



Manifestations

Manifestations is a group exhibition featuring work by ten artists working within or adjacent to the digital arts, exploring themes such as Trans revolutions, sex work, the disabled body and queer futures.

The exhibition is an outcome of the Full Stack Feminism in Digital Humanities (FSFDH) research project and has been curated by Laurence Hill, a doctoral researcher at the University of Sussex.

The curation of *Manifestations* has been prompted by three interrelated concerns. Firstly, it responds to one of the research project's central questions, which concerns the benefits of the decentering of 'traditional' voices in the digital arts and humanities. Secondly, to the curator's research into ethical curatorial activism and curation as an act of care. And finally, to the interests he developed for the Messy Edge conference for Brighton Digital Festival, showcasing the strengths of bringing together artists and thinkers who are less often seen in this context.

The exhibition was entitled *Manifestations* for two primary reasons. The Full Stack Feminism in Digital Humanities project seeks to foreground intersectional feminist thinking in its research, and that is reflected in the artists and work selected for the exhibition. These ideas can often seem somewhat abstract and difficult to grasp, but the work seen here embodies those abstract ideas and manifests them in concrete ways that can be considered and explored by the viewer.

Manifestations are also linked to activism, to demonstrations and to demands for change, and this exhibition reflects the project's recognition of the injustices baked into digital arts and humanities both via the technology that is used and the systemic prejudices that are inherent in the art world. The project calls for change and this exhibition is a response to that call.

Manifestations features new work commissioned for the project from the two Full Stack Feminism artists in residence, Roibí O'Rua from Ireland and Jamila Prowse from the UK. Alongside them the exhibition features existing work from Lauren Kelly (Ireland), T Braun & Marie Hinson (Canada/US), Whiskey Chow (UK), Yarli Allison & Letizia Miro (UK), RA Walden (Germany) and Kinnari Saraiya (UK).

We're interested to hear your thoughts on the exhibition, and would be grateful if you'd complete the questionnaire that you will find in the foyer of ACCA – it will only take a couple of minutes.

Thanks to Marc Beatty and the rest of the ACCA team for supporting this exhibition, the Full Stack Feminism in Digital Humanities team and Richard Welch for immaculate text layouts.

Laurence Hill, curator

Full Stack Feminism in Digital Humanities

'Full Stack Feminism in Digital Humanities' (2021-2023) is a collaborative UK-Ireland project between the University of Sussex (UK), Technological University Dublin (Ireland) and Maynooth University (Ireland). Partners include Cambridge Digital Humanities (UK), the Digital Repository of Ireland and the Irish Museum of Modern Art. The project aims to make the field of Digital Arts and Humanities more inclusive by developing an intersectional feminist framework for individuals and teams to apply to their research or community-led digital projects.

Full Stack Feminism is an analytical framework inspired and informed by intersectional feminism praxis and concerns. As a framework it encourages practitioners to assess and investigate the ways in which bias and discrimination are experienced and created, across the digital systems we use and develop.

Full Stack Feminism grows from and is influenced by movements within and across cyberfeminism, techno-feminism, eco-feminism, glitch feminism, data feminism, feminist digital humanities and queer digital humanities, among others, and reflects a societal awareness of coded bias in our digital technologies. In this regard, Full Stack Feminism is concerned with how inequalities and bias become entangled in and across software architecture layers – that is, from the data and storage layer right through to the presentation layer.

Driven and influenced by the current awareness of algorithmic bias, it considers the historical and cultural factors that make manifest systems that exclude and discriminate across class, gender, gender identity, sexuality, race and ethnic intersections. As Ruja Benjamin writes in *Race After Technology* (2019), discriminatory design pre-dates software design, as these stem from past and present 'legal codes, social codes'. The embeddedness of algorithmic bias, or the 'coded gaze' as Joy Buolamwini (2016), founder of the Algorithmic Justice League, describes, reflects the embeddedness of society's historic bias, prejudice and discrimination.

This research/project was funded by UKRI-AHRC and the Irish Research Council under the 'UK-Ireland Collaboration in the Digital Humanities Research Grants Call' (grant numbers AH/W001667/1 and IRC/W001667/1).

