private homes and financed their projects themselves. As it is the case today, precarious life conditions, difficulty distributing their time among their different responsibilities, invisibility, work at the margins of mass culture or canonic art, was the norm for female artists.

Despite difficulties many women continued their struggle inside dictatorial Spain. Did you know, for example, that a Spanish headmaster holds one of the earliest patents of a mechanic book? Ángela Ruíz Robles registered the patent of her mechanic book in 1949 (a missing link in the history of the e-book). It is again observed the enthusiasm provoked by the typewriter in the history of women's technological development. Ángela Ruíz Robles studied education but began her career as a teacher of typing, short hand and accounting. Among her other inventions, she also registered a

patent for a short-hand typing machine, a scientific-grammatical atlas, and in 1949 her mechanic encyclopedia.

As many defenders of the tablets in schools, she was concerned with the weight of children's schoolbags, but she also wanted to substitute the traditional, rote-learning method by a more didactic and engaging one. She conceived an interactive book in which different subjects in different languages could be instantiated by a slight pressure on buttons. The book could also come with a magnifying or graduated lens, so that its replaceable bobbins, filled with texts and images, could contain more information. There was also a space provided for an internal light and a tape recorder, so that it could be read without external lighting and could produce and record sound. On its back, her book included a series of buttons with which the student could write short texts and make mathematical operations, it could also be placed horizontally or vertically, and it was fabricated in a light material.

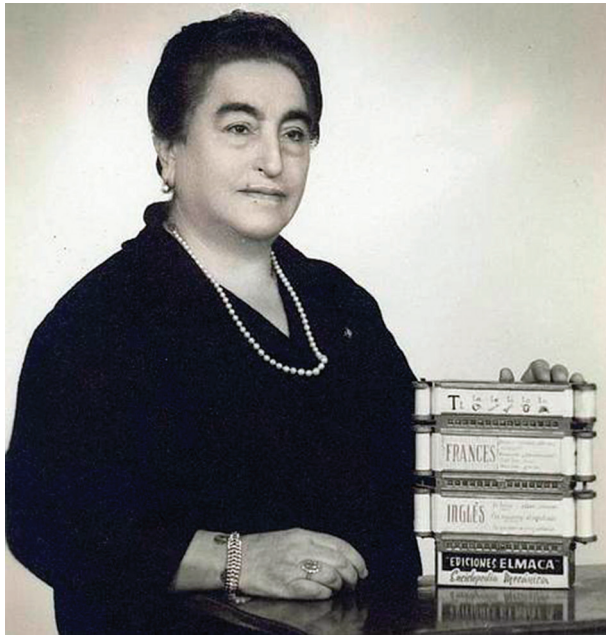


Fig. 2. Ángela Ruíz Robles

Even though women and technology have had a close and quotidian relation in our recent history, technologies that belong to the private, domestic sphere do not normally appear in traditional histories of technology. As critic Ana Martínez-Collado contends, the relationships of women with technology are often based in a contradictory experience, the paradoxical binary pair of "exploitation/liberation" (Martínez-Collado 2011, page 103). Accessing the lowest levels of technological qualification and

subject to part time home-based work, women have entered new Sisyphus cycles: This is a story about tedious, repetitive, straining, manual labor harnessed to the speed of electronic machines.

clean, wash, dust, wring, iron, sweep, cook, shop, phone, drive, clean, iron, enter, mix, drive, delete, clean, purge, wash, merge, edit, shop, fold, phone, file, select, copy, curse, cut, sweep, paste, insert, format, iron, program, type, assemble, cook, email, fax, cry, forward, sort, type, click, dust, clean, etc. (Wilding)



Fig. 3. Mechanic book, 1949.

Martínez-Collado's critical works -together with those of Faith Wilding or of Remedios Zafra, which we will discuss later- are aimed at questioning the idea that technology in an unqualified or domestic job "liberates" woman of her most tedious tasks and grants her some precious free time. These works are vital contributions to the understanding of technology as a complex social construction that is neither neutral nor sufficient, and warn against the dangers of assuming that technological advance by itself will bring social advancement.

At this point we would like to present "The Spanish Domestic Cyborg"<sup>138</sup> (Fig. 4) as a little gag to vindicate and play with the concept of domestic technologies, an image to dig into our recent past in search of the Spanish female technological identity that is the object of our study.

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138 The Spanish Domestic Cyborg pays homage to Faith Wilding and her inspiring essay "Duration Performance: The Economy of Feminized Maintenance Work" (1999): "This is a story about the laboring female body in the invisible feminine economy of production and reproduction" (1).



Fig. 4. "The Spanish Domestic Cyborg," collage by Laura Sánchez.

The case of feminism in Spain is a complex one, not only because the majority of women artists in the 70s did not consider themselves feminists, but because the apparent absence of national referents was fulfilled with foreign referents in a forced process of self-education. The incorporation of feminist discourses in Spain has been slow and late. All the feminist phases or waves have taken place in a chaotic and simultaneous way, which has provoked, as Patricia Mayayo explains, that women artists have grown up with "their look placed upon texts and debates brought from abroad" (2014, 35). The lack of visibility of pioneering artistic works of the 70s and 80s, such as Esther Ferrer's *Íntimo y Personal* (a 1971 performance) or Eulàlia Grau's *Discriminació de la Dona* (of 1978), which dealt with themes intimately connected with cyberfeminism (like the labor conditions for women in works requiring low technological qualification),

has in most cases been the reason for their lack of impact in the formation of a feminist discourse among Spanish women artists. For young artists, foreign or more recent referents remain more accessible. Thus, the cyberfeminism "made in Spain", relies heavily on imported theories and, according to Tina Escaja, succumbs to Anglocentric and theoretical imperialism. Nevertheless, it can still be a rich source of critical and aesthetic tools for numerous generations of artists.

### ***STEP 3: TRACING A GENEALOGY OF TECHNO-WOMEN IN THE ARTS: DISRUPTIONS AND DISCONTINUITIES.***

Remedios Zafra, for example, recuperates the most intimate and domestic dimension in her introduction of cyberfeminist theories in the Spanish context, along the lines of Jessica Loseby and her "Cyber-Domestic Aesthetic" (2004). Zafra, who also alludes to foreign referents, reuses Laura Bey's "a connected room of one's own", which in turn revises Woolf's contribution. Zafra finds an analogy between the figure of the prosumer and domestic labor. The first similarity is the apparent obsolescence of the conceptual division between production, consumption and distribution, which camouflages the work carried out at home and in the digital sphere. In both cases, these tasks demand a production time and serve as the basis over which those works that receive remuneration and value are founded.

Zafra concludes that, as producers in an era of networks, the most basic and, therefore, significant challenge is not only the blank page or screen, but also the possibility of creating a blank time, a quotidian time of our own. A time, which is also a distance, from which we can reflect and think about the best way to assemble a connected room of one's own, to discover its true revolutionary and creative power (Zafra 2010, page 14). The paradox of the connected room of one's own is that this space, which is perceived as an optimizer of our time, a place for concentration, focus and reflection, becomes the site where numerous activities converge and is constantly demanding more and more of our time to produce what we actually consume.

What does and does not constitute production is also a matter of perception, of a way of being in the world. Economy is therefore not neutral but determined by value judgments. What is terrifying is that the globalization of the economy is creating a monoculture at a scale the planet has never experienced before, as a steamroller it is devastating the variety it encounters in its way: diets, folklore, local connections, languages, the value of words...

Let us talk about power, about speed, about connectivity. Power is a cultural practice, and evaluating power in cyberspace is crucial for a feminist study. Our problem as women in cyberspace is becoming not so much one of access (though it is still a problem), but one of power, speed, time, visibility.

As Susan Hawthorne observed:

The digital revolution has brought about an escalation in the culture of the Powerful although this too tends to be ignored. (...) The Powerful are those members of society who can gain ready access to power and who are able to exercise it without thinking particularly about what they are doing. The reason they are able to do this is because their exercise of power carries few consequences for them. (Hawthorne 1999, page 120)

Being always connected to the Internet, leaving the computer on for hours, carries few consequences for those who have access to electricity and telephone connection, but when you are without them, you are suddenly made aware of the expense involved in downloading and uploading heavy information to the web. In the same way that healthy people will be unaware of the difficulties that a single step might carry for the disabled in a wheelchair, but conversely they will also remain ignorant of the strength of the arms of wheelchair drivers.

Spain seems trapped in multiple, co-existing timelines, progresses and stagnation, ubiquitous domestic violence lives together with female power at the political and economic level. However, inequality has increased alarmingly in the last decade, bringing with it stress-related illnesses, difficulties making ends meet, precarious jobs and hardened job conditions, which have, in their turn, provoked an increased tension in the division of labor between the genders.<sup>139</sup>

Other Spanish critics, like Patricia Mayayo, challenge the optimistic views of the technological revolution, such as Zafra's. In her essay, "A different gaze: women artists, digital technologies, and transnational capitalism," Mayayo provides as examples the work of contemporary women artists who show how the expansion of transnational capitalism has brought up a clear deterioration in women labor conditions all over the world. As she states:

Domestic workers, telemarketing phone operators, electronic material assemblers, prostitutes, housewives, programmers, interns, autonomous workers, artists, mothers or baby-sitters: everyday they experiment the dark side of what it means "just-in-time", hyperflexibility, personal attention or mobility; everyday they put at stake their body, their voice, their image, their energy, their creativity, their capacity to coordinate teams, to integrate

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139 The Gini coefficient in 2012 for Norway was 0,226 (first in the list), for the Euro zone was 0,305 and for Spain 0,350 (in position 58 below Greece, Nicaragua or India, to name a few). According to the UN, a Gini coefficient above 0,4 is alarmingly high, with risk of social turmoil and revolution (Wikipedia).

themselves in sector-leading companies or responding to the needs of the client for the sake of a new form of life: that of total work. (Mayayo 2007, page 12)



Fig. 5. "Caperucitas de Color Granate" by Marla Jacarilla. Instance from the Sleeping Beauty.

#### **STEP 4: DIGITAL LITERATURE CREATIONS BY SPANISH WOMEN ARTISTS.**

In Spain at present there is an active scene of women artists working with technology in fields such as net-art, cyberactivism, cyberfeminism, interactive art, video-installation, video art, digital photography, sound art, virtual reality, augmented reality, etc. Digital literature is inscribed as another genre inside a wide spectrum of artistic possibilities, and it still does not have a potent scene exclusively dedicated to it. That is why our study does not focus exclusively on digital literature. Another reason for this is that in a hybrid artistic space that mixes categories and referents from various fields, talking about digital literature made by women without mentioning the evolution of the artistic practices from which their work has evolved would make no sense. We would like to approach the following questions: Is digital literature in Spanish contributing to the creation of new female techno-cultural identities? What is the space granted to gender discourses in the digital literature created by women? Do these creators share a common feminist intentionality or ideological imaginarium?

Analyzing the strategies employed by female artists from a cyberfeminist perspective, we discriminate an evolution from an optimistic embrace of hypertext as a flexible form in tune with feminine sensibility to a more combative use of digital technology aimed at unmasking the feminine condition in cyberspace. Authors have also evolved from subverting stereotypes of femininity in nostalgic, languid suicidal tendencies and auguries of death, which is the option followed by Teresa Martín Ezama in *Ara vus prec*, Marla Jacarilla in *Dead and Suicidal Myths*, and Edith Checa in *Como el cielo los ojos*, which combine technological and formal sobriety with a heightened sensitivity, to other strategies which dynamite the stereotypes in more lively and energetic terms: irony, play, parody, exaggeration, deconstruction or over-identification have become universal sabotage options.

This is the case of Marla Jacarilla, who has two very different pieces: *Dead and Suicidal Myths* (2005), which we have already mentioned, is followed by *Caperucitas de color granate* (2006). As Dolores Romero has explained in her chapter "A Diorama of Digital Literature in Spain," this work remediates five classic children stories with the purpose of vindicating the role of women in society, and more precisely, in the field of art. Among the referents that Jacarilla mentions in this work we do not find any trace from a Spanish artist, again allusions are made to imported feminist icons, such as Laurie Simmons, Meghan Boody, Faith Wilding, or the Guerrilla Girls, among others. In this work Marla Jacarilla subversively dismantles the structure of the popular fairy tale to deal with issues never dealt in a story, such as the position of women artists in the contemporary art circuit. The ironic and subversive tone of this piece, with clear allusions to cyber- and techno-feminism, is not present in her earlier work, *Dead and Suicidal Myths*. Here Jacarilla plays with the possibilities of Internet and hypertext, with three hypertextual blocks of text which can be read scrolling down or horizontally, maintaining a sober and feminine aesthetic, with a remediation of hand-written post-it notes as a form to introduce intertextuality.

With the first hypertextual works written by women, *VeloCity* by Tina Escaja or *Dead and Suicidal Myths* by Marla Jacarilla, we encounter the celebration of the use of hypertext as an aesthetic and conceptual strategy that allows the unfolding of a liberated femininity in a non-linear, non-hierarchical, and decentralized way, as Tina Escaja argues in her essay from 2003. Hypertext is, for Tina Escaja, the insignia of this new cyberfeminism that proposes a "non-essential modern subject" represented in a techno-net-skeletal writing that integrates the cybernetic medium, a hybrid space between the body and the machine, a form of art substantiated by an artificial entourage.

During the first decade of the 21st century, these utopic visions of women liberation at the hands of technology are maintained. The net is perceived as a homogenizing, democratic space in which hierarchies are broken down. However, years later the reality of cyberspace social construction starts to seep in and more critical attitudes towards this technological infrastructure and its political, social and cultural manifestations are developed. In this manner, the writings of Tina Escaja in 2005 are impregnated by a more "cybersocialist" vision with respect to the role of women in technology design and the digital gender gap. Moreover, she becomes aware of her position as a Hispanic woman in the web, which

excludes the woman without access [...] The masses without modem are excluded from the redeeming feast, of the presumably liberating option, of this technospace in English that celebrates invisibility criteria towards a non-existent virtual other. (Escaja 2005)



Fig.6 Tina Escaja at the exhibition "The Only Bush I Trust Is My Own", LL Gallery, University of Vermont.

Escaja brings us again towards this frontier marked by the limits to Internet connection, the margins of technological globalization, but from a subversive perspective that avoids victimization, more in tune with our mantra "we became creative when we got disconnected." Thus, in her poem, "Una, grande y libre" ("One, Big, and Free"),

inside her collection of poems *Código de barras (Barcode)*, she introduces a barcode reader as instrument to be able to hear the oral recitation of the poems, forcing the spectator to manipulate a technological artifact normally associated with commercial habits to access the poetic work and decode it. Hypertext is no longer used as a celebration of the possibilities inherent in "being a woman" or "creating a feminine writing," whatever that could mean in the Net. Here technology is used to compel us to think about a perturbing reality of control and dominion, and to situate us in a position "against the bars of conformity, against the bars of imperialism, against the bars of computer control" (Escaja 2005). In *LIBRE (Free)*, Tina concludes with the following verses: "you are not, no longer you, we are not./ Ask the oppressed, the busy./ Everything is false and upside down./ Wake up." ("no eres no, ya no, no somos. Pregunta al oprimido, al ocupado. / Todo falso y al revés. / Despierta."<sup>140</sup>). Without falling in a pessimist attitude, what she is actually proposing is to empower oneself through technology, to create rather than merely replicate, to make the margins, the periphery visible as one of the multiple possibilities of being a Hispanic woman artist in the Web.

The more combative type of social techno-feminism has become a conspicuous trend among female artists. Lara Coterón, leading member of the collective Yoctobit, is a good example of the power of women in the design of new forms of artistic confluence of literature and technology, in her case, in the field of art-game design, with the creation of a new sort of dramatic pieces called "teatro jugable" or playable drama.

Coterón's pieces have been inspired by the strategy of the videogame *Doom* (1993), of Id Software, which, through the move of defining the basic structure of the game and then liberating a few examples and tools so that consumers could create their own versions, became the pioneer of this new economic and social model that transcended the traditional distinction between producers and consumers. According to Coterón, this new strategy produced a great enthusiasm in game-art creators, who saw in videogames the perfect frame for countercultural praxis, since videogames in themselves were the product of proprietary hardware and software, with all the vices characteristic of commercial digital technology e.g. obsolescence, improvement, etc. (Coterón 2012, page 42). Her main works, *Homeward Journeys* (Fig.7) and *Kill the Queen*, deal with the fast-paced and meritocratic society and the repression of the state, respectively. In both pieces of this new type of playable drama, the text is not linear but it is composed as a game structure, which makes actors work in a form of improvisation orchestrated by the game design.

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140 See <[http://issuu.com/tina\\_escaja/docs/catalogo\\_the\\_only\\_bush](http://issuu.com/tina_escaja/docs/catalogo_the_only_bush)>.

Lara Coterón thus takes videogame's type of interaction and expands it out-side the screen in performance pieces that demand from the audience a collaborative, instead of competitive, game experience and that expose contemporary evils towards which the audience is called to take action.



Fig. 7. Game over in *Homeward Journeys*, playable drama by Yoctobit. Teatre l'Escorxador, Lleida, Spain, May, 2012. Macarena de Rueda in her role of Claudia Picaporte.

From bringing cyberspace practices outside the screens to building cozy and intimate, yet public, spaces in the Net, we find that, aside the techno-feminist dystopias, there is also a tendency to decorate and design feminine spaces that act as windows, spyholes, inside women's lives. This recuperation of the domestic, private and intimate sphere inside a virtual space, which is also a public form of "being in the world," is best reflected in blogs. It remains paradoxical, though, that despite the profusion of non-fiction blogs dedicated to fashion, cooking, maternity, beauty, decoration, etc. there are so few women artists interested in the possibilities of this genre, while there are numer-

ous examples of success by male authors in the circuit of digital literature in Spanish (Hernan Casciari, Eugenio Tisseli, Marcelo Guerrieri, among others). Probably, using a blog does not imply a great challenge for creators who prefer more complex structures that can provide them with a heightened sense of technological empowerment and which allow them to explore the potential of electronic textuality.

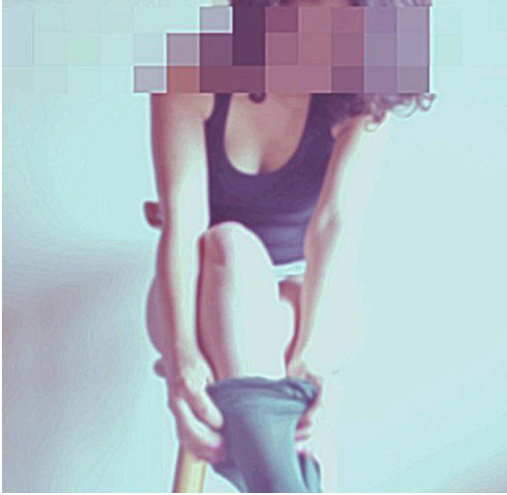


Fig. 8. "Me, Myself, and I" by Intimidad Romero.

While there is an overexposure of women's representations in the Net, few women artists, as we have mentioned, choose the blog to subvert the stereotypes of the feminine sexual object or the mother. However, we would like to mention a couple of examples that have addressed this issue using blogs and social networks, the cases of Amalia Ulman's *Excellences and Perfections*, a performance done in Instagram in 2014, and the creation of Intimidad Romero's identity in social networks. While Ulman impersonates in her blog the caricatured stereotype of an it-girl, Romero uses the inverse strategy, overexposing her image, her life and social relations, which present themselves pixelated, creating a mystery that hooks the spectator in this process of voluntary concealment. Her authorship and identity remains veiled (Intimidad Romero being a pseudonym) but this does not hinder her from accumulating thousands of friends and followers. Her art project has now become an app to make photos with the pixelated effect that characterizes her.<sup>141</sup>

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141 See <<http://rhizome.org/artbase/artwork/52447/>> and <<http://www.facebook.com/intimidadromero>>.

Nobody forgets that the Internet is a digital market, where the accumulation of images, texts, and all sorts of data is not inconsequential. From our own connected rooms, we access the market and we can create value and power relations according to our own influence, which is measured by the number of visits generated, clicks to our links and likes to our profiles. For the first time, it is our own data and behavior which have the capacity to directly produce money; "seeing", "more than "reading," or "understanding" becomes a cash generator.

Madrid-based digital literature poet Belén Gache satirizes the competition over the ownership of web domains in her work from 2012, Word Market. As it is described in its webpage:

Word Market (WM) is an Internet portal dedicated to buying and selling words, using a unique currency, the "Wollar." In times of increasing privatization of public spaces and the profusion of copyright laws, WM allows you to own, trade and profit from words as their value fluctuates. WM offers you attractive discounts and promotions. Don't hold back! Increase your linguistic wealth. Become the owner of your words! And most importantly, prevent others from using them!

A firm believer in the power of poetry to reinvent our relation with words and with the world, Belén Gache's pieces make the reader aware of the perverse practices that have become naturalized in the context of cyberspace. In her videopoem "Aurelia: Our Dreams are a *Second Life*" (2012)<sup>142</sup>, Gache subverts feminine stereotypes without even trying as she makes her avatar, which looks pretty much like her, walk along the surrealist virtual landscapes of *Second Life* while reading Gerard de Nerval's text "Aurelia." Making her avatar rumble and read alone through this virtual space exposes the platitude of other *Second Life* inhabitants, vindicating the introspection of intellectual activity versus the exhibition of corporeity in the virtual space. Her reading seems out of place in a territory populated by versions of real-life individuals. It would seem that our gender identity, in its transposition to cyberspace, has not suffered much transgression or substitution of unmasked biological gender, in short, we have not really benefited from the fluid creativity at our disposal. Instead people have opted for a mystification of gender towards the poles; being allowed to design avatars, they have incarnated the hypermasculine and hyperfeminine versions culturally available. As Sandra Bem's studies would confirm, we have chosen to downgrade ourselves into our stupidest versions.

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142 See an English version at <<https://vimeo.com/69791766>>.

## **STEP 5: CONCLUSIONS**

But, what does it mean "feminine technological identity"? As we have seen, never a single idea. We search for patterns, responses, transformations of imaginaries and contagion models that we could label, possibly just to facilitate our work. We should instead question the very task of defining or forming an abstract feminine subject. As the net, the feminine technological identity is an infinite tissue of multiplied differences. A tissue of possibility and otherness. A fragmentary and discontinuous diorama.

Certain experiences unite us, though: we make the most of our vital situation, as in our slogan "we became creative when we got disconnected"; we share the periphery as Spanish speakers in the web; and the need to represent ourselves in a cyberspace full of perverted caricatures and distortions of femininity; we fight for the vindication of the intimate and the domestic as spaces to make things visible and not as places to fall silent in; we advocate the use of technology as a form of power and as a social construction in which women need to take part, to participate in its design so that our needs are met and we do not become designed by it.

We want to contribute transmitting the idea that women digital creation in Spain can be a developing field with a lot of projection and possibilities, but we have to struggle against the vision that digital literature is an elitist niche with little visibility with respect to the challenging communication and cultural processes that the digital medium implies.

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