cybercrime. I would also not recommend this book specifically to the social scientist that is looking for a publication describing the current theoretical thinking around these topics, from any specific area or research tradition. The main audience of this book, as I stated earlier, are practitioners in medium to large organisations, looking for new solutions and the publication does well in presenting them with the state-of-the-art of what is possible with novel advances. As this stands, it is possible to approach the book only with prior knowledge of the areas of cybersecurity and cybercrime and, for most chapters, with sufficient knowledge of computing and current evolution of cybersecurity.

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Cornelia Sollfrank (ed.)

The Beautiful Warriors. Technofeminist Praxis in the Twenty-first Century, Colchester, New York and Port Watson, Minor Compositions, 2020, pp. 151

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The #MeToo movement has recently broken silence on feminist matters worldwide. Using mostly social media, the movement has mobilized hundreds of thousands of people on topics such as sexual harassment and sexual assault. With reference to their digital practices, we could well associate the movement with cyberfeminism. This genre of contemporary feminism emerged in the early 1990s. Focusing on new digital technolo-

gies, activists have developed techno-utopian feminist visions of opportunities through technological innovations, theoretical grounds in the fields of science and technology studies, and strategic tools for cybertechnical feminist interventions.

Thirty years later, the early movement has given rise to technofeminism, which again fosters the rise of feminist technoscience. Coined by Judy Wajcman (2004), the concept of technofeminism gathers reflections on the interrelation between technical innovations and specific constitutions of gender (inequalities). Technofeminist elaborate feminist readings of human-machine interrelations. Therefore activists take up critical discourses and subaltern perspectives as well as developing new theoretical positions (e.g. in reference to new materialism), responding to today's technological state of the art. The recently published anthology, *The Beautiful Warriors. Technofeminist Praxis in the Twenty-first Century*, introduces technofeminist positions on social and aesthetic interventions against misogynist (technological) settings. This comprehensive volume, edited by the artist Cornelia Sollfrank, an early cyberfeminist and founder of the Old Boys Network, selects current technofeminist positions from the fields of academic theory, political activism and artistic work.

The volume starts by declaring no less than war against patriarchal structures, by quoting authors such as Donna Haraway, Gilles Deleuze, and Adrienne Rich. The preface situates the volume's warriors, mentioned in the title, in struggles against the political economy, with its exploitative and discriminatory outcome. In this context, Sollfrank enunciates the theme common to the eight assembled articles: the authors' analysis of and practices with technologies are inherently bound to economic and ecological matters. To sum up, all of the authors' references to technologies can be regarded as socio-political and aesthetic interventions.

The anthology can be subdivided into four dominant technofeminist themes: Hacking, subaltern perspectives, co-creational practices, and contemporary artistic interventions— even though all four aspects appear, in one way or another, in all of the contributions.

Sophie Toupin discusses hacking from a feminist perspective. In her understanding, hacking is a certain kind of computer programming, strategically used to interfere with the conditions for oppressive gender constitutions— online and offline. The author demands more accessible entry points for future feminist hackers to traditional hackspaces and a broader awareness of the dynamics of their current exclusion. Isabel de Sena, on the other hand, understands hacking in a metaphorical sense: she displays her criticism of the *Xenofeminist Manifesto*, published in 2014. The Manifesto calls for a new, pro-technology and anti-naturalist feminism, which draws on transfeminist and queer theory as well as philosophical rationalism. De Sena points out the inconsistencies of the quite abstract *Xenofeminist Manifesto* and notes the way the *Manifesto* runs counter to some basic feminist principles—as for example in its concept

of universality, which has a key claim of current feminism, accountability, at stake. In closing, De Sena links to this idea while calling for a common struggle for accountability and, along with that, a joint revolutionary process.

The second technofeminist theme is dedicated to the distribution of subaltern perspectives. Such a feminist position derives from postcolonial studies and critical theory, which emphasize the needs and demands of populations that are socially, politically, and geographically outside the hierarchy of power. In this case, Spideralex's contribution gives a voice to feminist Latin American online activists. These activists are cited for their interventions against machismo and violence in both online and physical spaces. Spideralex highlights how digital infrastructures have strengthened macho culture and violent living conditions, while giving space to an openly misogynistic agenda, including the disproportionate proliferation of hate groups, fanatical religious, and conservative movements. Against this background, the chapter addresses (cyber)feminists' self-defense and the creation of safe spaces, both online and offline. It calls for transforming these material and ideological settings.

The third major theme is the promotion of co-creational processes. Femke Snelting reflects, as a form of feminist hacker initiative, the potential benefits of a regulatory framework in the shape of codes of conduct. These codes could influence a community's culture of communication by promoting diversity and respect while simultaneously preventing harassment and mechanisms of exclusion. She argues that working communally on a document that enunciates shared values may create a platform for self-reflection and for learning about discriminatory language and behavior. In a similar fashion, the activist hvale vale reports on a multi-year process fostered by activists who are members of the Association for Progressive Communication (APC). During a Feminist Internet event in Malaysia in 2014, a first version of "Feminist Principles of the Internet" was created. At the same time, the #feministinternet meme surfaced. A co-created version 2.0 of "Feminist Principles of the Internet", reprinted in this anthology, covers topics from the need for open access through public participation, alternative economies, and freedom of expression, to agency for informed decisions. Because the document was co-created, contributors hope to inspire and support a broader struggle for informational and sexual self-determination. That means, the right of the individual to decide what information about oneself is communicated to others and under what circumstances as well as keeping one's sexual life and body free from determination by anyone else.

The fourth theme brings contemporary art activism into focus. The chapter *Viral Performances of Gender* by Christina Grammatikopoulou puts contemporary protest-art phenomena on display. She dedicates her analysis to social media interventions, which take place either as online performances or as interrelation of online and offline spaces. Gram-

matikopoulou discusses the work of artists who express feminist issues, focusing on how they use "virality" and "noise" as communicative strategies. "Virality" denotes a strategy using humorous, catchy, or provocative content, which also allows for feedback loops between the online image and offline corporeality. "Noise" denotes a strategy that deploys intercepting and confusing messages until they become progressively less clear to the readers. By using these strategies, feminism can gain ground, but the same strategies can also be turned against it. Grammatikopoulou concludes that contemporary feminists need to develop new strategies of visibility, expressing the hope that those she has introduced might provide some orientation. In a similar vein, Yvonne Volkart argues on the basis of her analysis of contemporary works of art. She develops the idea of Techno-Eco-Queer-Feminism. Therefore, Volkart integrates two conflicting feminist concepts: eco- and technofeminism. Ecofeminism originated in the '70s and postulated a close relationship between women and nature in contrast to men's exploitative and oppressive behavior, enabled by technology. In contrast, in the late seventies, European ecofeminists distanced themselves from such an essentialist identity and argued from a social-constructivist perspective on gender. In the nineties, Queer Ecologist challenged the dichotomies in which nature/technology and gender stereotypes are formulated. Volkart's concept of Techno-Eco-Queer-Feminism integrates these earlier feminist ideas and combines them with some ideas from "New Materialist" thinkers, as in the "agential realism" of Karen Barad. For Barad (1988), phenomena emerge through particular interactions between humans and non-humans, between materiality and meaning. In Volkart`s account, in recent capitalist societies nature and technology are entangled, contingent, and interacting phenomena.

The anthology is interesting to read and accessible to a broad audience. For STS scholars in particular the compilation brings a compact overview of current feminist STS debates. The anthology therefore displays the technological and theoretical enhancements that have occurred since early cyberfeminism, as well as the alterations in interests and perspectives in on- and offline feminism. The assembled authors propose new ideas of spaces (e.g. the entanglements of the online sphere and material environments), they queer dichotomies, refer to the agencies of things, and elaborate emancipatory cultures of resistance. In doing so, the authors walk in Haraway's (1991) footsteps by calling for the reconceptualisation of digital practices and by designing strategies for emancipation.

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Shoshana Zuboff
The Age of Surveillance Capitalism. The Fight for a Human Future: at The New Frontier of Power, London, Profile Books, 2019, pp. 704

Adrienne Mannov, Astrid Oberborbeck Andersen and Jaqueline de Godoy *Aalborg University*

Authors: Alexa, who is W. H. Auden?

Alexa: Winston Hugh Auden was a British American poet. Auden's poetry was noted for its stylistic and technical achievement, its engagement with politics, morals, love, and religion, and its variety in tone, form and content. By the way, you can now ask another question, without having to first say Alexa. Enable this feature by saying turn on follow-up mode.

It is not customary that books reviewed in an academic STS journal have been translated into 17 languages only one year after publication. Shoshana Zuboff's *The Age of Surveillance Capitalism. The Fight for a Human Future at the New Frontier of Power*, published in 2019 by Profile Books, is not a customary book. Zuboff's story is both personal – each chapter begins with an excerpt of W.H. Auden's poetry – and draws on her work as a scholar of social psychology, but the book is not a scientific publication. For that reason, we approach the book as a quasi-scholarly work and as an object-phenomenon that exists within the broader field of contemporary computing and those concerning science, technology and society. This makes it worth reading for STS scholars for reasons we will elaborate upon shortly.

Daily press reviewers have qualified *The Age of Surveillance Capitalism* as "a scaffolding of critical thinking" (Silverman 2019), offering "in-depth technical understanding and a broad, humanistic scope" (Bridle 2019) and that Zuboff's life-work and "merciless analyses peak"(Jakobs 2018) in this publication. But scholars whose areas of expertise are Organization Studies, STS, Law, and critical journalists have criticized the