

Coy Domesticity

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Coy Domesticity: *Abodes Lensed by Faux Becoming*

By Adam Rýznar

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Author's Note

The following pages present the theoretical research portion of a year-long master thesis project, conceived in 2026 within the Studio of Architecture II at the Academy of Arts, Architecture and Design in Prague.

Given the necessary limitations of the inquiry, the final outcome of the text only manages to (circum)navigate a rather narrow sliver of an otherwise vast and ever-evolving field of study. The thesis retains a notable level of subjectivity, and its orientation stems from my architectural studies at an art academy. Therefore, the resulting work, to my understanding, is more of a piece of independent artistic research rather than a thorough and historically apt deep dive into impeccably layered phenomena.

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Introduction

The key incentive for my research was the notion of a narrowing aperture among virtual frameworks and present-day abodes, indicating that a domestic space as an individual refuge has silently metamorphosed into a hybrid terrain wherein physical habitation and digital circulation coalesce. This inquiry stems from a position of prolonged proximity to digitally mediated domains that have slowly intertwined with one's private household structures.

Attempting to understand the scope of the internet as a spatial condition that seeks to actively perforate the customary blueprint of lived environments, bodily occupancy, and forms of intimacy, it seemed somewhat fitting to open the introductory chapter of the research with Michel Foucault's concept of *Heterotopia*.¹

Foucault opts to describe heterotopias (*other spaces*) as the following environments:

*The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things.*²

¹ Michel Foucault (transl. J. Miskowiec), *Of Other Spaces*, Diacritics, Vol. 16, No. 1, 1986, pp. 22–27

² Ibidem, pp. 22–27

According to Michiel Dehaene & Lieven De Cauter's *Heterotopia and the City: Public Space in a Postcivil Society*³, heterotopias are interpreted as actual sites that exist in tension with ordinary spatial arrangements, establishing a foundation for the convergence of multiple orders. Neither utopian nor imaginary, neither public nor private, they can manifest as third places that aim to demonstrate, question, or compensate for the dimensional logic of the very societies that produce them.

Foucault's examples, among them gardens, theatres, museums, ships, and slaughterhouses, represent spaces that typically invoke contradiction. He yearned for a society with a multitude of heterotopian havens, underscoring the possibility for an affirmation of difference and/or a potential escapism from authoritative and repressive regimes as one of their main qualities. To him, a ship, understood as a floating piece of space that has been detached from the land, unfolds to be a *heterotopia par excellence*. In 1993, as cyberspace began to emerge on a global scale, McKenzie Wark's *Lost in space: Into the digital image labyrinth*⁴ adopted the ship's heterotopian attributes of a *placeless place* and applied the same logic onto the virtual sphere, dubbing it a *unified environment* that enables a linking between different places and times.

In a 2023 interview⁵ that Wark conducted with Aria Dean, their discussion turns towards Georges Bataille's conception of the slaughterhouse as a paradigm of modernist society. Dean elaborates on the slaughterhouse as a spatial medium that generates and strengthens a lineage of boundaries; between life and death, human and non-human, visibility and concealment. While materially essential to the functioning of civil society, the slaughterhouse is spatially and symbolically displaced, with its operations intentionally hidden from the plain sight of daily life.

Dean then points out that within such a place, dissimilarity among the material and the symbolic is easily prone to collapsing. The slaughterhouse actively generates meaning, evoking narratives of death, separation, progress, and modernity that reach way beyond its physical processes.

Central to this is Frank B. Wilderson III's critical theoretical framework of *Afropessimism*⁶, which claims that violence toward the Black person occurs gratuitously and without prior transgression; that regardless of how its instruments change (*plantation gets replaced by prison, physical brutality by representational repression*), the ontological structure of such violence remains intact and irresolvable.

³ Michiel Dehaene & Lieven De Cauter, *Heterotopia and the City: Public Space in a Postcivil Society*, Routledge, 2008

⁴ McKenzie Wark, *Lost in space: Into the digital image labyrinth*, Continuum, 1993

⁵ McKenzie Wark, "Aria Dean with McKenzie Wark", *The Brooklyn Rail*, April 2023, brooklynrail.org (page accessed 01/22/26)

⁶ Frank B. Wilderson III, *Afropessimism*, W. W. Norton & Company, 2020

The slaughterhouse, in this reading, is not merely a site of animal death but a paradigm through which the boundary between human, animal, and machine is continuously produced and reenacted, culminating in a margin whose maintenance has historically depended upon the exclusion of Black personhood from the category of the human altogether.

Unable to access an operational slaughterhouse to produce her piece *Abattoir, U. S. A.*⁷, Dean instead opted to reconstruct the site within a gaming software (*Unreal Engine*). By staging the slaughterhouse inside a virtual environment, Dean effectively constructed a heterotopian space within an already existing heterotopia, revealing how death, violence, repression, and/or labour are further reinvigorated and redistributed via means of digitisation. The artwork goes on to question the notion of cyberspace as an inherently emancipatory or escapist domain, demonstrating how death, violence, or extraction persist, nevertheless.

While the internet undoubtedly provides enough capacity for speculative freedom, it simultaneously imposes intricacies that demand navigation and assimilation. It is this condition of performative adaptation that seems to percolate into the present-day perception of domesticity, as our abodes readily act as middle grounds where such rehearsed behaviour becomes spatially enacted.

⁷ McKenzie Wark, "Aria Dean with McKenzie Wark", *The Brooklyn Rail*, April 2023, brooklynrail.org (page accessed 01/22/26)

The name of the thesis puts a somewhat suggestive word 'coy'⁸ at the forefront. The adjective is derived from the Old French *coi* and Latin *quietus*, which means quiet, still, at rest. What its etymology unravels is a register of concealment beneath a supposed stillness. It began as a descriptor of utter withdrawal, gradually acquiring a modernised definition of deliberate, performed restraint, particularly in a feminine key. Transposed into the logic of the following text, *coyness* refers to both a cybernetic infrastructure hidden in plain sight as well as faux, performative figures whose reticence is never quite what it seems.

*What does a habitat shaped by such forces demonstrate?
And how does its spatial configuration manifest?*

*Or, perhaps more unsettlingly, how domesticity itself, stripped
of its human occupant, might be latched onto the very operational
architecture that interrupts it.*

⁸ Cambridge Dictionary, "coy", *Cambridge Dictionary*, dictionary.cambridge.org (page accessed 05/8/26)

The Notion of Ubiquitous Femaleness

The intimacy of the Young-Girl, now equivalent to all intimacy, has become something anonymous and exterior, an object.⁹

In the Young-Girl, what is sweetest is also the cruelest, what is most „natural“ is most feigned, what is most „human“ is most machine-like.¹⁰

The Young-Girl is fascinating in the manner of all things that exhibit a closing-in-on-themselves, a mechanical self-sufficiency or an indifference to the observer, like the insect, the infant, the automaton, or Foucault's pendulum.¹¹

Having been partially raised within the omnipresent background of the virtual vertebrae, it has been of a growing interest to me to reflect a bit more upon the way in which the internet environment and its seemingly ever-branching tendrils might have shaped the very mundane or otherwise ordinary aspects of my/our daily errands, routines, gestures, and, gradually, even one's sense of self. What initially followed a parallel or a secondary trajectory has, stealthily, recalibrated our vantage points to reintroduce itself as something far more intimate and consistently entangled with the spaces of rest, care, reproduction, or withdrawal, commonly associated with domestic life.

⁹ Tiqqun, *Preliminary Materials For a Theory of the Young-Girl*, Semiotext(e), 2012, p. 24

¹⁰ Ibidem, p. 26

¹¹ Ibidem, p. 28

Over the course of the past year, I have found myself repeatedly returning to the *Girl Online* theory. The concept of deliberately cute-pilled avatars and adjacent virtual personas has occupied my mind for quite a while at this point, and it is what I feel would thus deserve a thorough, dedicated segment in the following chapters of my diploma thesis research. The character of a *Girl Online*, an umbrella term for a diverse scope of online entities resembling a display of (hyper)femme otherness, seems to, often masterfully so, navigate, persevere, or even dominate states of flux revolving around thin lines between intimacy and exposure, affect and automation, spontaneity and control.

Their performative existence, budding from an acknowledged roleplay of amicability within the virtual territory that is tethered to modes of connectivity, thus becomes associated with the familiarity of domestic interiors in which they frequently appear, circulate, and/or are ultimately consumed.

It is from this position that I chose to open the chapter with several quotes from a book titled *Preliminary Materials for a Theory of the Young-Girl*¹² by Tiqqun, originally published in 2001, not too long after the Internet entered what is now universally viewed as mainstream waters. While the overall notion of the titular character, the questionably genderless, yet universally applicable depiction of the Young-Girl (*given that we would opt to separate the inherently gendered terminology*

from the human anatomy), echoes timely diagnostics of a society steeped in overconsumption, greed, and individualism (*the Empire*¹³), the hostile linguistic repetitiveness resists alignment with contemporary vocabularies of intersectional feminism. At times, it risks spreading the very misogyny it seeks to expose, leaning uncomfortably close to the rhetoric it attempts to diminish. As Nina Power writes:

*Theory of the Young-Girl is a text that both parodies and mirrors the misogyny that resonates at the heart of a culture that celebrates youth and beauty above all else while simultaneously denigrating the bearers – young women, overwhelmingly – of these purportedly desirable characteristics.*¹⁴

This peculiar tension forms a kind of horseshoe effect, rendering the Young-Girl a figure that is both highly desirable and deeply flawed, ultimately culminating in a marketable modus operandi of perpetual self-doubt and self-improvement.

Despite this shortcoming, Tiqqun's Young-Girl retains adiaagnostic utility that is difficult to discard entirely. What the text ultimately reinforces, perhaps more than it intends, is the condition of a figure that has been so thoroughly absorbed into the logic of capital that even its resistance becomes legible only as a commodity.

¹² Tiqqun, *Preliminary Materials For a Theory of the Young-Girl*, Semiotext(e), 2012, p. 24

¹³ Tiqqun, *Preliminary Materials For a Theory of the Young-Girl*, Semiotext(e), 2012, p. 11

¹⁴ Nina Power, "She's just not that into you", *Radical Philosophy*, Jan/Feb 2013, radicalphilosophy.com (page accessed 01/06/26)

And it is the way the Young-Girl's interiority is colonised and redistributed as affect that begins to illuminate how such colonisation might find its eventual landing in domestic environments.

In her publication from 2019, titled *Females*, writer and critic Andrea Long Chu boldly claims: *Everyone is female, and everyone hates it.*¹⁵ The author further elaborates on her standpoint, opining that universal femaleness is inseparable from the existence itself, and thus rooted in ontology rather than biology.

In her account, to be a female is to acquire, possess, or grow aware of one's own subjectivity, a sort of self-hollowing that continually pertains to the needs of others. That way, the inner self becomes a means of projection of someone else's desires. Chu highlights that this awareness comes with her own tendentious bias, opting to reassert the difference she sees between femaleness and gender, the latter being defined by how much one's own defensive mechanisms (*against anything female coded*) collide with the traditional traits of femininity. In other words, the stronger this type of resistance is, the bigger the denial of femaleness as an existential condition becomes.

It might be asked: if men, women, and everyone else all share this condition, why continue to refer to it with an obviously gendered term like females?

*The answer is: because everyone already does. Women hate being female as much as anybody else; but unlike everybody else, we find ourselves its select delegates.*¹⁶

Drawing upon Chu's assertion of femaleness as a notion of being rather than a gendered identity per se, the digital sphere tentatively unfolds as a buffer zone wherein this condition is additionally dematerialised and superficially disconnected from the corporeality of the human body. Online, femaleness is disposed of an acute or a definitive proof of anatomical features; its legibility via a sole physical embodiment is suddenly rendered obsolete.

Moreover, it could be perceived and circulated as a kind of imago, often detached from any indisputable or verifiable bodily source. Following this logic, the internet functions as a nebulous extension of our lived existence, a medium with an erratic set of rules chasing endless redistribution, invoking distortion, challenging pliability. What Chu frames as a vaguely inescapable existential ennui becomes, online, something that can be curated, exaggerated, or momentarily performed without the immediate consequences of gendered exposure. A cunning, controlled displacement of one's own femaleness.

¹⁵ Andrea Long Chu, *Females*, Verso, 2019, p. 14

¹⁶ Andrea Long Chu, *Females*, Verso, 2019, p. 15

These secondary symptoms of virtual entanglement seem to take on the guise of calculated behavioural whimsicality, a strategically employed method of web survival that aims to mirror and refract lived intimacy whilst retaining an intangible presence. Such presence is ultimately projected onto, and sustained by, a constellation of material supports, be they screens, routers, trackpads, and other related interfaces that paradoxically ground this otherwise dematerialised performance.

The Character of Girl Online

But, as screens became smaller, they crossed into private space—television > laptops > phones—until even housewives carried one. And right at that moment, something about the division between public and private split.¹⁷

In one of the early chapters of her book, *Girl Online*, titled *Screen Goods*¹⁸, writer and editor Joanna Walsh appears to be at a crossroads of perception; she ponders over how screens have contributed to a creation of a novel paradigm, one that leads towards a reorganisation of virtue, labour, and/or privacy. What she specifically points out is the sudden ability (or willingness) to *demonstrate*. As in to literally put on display for all the internet users to bear witness, be it a matter of pure entertainment, work, or libido. Walsh is hinting at an inevitable collapse between the material and the virtual, the public and the private, the subject and the object. Screens have migrated into our abodes, in various shapes, forms and sizes, from televisions and desktop computers to phones and CCTV systems, deliberately helping to stretch the bandwidth of information supply, thus sustaining an interface of manageable presence.

She continues by offering a redefinition of what it means to be *a woman*, as opposed to *a girl (online)*. While womanhood remains somewhat anchored to context and narrative specificity, the virtual girlhood instead constitutes a porous,

¹⁷ Joanna Walsh, *Girl Online A User Manual*, Verso, 2022, p. 14

¹⁸ Ibidem, p. 14

habitable disguise that is stripped of an environment and optimised for circulation. This costume, however, fails to erase additional labour, quite the contrary, it often demands heaps of invisible work to adequately conform to its role.

*A girl online is an avatar for everyone. A woman onscreen represents the particular: a second-hand subject, things are 'about' her. Screen-stripped of context as a girl online, the singularities of my domestic and paid work do not manifest unless I work at demonstrating them, which is work in addition to the work hidden by my onscreen appearance. Demanding that attention be paid to these screened functions is a form of objection. As identity online is formed by repeated actions, my self becomes this demonstration.*¹⁹

In her essay from 2023, *Everyone Is a Girl Online*²⁰, artist, media theorist, and researcher Alex Quicho aims to extrapolate Walsh's brisk and accurate remarks on virtual femininity, demonstrating the girly scheming when it comes to platform capitalism and/or attention economy. Instead of compartmentalising the *girl online* as either a victim of internet currency or a liberated subject of ironic play, she establishes online girlhood as an infrastructural condition, going almost as far as labelling this existence endemic to modes of connectivity. To be a *girl online* derives from one's ability to adapt to cybernetic environments, it is no longer a matter of desire or identification. Their survival turns out

to be platform-based, accelerated by performativity, libidinal circulation, with their sustenance comprised of memetic crumbs and viral lore.

The *girl's* apparent lack of autonomy becomes, paradoxically, an advantage. In learning how to manoeuvre within the constraints of visibility, they occupy the platform as prey, exploiting its logic without ever fully submitting to it. Quicho's invocation of platform traps is particularly telling, informing us of their mimetic nature; operating as an imitation of the very behaviour they seek to contain. Design theorist Benedict Singleton dubbed these *lethal parodies*.

*You could say that platform-determined behavioral design, with its vectors of attentional capture leading to the illusion of monetary reward, is simply forced feminization. To wish to be perceived, desired, and rewarded for cultivating that desire is the default setting for participating in digital culture, making all of us "girls online" regardless of gender.*²¹

*To survive and thrive, the girl encodes language, invents behavior, manipulates social codes, and, most importantly, shares and intuits this information. As such, we can consider the girl to be a subject condition that is closer to that of collective or even superintelligence.*²²

¹⁹ Joanna Walsh, *Girl Online A User Manual*, Verso, 2022, p. 16

²⁰ Alex Quicho, "Everyone Is a Girl Online", *WIRED*, September 11, 2023, wired.com (page accessed 01/06/26)

²¹ Alex Quicho, "Everyone Is a Girl Online", *WIRED*, September 11, 2023, wired.com (page accessed 01/06/26)

²² Ibidem

Upon browsing the web, one may encounter a plethora of iterations relating to the phenomenon of the *Girl Online*.

In a lengthy blog entry by researchers Mela Miekus & Mita Medri, we are presented with a writing titled *Silly Girl Theory: Scrolling the Digital Playgrounds*.²³ The authors meticulously unravel their take on a somewhat flawed, yet unapologetic and reified version of girlhood with a propensity for social media consumption and doomscrolling. Quirky, blunt, and knowledgeable, *the silly girl* allegedly excels at being both chronically online and fiercely AFK (*away from keyboard*), often so while donning an appearance that deliberately signals at their complicated, perhaps illusory relations with the online sphere. Therefore, *the silly girl* is both a goofball and a phantom, with a solid lineage of memes up their sleeve to uphold the unserious, laissez-faire attitude.

*To Sillify: to propose a glitch to the hegemonic modes of doing and being, to perform actions, tasks, and relations in performatively silly ways that oppose neoliberal and patriarchal values.*²⁴

To introduce a pensive counterpart, artist and researcher Morgane Billuart sheds light on her *Theory Girl*²⁵ which is meant to be acknowledged as a poised, polished, and cognisant opposite to the latter.

²³ Mela Miekus & Mita Medri, “Silly Girl Theory: Scrolling the Digital Playgrounds”, *Institute of Network Cultures*, February 16, 2024, networkcultures.org (page accessed 01/10/26)

²⁴ Ibidem

²⁵ Morgane Billuart, *Becoming the Product*, Set Margins, 2025, p. 82

The moniker serves as a title for one of the chapters in Billuart’s book *Becoming the Product: The Critical Internet Researcher as a Virtual Intellectual*²⁶, wherein she draws on her experience, know-how, and implementation of a para-academic, research-based artistic practice. One of the key takeaways the book repeatedly aims to underscore is the disappearing border between content production and becoming content.

Billuart’s description of *the theory girl* is that of an unwaveringly bold persona who is simultaneously immersed in their academic papers and ruminating over various strategies on how to expand their digital sphere of influence. To do so, one must ideally accommodate to the algorithmic immediacy of online platforms, such as by employing girl online tropes, whilst retaining a digestible fraction of academic rigour, which comes across as a rather challenging balance to upkeep, even more difficult to attain to.

*The theory girl could have remained a library rat who avoided conventional aesthetics and online presence, yet, like their counterpart, the Dark Academia girl, they understand the importance of performing intellectualism through visible traits and aesthetics to increase circulation and visibility online.*²⁷

²⁶ Morgane Billuart, *Becoming the Product*, Set Margins, 2025, p. 82

²⁷ Ibidem, p. 85

What gradually emerges from these scenarios of synthetic becoming is a peculiar form of habitation, concealed and nested within fibre optic cables that have by now quietly evolved into an evergreen of a contemporary domestic landscape, typically present, albeit commonly kept out of plain sight.

Owing to this obscurity, a shift in character towards more performative, hastened, and often hyper-aestheticized abodes has occurred, as bedrooms, bathrooms, living rooms, and other spaces of refuge can now function as sites of continuous exposure, performance, and modulation. The global scale of the recent COVID-19 pandemic, when screens turned from ordinary goods to communication deities, seems to have rapidly accelerated and greatly underscored the intertwinement of homes and modern technology.

A fitting illustration of this condition might be the persona of influencer-turned-singer Addison Rae, whose swift rise from a small-town TikTok figure to one of the most prominent names in contemporary popular music remains as telling as it is disorienting. In an article from 2024, *Addison Rae's Aquamarine did not take place*²⁸, author(s) MYB (*Meltdown Your Books*) suggests that Rae's familiarity, accessibility, and general popularity amongst the youngest generation (*as of early 2026, she has amassed over 88 million followers on TikTok alone*²⁹),

gained exclusively via posting short clips of herself dancing, lip-syncing, or frolicking in the backdrop of her home environment, has attracted numerous established celebrities to strike collaborative efforts with Rae, and thus provide a significant head start in her musical career.

*Addison Rae is hyper-reality par excellence, a music career that never discovered the dissonance between reality and feeling but started there from its opening notes. A music career that never really began but simply arrived already complete. A candidate thrown like a hail Mary with three months to go in the mould of a class of politicians already on the way out, a name vaulted into history as nothing more than a shooting star of a moment that never really happened.*³⁰

As I like to believe that MYB never aimed to diminish or steer away from Addison Rae's undeniable drive and work ethic, this astonishingly smooth ride, partially enabled by a screen, a camera, a ring light, and a relatable setting (*along with a handful of socio-economic privileges already instilled*), can nevertheless feel genuinely destabilising.

The seemingly frictionless ascent of figures fuelled by their internet momentum might as well hint at something far more sinister than just individual success stories attributed to platform capitalism and doomscrolling's entrapment.

²⁸ MYB, "Addison Rae's Aquamarine did not take place", *Becoming Press*, December 3, 2024, becoming.press (page accessed 01/06/26)

²⁹ tiktok.com/@addisonre (page accessed 01/11/26)

³⁰ MYB, "Addison Rae's Aquamarine did not take place", *Becoming Press*, December 3, 2024, becoming.press (page accessed 01/06/26)

What could be initially perceived as ease, kinship, or sympathy is usually encapsulated by a complex apparatus of mediation that primarily honours smoothness, plasticity, and perpetual availability. As it happens, with our innately human programming to seek and glorify smooth, shiny matter³¹, it is precisely the polished, lustrous quality of girly imagery that plays an instrumental role when it comes down to reflecting, refracting, or nullifying anything remotely unsettling that may capture our gaze while surfing the web.

In this case, *the girl* camouflages, desensitises.

³¹ Katrien Meert, "Taking a shine to it: How the preference for glossy stems from an innate need for water", *ScienceDirect*, December 2013, sciencedirect.com (page accessed 01/10/26)

The Girl Online Is Summoned

In her essay *The Gore Layer*³², Alex Quicho sharpens this observation by investigating how the same mechanisms that propel lifestyle content and girlish performance are readily mobilised to normalise and disseminate (ultra)violence. Drawing on Sayak Valencia's theory of *gore capitalism*, Quicho argues that contemporary platforms collapse distinctions between *what is permissible and what is not*³³, folding extraction, domination, and bloodshed into the seamless flows of digital consumption.

Algorithmic channels, in this sense, do not merely represent gore but instead participate in a production of *mirror worlds*³⁴ wherein explicit brutality and affective numbness coexist, training users to endure violent imagery without a residual feeling of confrontation. Violence has been stripped of its rupture, reconfigured into a decorative, ambient buffer that accompanies our days.

*Death, not the semiconductor, is the foundational material of techno-culture. Our slippery digital playgrounds derive energy from spilled blood, and cash in by packaging it as entertainment.*³⁵

Crucially, Quicho positions *the girl online* as the internet's ideal conduit for this process. Building on a claim from her earlier writing that *everyone is a girl online*, she reassesses *the girl* as a malleable decoy that has mastered a smooth

³² Alex Quicho, "The Gore Layer", *Spike Art Magazine*, July 5, 2024, spikeartmagazine.com (page accessed 01/06/26)

³³ Ibidem

³⁴ Ibidem

³⁵ Ibidem

siphoning of infinite flows of content, regardless of its extremity. The disarming cuteness, shy obedience, and emotional transparency allow global trauma to circulate without disrupting the routines of consumption and productivity, despite the figure itself being originally devoid of barbarity per se.

*Consuming gore turned out to be a kind of psychic bloodletting. A play that allowed me to examine the horrors from a safe but proximate angle, in the way that some say BDSM can help process sexual trauma.*³⁶

This argumentation carries an unsettling resonance in the sphere of domesticity. As Quicho reminds us via historian Siegfried Giedion, technological advancement and modern infrastructure have long been intended to silence violent dissonance in exchange for falsified tranquility, doing so by the means of concealing death within domestic appliances, supply chains and high-tech systems. Nowadays, screens, fibre optic cables, routers and handheld devices quietly embed global conflicts into intimate, homely settings, enabling war, extraction, and (ultra)violence to materialise as content inside of bedrooms, bathrooms, or living rooms.

The detachment of death from daily life and household items, and the search for an abstraction from death was designed, styled.

³⁶ Alex Quicho, "The Gore Layer", *Spike Art Magazine*, July 5, 2024, spikeartmagazine.com (page accessed 01/06/26)

*Although death's overt presence was pushed out of the home, it left traces.*³⁷

Case in point, an installation by visual artist and researcher Noura Tafeche, titled *Annihilation Core Inherited Lore*³⁸, offers an apt showcase of the preceding paragraphs. The artwork, meticulously carried out as a sort of cute-pilled *Final Girl* gaming station scenery (*the Final Girl being a familiar horror trope of the last femme standing*³⁹), spills outward into the gallery space, producing an overload of obscenely evocative otaku room (*personalised abodes and nooks dedicated to the adoration of Japanese anime, manga, and pop culture*) aesthetics.

Tafeche constructs a hybrid space in which plush toys, soft pillows, pastel rugs, and doe-eyed decor coexist with UAV drone models, remote-controlled military consoles, and an archive of digital militarism.

In *Cute Accelerationism*⁴⁰, artists and theorists Amy Ireland & Maya B. Kronic describe cuteness as an inherent aesthetic property that induces parental instincts; something associated with a sense of helplessness and vulnerability. These infantile qualities, they note, are frequently readily extrapolated onto what is also deemed feminine, materialising through a recurring

³⁷ Common Accounts, ed. Charlie Robin Jones, *The Death Report*, 2024, commonaccounts.online (page accessed 01/06/26)

³⁸ Noura Tafeche, "Annihilation Core Inherited Lore", *Noura Tafeche*, Ljubljana, 2025, nouratafeche.com (page accessed 12/22/25)

³⁹ Alex Quicho, "The Gore Layer", *Spike Art Magazine*, July 5, 2024, spikeartmagazine.com (page accessed 01/06/26)

⁴⁰ Amy Ireland & Maya B. Kronic, *Cute Accelerationism*, Urbanomic, 2024

visual lexicon that includes ribbons, bows, fairy wings, cat ears, tiny fangs, and pastel colour palettes, particularly pink. Such elements form the beautifying pillars of *kawaii* (a Japanese cultural phenomenon that emphasises an aesthetic value of cuteness) fetishisation, where hyper-femininity becomes both intensified and idolised. With regards to the specific objects mobilised within Tafèche's installation, Ireland and Kronic's interpretation of *moé-elements*⁴¹ proves acutely instructive.

*'Moé-elements' are partial objects that derive from fiction. They are transposable, permutable, contingent, and repetitive. They can act as multipliers ('if you add cat ears to a girl then it doubles the cuteness'). And although they arise from the regime of the sign, their effects are always bodily.*⁴²

The foregoing theories and instances of the *Girl Online*'s ventures have predominantly revolved around the implicit assumption that one can readily inhabit these girlified aesthetics in order to garner, share, or commence forms of visibility, be it cult following, monetary provision, systemic criticism, or a search for an alternate virtue inside of the vast internet domain. Yet this assumption relies on a default internet subject; one that is often tacitly pitched as white, cisgender, heteronormative, and legible to platform capitalism as harmless, superficial, and therefore worthy of exposure.



(Noura Tafèche, *Annihilation Core Inherited Lore*, 2025, the photo is a courtesy of Domen Pal / Aksioma)

⁴¹ Amy Ireland & Maya B. Kronic, *Cute Accelerationism*, Urbanomic, 2024, p. 37

⁴² Ibidem, p. 37

The Racialised Tendrils of the Internet

It is precisely this fiction of neutrality that writer and curator Legacy Russell dismantles in her work *Glitch Feminism Manifesto*⁴³, where she dissects the patriarchal, digital matrix as a medium built upon exclusion, surveillance, and normative coding. Within such architectures, she proposes the notion of *glitched bodies*, those that do not typically align with the presiding bodily convention of white cisgender heteronormativity. By understanding the glitch as both an error and a refusal, she reframes *glitching* as a necessary emancipatory act that exceeds usual aesthetic play, instead operating as a tactic of survival.

*Feminist writer and activist Simone de Beauvoir is famous for positing “One is not born, but rather becomes, a woman.” The glitch posits: One is not born, but rather becomes, a body. Though the artifice of a simple digital Shangri-La—a world online where we could all finally be “freed” from the mores of gender, as dreamt of by early cyberfeminists—is now punctured, the Internet still remains a vessel through which a “becoming” can realize itself. The glitch is a passage through which the body traverses toward liberation, a tear in the fabric of the digital.*⁴⁴

As one would reasonably expect, *Glitch Feminism Manifesto* also emerges from a longer and ambivalent lineage of feminist engagements with technology.

⁴³ Legacy Russell, *Glitch Feminism Manifesto*, Verso, 2020

⁴⁴ Ibidem, p. 7

Donna Haraway's seminal 1984 essay *A Cyborg Manifesto* continues to influence discussions on the entanglement of feminism and technology to this very day, justly questioning standardised perception of bodies and subjectivity.

Russell argues that Haraway's cyborg refuses the very categories through which bodies have historically been classified and othered; categories that people of colour, queer individuals, and others have long struggled to be recognised within, yet which the cyborg declines to seek inclusion in. Haraway herself sharpened this position in retrospect, noting in 2004: "*A cyborg body is not innocent ... we are responsible for machines ... Race, gender, and capital require a cyborg theory of wholes and parts.*"⁴⁵

In the mid-1990s, Sadie Plant formulated the term cyberfeminism to illustrate early attempts at reclaiming the virtual space as a site of feminist world-building, pushing against the entrenched morals of patriarchal hegemony. Cyberfeminism sought to transform the digital realm into a speculative ground through which novel structures of identity, collectivity, and resistance might be mobilised.

However, Russell notes that its earliest articulations often replicated the very exclusions they wished to abandon, adding that its most prominent voices, predominantly white, Western women working within art-school academia,

came to represent the public face of digital feminism, further coding cyberspace itself as white and Western, deviating from the potential of net decolonisation.⁴⁶

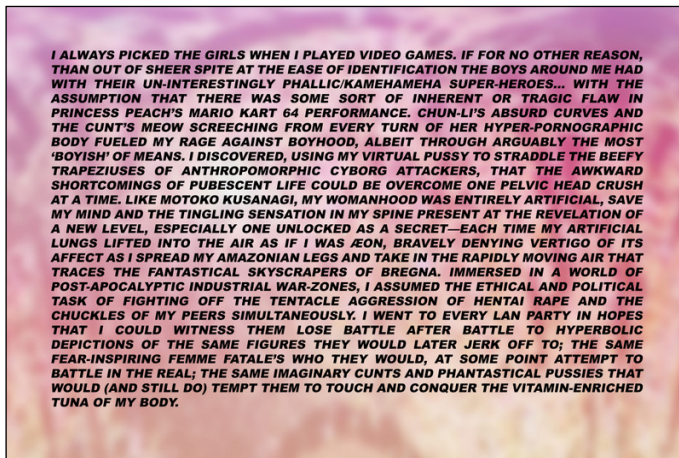
Nevertheless, Russell concludes that the beginnings of cyberfeminism laid crucial theoretical and operational groundwork. It introduced the digital as a political terrain into mainstream feminist thought of the time, resulting in new modes of collective work, thinking, theorising, and critiquing across geography and embodiment, as well as raising awareness of platform-based capitalism and protocols governing online participation. To her, these insights remain foundational, despite a call for their contemporary revision.

Regarding the contextual framework of *Glitch Feminism Manifesto*, the artistic practice and persona of Juliana Huxtable⁴⁷ exemplify a strategic inhabitation of a range of cybernetic spaces that is both decidedly personal and socially disruptive. Her entanglement and familiarity with various digital platforms (*blogs, chatrooms, and social media*) as well as her academic background in literature studies have helped her forge a path into the discursive contemporary art scene of New York City and beyond.

⁴⁵ Legacy Russell, *Glitch Feminism Manifesto*, Verso, 2020, p. 32

⁴⁶ Legacy Russell, *Glitch Feminism Manifesto*, Verso, 2020, p. 32

⁴⁷ Jarrett Earnest, "JULIANA HUXTABLE: IN CONVERSATION WITH JARRETT EARNEST", *SFAQ*, September 9, 2025, sfaq.us (page accessed 01/10/26)



(Juliana Huxtable, *Untitled (For Stewart)*, 2012,
Courtesy of the artist)

For Huxtable, as with many other users of online space who seek to re-navigate and re-perform their gender identities, the Internet functions as a means of reclaiming the self as protagonist, cast as the author of one's own revolt. Legacy Russell identifies her as a powerful glitch, serving as both a refusal of binary indexing and an impetus for xenogender (*a gender identity outside of the traditional binary system*) identification.⁴⁸

In the artist's photographic and performative practice, Huxtable is often found depicting hybrid creatures bearing anthropomorphic attributes. Upon discussing her 2023 exhibition in Fotografiska Berlin, *Ussyphilia*⁴⁹, she expressed a fondness for both the outward and inward features of the human physique – limbs, orifices, and other bodily openings – framing them as sites of radical significance.⁵⁰ These openings act simultaneously as points of entry and exit, tirelessly sieving through substances, fluids, matter, information, and affect. Recognised as thresholds of exposure, vulnerability, and transformation, they become the site where repression and emancipation coexist.

Alas, the very platforms that may grant Huxtable and others the space to glitch are being continually governed by architectures of white supremacy that have long understood Blackness as a commodity to be extracted rather than a condition to be recognised.

⁴⁸ Legacy Russell, *Glitch Feminism Manifesto*, Verso, 2020, p. 55

⁴⁹ Juliana Huxtable, "Ussyphilia", *Project Native Informant*, 2023, projectnativeinformant.com (page accessed 01/10/26)

⁵⁰ RA Exchange, "EX.688 JULIANA HUXTABLE", *SoundCloud · RA Exchange*, 2023, soundcloud.com (page accessed 01/10/26)

In *Black Meme*⁵¹, Russell traces how the hypervisibility of Blackness online rarely translates into just representation or acknowledgment of its authorship. Moreover, as artist, curator, and critic Aria Dean has observed, Blackness functions as a copy without an original; stripped of context, endlessly reproduced, and repackaged for consumption.⁵²

Russell diagnoses this as a form of “*digital weathering*”, a cumulative socioeconomic and psychic deterioration borne of infrastructures built not for Black people but upon them, producing what media artist and programmer Olivia McKayla Ross has termed *data trauma (the compounded weight of existing within digital systems intended to exploit, categorise, and discard Black personhood)*.⁵³

This dynamic has been a long-standing focal point of a multidisciplinary artist E. Jane, who interrogates it via their ongoing engagement with the figure of *the Black diva* – an archetype that crystallises the tension between adoration and exploitation.⁵⁴ Across two seemingly opposite personas, E. Jane and their musical alter ego, MHYSA⁵⁵, map the mental workload of existing within and against predominantly white institutions, pointing out the different roles each character serves in relation to the (contemporary) world.

Where E. Jane deals with blueprints of institutional power and their deconstruction, MHYSA is the self that white spaces sought to suffocate, showing up as an embodiment of emotive states, music, and interiority, brought out, as the artist has noted, preferably in spaces where Black women can simply be themselves without having to explain or apologise.⁵⁶ Together, they might be understood as a form of *data healing*⁵⁷, as coined by guerrilla theorist and curator Neema Githere; a refusal of the platform’s extractive appetite in favour of care, community, and what E. Jane describes as the belief that love and care matter more than reason.

The artist remains sober when it comes to perceiving cyberspace as a place of sanctuary. Capitalism, they observe, functions as a virus that develops around new subcultures in order to extract profit, and the internet, far from offering neutral ground, has already been absorbed into that dystopia.

As Russell additionally notes in *Black Meme*, the routes of transatlantic fibre optic cables follow with an eerie resemblance the very pathways carried out by the slave ships of the Middle Passage.⁵⁸ A haunting non-place where Black bodies were once held in the confinement of the Brookes⁵⁹, now a site of an endless transmission of Black cultural data.

⁵¹ Legacy Russell, *Black Meme*, Verso, 2024

⁵² Ibidem, p. 10

⁵³ Ibidem, p. 9

⁵⁴ The Brooklyn Rail, “NSE #1341 | E. Jane and Zoë Hopkins”, *The Brooklyn Rail*, 2026, youtube.com/@TheBrooklynRail (page accessed 05/09/26)

⁵⁵ mhysa301.bandcamp.com (page accessed 05/09/26)

⁵⁶ Hanna Girma, “Artist Profile: E. Jane”, *Rhizome*, May 23, 2017, rhizome.org (page accessed 05/09/26)

⁵⁷ Legacy Russell, *Black Meme*, Verso, 2024, p. 9

⁵⁸ Ibidem, p. 9

⁵⁹ Institute of Historical Research, “The Brookes - visualising the transatlantic slave trade”, *Institute of Historical Research*, 2007, archives.history.ac.uk (page accessed 05/09/26)

In her seminal 1987 essay, *Mama's Baby, Papa's Maybe*, literary critic, Black Feminist scholar and university professor Hortense J. Spillers writes:

Those African persons in "Middle Passage" were literally suspended in the "oceanic," if we think of the latter in its Freudian orientation as an analogy for undifferentiated identity: removed from the indigenous land and culture, and not-yet "American" either, these captive persons, without names that their captors would recognize, were in movement across the Atlantic, but they were also nowhere at all. Inasmuch as, on any given day, we might imagine the captive personality did not know where s/he was, we could say that they were the culturally "unmade," thrown in the midst of a figurative darkness that "exposed" their destinies to an unknown course.⁶⁰

This harrowing condition of forceful uprooting demands, in turn, a theory of its own refusal. In *Poetics of Relation*, a writer, poet and philosopher Édouard Glissant proposes *the right to opacity*⁶¹. The fundamental right of any people, any subject, any community, to resist full transparency, to refuse the colonial imperative of becoming known, comprehensible, and therefore subdued by the Western imperial gaze.

According to Glissant, the insistence that one does not render themselves wholly legible to another is what constitutes being human. To be opaque is to overcome the classifications through which power seeks to contain.

In *The Dark Forest Theory of the Internet*, media theorist Bogna Konior follows a parallel pathway⁶². Drawing on the logic of *the dark forest*, a model of cosmic communication in which silence and deception are the measures of intelligence, and exposure invites annihilation, Konior argues that the internet is not a rhizome, a public sphere. Instead, she proceeds to liken its contemporary functionality to that of *a dark forest*, one that revolves around the intricacies of the human need for communication and sociality. As per Konior, it is also what proves to be the principal risk, given that connectivity can readily accelerate conflicts, leading to a direct proportion between affiliation and entropy.

Connection produces complexity, complexity produces conflict: a self-sustaining mechanism.⁶³

⁶⁰ Hortense J. Spillers, "Mama's Baby, Papa's Maybe", *Feminisms REDUX: An Anthology of Literary Theory and Criticism*, Rutgers University Press, 2009 (PDF accessed 05/09/26)

⁶¹ Édouard Glissant (transl. Betsy Wing), "For Opacity", *Poetics of Relation*, The University of Michigan Press, 2010 (PDF accessed 05/09/26)

⁶² Bogna Konior, *The Dark Forest Theory of the Internet*, Flugschriften, 2020

⁶³ Ibidem, p. 16

The Veneer of Suburbia

To further anchor and exemplify such notions of societal classification within spatial arrangements of modern-day domesticity, academic, theorist, and writer Saidiya Hartman remarks in her publication *Scenes of Subjection*:

*The virtues of domesticity and the perfect picture of heteronormative arrangements were indistinguishable from whiteness and the bourgeois family. The linking of whiteness with purity, neatness, morality and health accedes to a politics of contagion that eventually serves to justify segregation and license the racist strategies of the state in securing the health of the social body.*⁶⁴

Hartman's formulation reveals what design chronicles of the home frequently chose to omit, which is that a neat, tidy interior, along with an orderly threshold and a well-kept, ornamental hearth resurfaced as instruments of a racialised moral economy. Cleanliness was synonymised with civic belonging, communal obedience, and solid financial status, underscoring the optimised epitome of white suburban bourgeoisie that often enforced means of surveillance and/or state intervention upon the (Black) labouring class.

In *Garage*, a literary compilation by a duo of artists Olivia Erlanger and Luis Ortega Govea, the authors claimed that a modernist portraiture of American suburbs had long been contingent upon a white-washed,

⁶⁴ Saidiya Hartman, "Fashioning Obligation", *Scenes of Subjection*, W. W. Norton & Company, 2022, p. 281

profit-driven endeavour.⁶⁵ The onset of the urban sprawl beyond city perimeters was financially aided by the government itself, and was orchestrated in order to remedy economies previously destabilised during the Great Depression. The outcome was a belief of safety that served primarily to further property speculation and accumulate wealth among the predominantly paler skinned. As understood via Saidiya Hartman's quote, the suburbia arose as the most successful instantiation of domestic idyll at the time, materialised through cul-de-sacs and white picket fences, where cleanliness, order, and the acute hierarchy of family life were spatially imposed at the level of zoning, deed restriction, and highway planning.

The default programming of American suburbs was intended for a white middle class, yet its very containment ignited a spark that gradually reified urban planning in other parts of the world, too. The imperialist power of suburbia was transfigured into a Western aspiration, posing as a drive of social control by reinforcing gendered roles and conservative practices, until whiteness itself was advertised as the pinnacle of everyday hierarchy.⁶⁶

Erlanger and Govea identify the automobile as the first technology to fully externalise the logic of patriarchal capitalism into domestic spaces.⁶⁷ The machine, they argue, was never conceived with sense of autonomy in mind,

it was instead viewed as a piece of metal subordinated to human willpower, feeding back into a psyche in which the ego is exerted into everything and everyone around it. The dream of suburban reproduction found its most faithful embodiment in the car-human bond, as the car was promoted, in their words, to the favoured family pet, simultaneously exploited and cared for.

As if a parasite, the business of car manufacturing commenced to dictate way of living, with each garage built marking the successful adherence of the technology into the fabric of everyday life. It accomplished a spatial reorientation of the house, pulling its entry orifice to a close proximity of the freshly tarred road, subordinating the threshold to the driveway, and quietly repositioning the dwelling as a node within a network of continuous mobility rather than a rhizomatic site of prolonged habitation.

Erlanger and Govea term this process *garageification*⁶⁸, a concept that exceeds its architectural origins to inform a broader cultural condition. Besides altering unspecified physical spaces to better suit one's needs, *garageification* also registers across a multitude of technological platforms, granting labourers a sense of seamlessness, fluidity, and ease in the very act of producing data and compounding capital.

⁶⁵ Olivia Erlanger & Luis Ortega Govea, *Garage*, The MIT Press, 2018, p. 62

⁶⁶ Ibidem, p. 68

⁶⁷ Ibidem, p. 54

⁶⁸ Olivia Erlanger & Luis Ortega Govea, *Garage*, The MIT Press, 2018, p. 83

In their formulation, they dub this *frictionless capitalism*⁶⁹ – the suburban logic of comfort, enclosure, and racial homogeneity made portable, detached from its original site yet faithful to its default imperatives. Such notion of entombment, however, carries within its hardwiring a sense of disclosure.

In his incisive publication *The Revolt Eclipses Whatever the World Has to Offer*, academic, philosopher, and writer Idris Robinson unveils how the turbulent spring and summer months of 2020 vigorously collided with the politically favoured narrative of aforementioned cleanliness, policing and order.⁷⁰ The COVID-19 pandemic caused an unprecedented spike in death tolls that proved impossible to conceal from the public eye. Following the harrowing murder of George Floyd in May 2020, the long suppressed societal tensions broke out into a tidal wave of (inter)national uprisings, sparking worldwide attention and launching a series of marches advocating for justice, equality, and solidarity. Robinson writes:

While the infirm, the vulnerable, the wretched were left to die and then irreverently tossed into unmarked graves, the state's attempt to literally write the neglected out of history was implemented alongside unprecedented levels of control, putatively aimed at "saving lives."

*It goes without saying that the emergency measures legitimized during COVID were more effective in policing than safeguarding health and combating illness. With this in mind, we can see through the posturing, so common in the West, that seeks at all costs to maintain the sacredness of life.*⁷¹

This stark confrontation with death cuts directly against the capitalist compulsions of modernist society that seek to push mortality away, hide it from plain sight, beyond the threshold of domestic visibility. According to Robinson, the ongoing resistance of the Palestinian nation ought to serve as a reference point for the rest of the world, as they are perhaps the most advanced of all people in terms of showcasing how the current socioeconomic system could be contested, uprooted and remedied.⁷²

⁶⁹ Olivia Erlanger & Luis Ortega Goveia, *Garage*, The MIT Press, 2018, p. 97

⁷⁰ Idris Robinson, *The Revolt Eclipses Whatever the World Has to Offer*, Semiotext(e), 2025, p. 21

⁷¹ Idris Robinson, *The Revolt Eclipses Whatever the World Has to Offer*, Semiotext(e), 2025, p. 23

⁷² Acid Horizon, "The Revolt Eclipses Whatever the World Has to Offer: Idris Robinson on Martyrdom, Destituent Power, and Political Death", *Acid Horizon*, 2025, youtube.com/@AcidHorizon (page accessed 05/24/26)

The Currency of Desire

In accord with Mindy Seu, an academic, artist, and technologist based between Los Angeles and New York, the early days of cyberspace were significantly shaped by the sudden myriad of possibilities that conveniently enabled a stifled range of behavioural patterns to come forth and flourish. The vastness of the online network provided a seemingly anonymous playground for one's interior motives, ones that often appeared to contrast with the polished, well-mannered exterior that civil standards of the time deemed fit.

In her book, *A Sexual History of the Internet*, Seu observes several pivotal moments concerning the rise of the internet itself, which emerged from the military industrial complex. At the time, female assistants tasked with carrying out complex computational operations were referred to as *computers*. With the rapid rise of automation, however, the title was promptly appropriated by machines whose spatial requirements also began to decrease over the course of a few decades. Nowadays, such appliances are roughly the size of our pockets.⁷³

Seu remarks that libidinal impulses appear to be one of the primary driving forces of technological advancement. She cites the origin of the JPEG (*Joint Photographic Experts Group*) as one such example, its compression mechanism having been developed using a nude photograph of Swedish model Lena Forsén⁷⁴, who had not been asked for consent.

⁷³ Mindy Seu, *A Sexual History of the Internet*, The Dark Forest Collective (Metalabel), September 2025

⁷⁴ Linda Kinstler, "Finding Lena, the Patron Saint of JPEGs", *WIRED*, January 31, 2019, wired.com (page accessed 05/24/26)

The image subsequently became a ubiquitous standard test in the field of digital image processing, and Forsén was dubbed the first lady of the internet, yet she never received any royalties. Similarly, the collective demand for images of Jennifer Lopez in the green Versace dress she wore in February 2000 directly motivated the launch of Google Images in 2001, proving desire to be the engine of one of the internet's most used tools.⁷⁵

Mindy Seu further points out that the proliferation of sexual content online prompted many sex workers to pioneer novel methods of generating capital, among them an early and largely self-taught engagement with personalised websites, cryptocurrency and other forms of decentralised financial systems. In doing so, they were compelled to navigate the digital landscape in ways that fundamentally subverted the traditional values of purity, order, and moral hygiene upon which the modernist society had long staked its legitimacy.⁷⁶

In her essay *Pussy Capital*, writer and sex worker Liara Roux offers a firsthand and theoretically apt inquiry of the years she spent working as a sex worker in the Bay Area during the 2010s, a period she describes as a practical lesson in the ropes of contemporary techno-capitalism. What her perspective lays bare is the degree to which sex workers unwittingly operated as an avant-garde labour class designated to withstand the onset of platform extractivism.

⁷⁵ Jason Parham, "Depth of Field: Jennifer Lopez Once Again Enchants in a Viral Versace Dress", *WIRED*, September 26, 2019, wired.com (page accessed 05/24/26)

⁷⁶ NPR Podcasts, "The price women pay for being online | It's Been A Minute", *NPR Podcasts*, 2026, youtube.com/@nprpodcasts (page accessed 05/24/26)

They were amongst the first to encounter, trace, and be leveraged by the depletive logics that would eventually govern the online behaviour of virtually everyone.⁷⁷

Roux notes that social media platforms treated imagery of sex workers as a mineable natural resource that was commonly utilised to draw attention, fuel addictive algorithms, and sell advertising, typically without compensation or acknowledgment. Drawing on McKenzie Wark's notion of the vectoralist class, introduced in *A Hacker Manifesto*, Roux elaborates on how vectoralists generate profit by extracting freely available data sets, evading the exploitation of physical labour that is usually associated with capitalist *modus operandi*. The bodies of sex workers, in this reading, were among the first to be processed by this logic at a larger scale.⁷⁸

Liara Roux details how apps such as Instagram or Snapchat developed filters that algorithmically smoothed, brightened, and restructured users' faces to conform with Eurocentric beauty standards. Based on her own experience with beauty filters, such altered images consistently received higher numbers of engagement, thus incentivising a gradual self-modification toward an algorithmically legible ideal.⁷⁹

⁷⁷ Liara Roux, "Pussy Capital", *e-flux Journal*, Issue #146, June 2024, e-flux.com/journal/146 (page accessed 05/24/26)

⁷⁸ Ibidem

⁷⁹ Ibidem

In 2018, the Allow States and Victims to Fight Online Sex Trafficking Act (known as *FOSTA*) passed Congress with bipartisan support, criminalising any websites hosting advertisements for sex workers under the ostensible aim of battling child sex trafficking. In practice, as Roux documents, the bill functioned as a digital extension of precisely the moral hygiene regimen as exercised by conservative institutions.⁸⁰ As a result, sex workers were shadow banned, forced to obscure the nature of their labour, and required to perform a version of coyness in order to retain any presence at all.

The COVID-19 pandemic, as Roux remarks, proved a peculiar inflection point. The same global crisis that Robinson previously identified as the long-awaited rupture of the modernist veneer simultaneously accelerated the platformisation of erotic labour.⁸¹ OnlyFans, launched in 2016 and popularised amongst sex workers by 2019, offered a model that departed from the surveillance-and-advertising economy of mainstream social media, instead generating revenue through direct subscription.⁸² For a brief period, it represented something closer to the decentralised, worker-controlled financial model that Mindy Seu identified as a characteristic of sex work's digital pioneering – a platform whose reward structure was aligned, albeit partially, with the workers it fostered rather than the clients it served.

With the advent of neural networks and AI image generation, the vectoralist logic as described by Roux had reached its anticipated terminus. AI companies gathered the selfies, pornographic content, and personal imagery of sex workers to train generative models capable of producing synthetic hot girls, thus seemingly eliminating the need for human labour altogether while continuing to profit from the aesthetic and affective templates that human bodies had provided.⁸³ Humanity, as Roux concludes, had been labelled as an undesirable trait in workers. And yet, consumers continue to fret about the artifice of what they have been offered in its place. Roux bids her farewell:

*Much like the desire for pasture-raised chicken,
demand for a more realistic fantasy of sex has yet to die.*⁸⁴

⁸⁰ Liara Roux, "Pussy Capital", *e-flux Journal*, Issue #146, June 2024, e-flux.com/journal/146 (page accessed 05/24/26)

⁸¹ Ibidem

⁸² Ibidem

⁸³ Liara Roux, "Pussy Capital", *e-flux Journal*, Issue #146, June 2024, e-flux.com/journal/146 (page accessed 05/24/26)

⁸⁴ Ibidem

AVATARS AND SAINTS

USE THE REMAINS,

HOMAGES THAT LINGER IN LOW RESOLUTION
AFTER THE HOSTS' HOSPITALITY EXPIRES

MEMES OF BLACK TRAVELERS
ON THE OREGON TRAIL

(#TBT)

WARRANT LAUGHS AS A GROUND TO WATCH
THE ANGEL OF HISTORY FLUTTER ABOVE

S/HE HAS BINOCULARS

BOUND IN FLESH

GAGGED IN PRESENCE

TRAPPED IN BUBBLES ON POP-UP VIDEO

I AM A PLAYER > SWITCHING BETWEEN 1ST AND 3RD
PERSON PERSPECTIVE

A PARADOXICAL WAY OF SEEING THINGS

THE CHEAP SILICONE OF MY COSTUME
+ WIG SIGNALS A *jouissance* THAT ISN'T TOO SERIOUS,

BUT IS ALL

VERY GRAVE

— Juliana Huxtable⁸⁵

⁸⁵ Juliana Huxtable, *Mucus in My Pineal Gland*, Capricious & Wonder, May 2025, p. 165

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tiktok.com/@addisonre

This text aims to investigate the transformative potential of internet culture, its influence, and its subtle infiltration into the typologies and structures of contemporary domestic environments, with a specific focus on the embodied experience of spatial intimacy.

Drawing on theories from the fields of fine arts, digital culture, gender studies, and critical race theory, the thesis examines the figure of the *Girl Online* as an infrastructural condition endemic to platform capitalism and its capacity to reshape the perception of the home, thereby destabilising established notions of privacy, habitation, and identity.

The selected theoretical frameworks illuminate ways in which contemporary dwellings function as sites of continuous exposure, extraction, and performative modulation, resulting in spaces wherein boundaries between privacy and visibility, care and consumption, the human and the operational, remain irresolvably entangled.