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INTERSECTIONALITY, CYBERCULTURE, AND ARTIFICIAL INTELLIGENCE: EMBODIED SPEECH FROM EXPERIENCE

INTERSECCIONALIDADE, CIBERCULTURA E INTELIGÊNCIA ARTIFICIAL: UMA FALA CORPORIFICADA PELA EXPERIÊNCIA

INTERSECCIONALIDAD, CIBERCULTURA E INTELIGENCIA ARTIFICIAL: UN DISCURSO ENCARNADO DESDE LA EXPERIENCIA

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RESUMO

This article analyzes the convergence between intersectionality, cyberculture, and generative artificial intelligence (AI) through the lens of feminist, Black, and decolonial epistemologies. Based on reflections developed during the 2025 Erasmus+ program, the article presents questions regarding the supposed neutrality of technologies, demonstrating how algorithms operate and modulate social markers of race, gender, and class. The text utilizes Patricia Hill Collins' concept of "controlling images" to denounce algorithmic racism and the Eurocentric biases present in tools that associate Blackness with criminality or standardize hegemonic aesthetics. Conversely, it proposes the exercise of "image control" and "narrative justice," highlighting pedagogical and artistic practices— such as those by Giselle Beiguelman and Joy Buolamwini—that subvert colonial logics. The critical analysis extends to the educational field, confronting the neoliberal discourse of "personalized learning" and feedback automation to advocate, instead, for a pedagogy of multireferentiality and the collective. It concludes that the use of AI in education must be a political and aesthetic gesture of resistance, aimed at creating spaces of freedom and combating democratic setbacks, reaffirming a commitment to anti-racist, anti-sexist, and anti-capitalist teaching practices in the algorithmic era.

PALAVRAS-CHAVE: Cyberculture. Intersectionality. Artificial Intelligence. Education.

ABSTRACT

Este artigo analisa a convergência entre interseccionalidade, cibercultura e inteligência artificial (IA) generativa sob a ótica das epistemologias feministas, negras e decoloniais. Partindo de reflexões desenvolvidas no programa Erasmus+ 2025, o artigo apresenta questões acerca da suposta neutralidade das tecnologias, demonstrando como algoritmos operam e modulam marcadores sociais de raça, gênero e classe. O texto utiliza o conceito de "imagens de controle", de Patricia Hill Collins, para denunciar o racismo algorítmico e os vieses eurocêntricos presentes em ferramentas que associam negritude à criminalidade ou padronizam estéticas hegemônicas. Em contrapartida, propõe o exercício do "controle de imagens" e da "justiça narrativa", destacando práticas pedagógicas e artísticas — como as de Giselle Beiguelman e Joy Buolamwini — que subvertem lógicas coloniais. A análise crítica estende-se ao campo educacional, confrontando o discurso neoliberal de "aprendizagem personalizada" e

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automação de feedback para defender, em seu lugar, uma pedagogia da multirreferencialidade e do coletivo. Conclui-se que o uso da IA na educação deve ser um gesto político e estético de resistência, voltado à criação de espaços de liberdade e ao combate a retrocessos democráticos, reafirmando o compromisso com uma prática docente antirracista, antissexista e anticapitalista na era algorítmica.

KEYWORDS: Cibercultura. Interseccionalidade. Inteligência Artificial. Educação.

RESUMEN
Este artículo analiza la convergencia entre interseccionalidad, cibercultura e inteligencia artificial (IA) generativa bajo la óptica de las epistemologías feministas, negras y decoloniales. Partiendo de reflexiones desarrolladas en el programa Erasmus+ 2025, el artículo presenta interrogantes sobre la supuesta neutralidad de las tecnologías, demostrando cómo los algoritmos operan y modulan marcadores sociales de raza, género y clase. El texto utiliza el concepto de "imágenes de control" de Patricia Hill Collins para denunciar el racismo algorítmico y los sesgos eurocéntricos presentes en herramientas que asocian la negritud con la criminalidad o estandarizan estéticas hegemónicas. En contrapartida, propone el ejercicio del "control de imágenes" y de la "justicia narrativa", destacando prácticas pedagógicas y artísticas —como las de Giselle Beiguelman y Joy Buolamwini— que subvierten las lógicas coloniales. El análisis crítico se extiende al campo educativo, confrontando el discurso neoliberal del "aprendizaje personalizado" y la automatización de la retroalimentación para defender, en su lugar, una pedagogía de la multirreferencialidad y de lo colectivo. Se concluye que el uso de la IA en la educación debe ser un gesto político y estético de resistencia, orientado a la creación de espacios de libertad y al combate de los retrocesos democráticos, reafirmando el compromiso con una práctica docente antirracista, antisexista y anticapitalista en la era algorítmica.

PALABRAS CLAVE: Cibercultura. Interseccionalidad. Inteligencia Artificial. Educación.

Introduction

This text emerges from the reflections I developed for the presentation at the conference held during the Erasmus+ Blended Intensive Programme (BIP) at Rovira i Virgili University in Spain, from June 3 to 20, 2025, where I proposed an articulation between intersectionality, cyberculture, and generative artificial intelligence. This is not a transcription of the speech, but an implicated writing that assumes language as a political, performative, and sensitive territory. The chapter is organized as a political-aesthetic exercise of reading, interpretation, and creation — crossed by images, voices, pedagogical experiences, and technologies — with the aim of challenging the normative discourses that regulate the ways of thinking, living, and producing with artificial intelligence.

Activating perspectives forged in Black, feminist, and decolonial epistemologies — with thinkers such as bell hooks, Patricia Hill Collins, Carla Akotirene, and others — I seek to show that technologies, far from being neutral, are operated and modulated by markers such as race, gender, and class. The images generated by artificial intelligence that cross the text are not there as ornament, but as critical devices that denounce limitations and, at the same time, reveal the potential of these tools, especially when implicated in sensitive and intersectional educational practices.

This work insists on the inseparability between politics, aesthetics, and pedagogy, and affirms the centrality of formative practices that recognize the complexity of subjects and the situated nature of knowledge. Writing, here, is summoned as a practice of care, listening, and invention — a way of inhabiting cyberculture with ethical responsibility and social sensitivity.

By bringing to the center of the analysis the symbolic and affective dimensions of technologies, this text points to the urgency of imagining and building generative artificial intelligences that do not replicate the coloniality of knowledge, bodies, and voices. Thus, this chapter is inscribed in the field of critical digital pedagogies, not as a manual or prescription, but as the sharing of a path in which thinking, feeling, listening, and writing with AI become pedagogical gestures in dispute. A call to invent other ways of teaching and learning in algorithmic times.

Conference

Good morning to everyone. It is a great joy to take part in this experience during this week of learning. My name is AUTORA. I am a Full Professor at the Federal Rural University of Rio de Janeiro. The theme I have chosen for today is meant to guide our conversation about intersectionality, cyberculture, and artificial intelligence. I will share with you some of my concerns, as well as creations that emerge from this bricolage between the contemporary culture of our time — which, in Brazil, we approach as an interdisciplinary field called cyberculture — intersectionality, which for us is not only a social theory but also an analytical tool, and how all of this is being impacted by the use of generative artificial intelligence.

The notion of intersectionality is not new. It was coined over 30 years ago by the lawyer and civil rights advocate Kimberlé Crenshaw. Working in the field of law, she invites us to look at social, cultural, and sociotechnical phenomena through an intersectional lens.
And what does that mean? It means understanding that when we analyze the world around us, we need to recognize how patterns of power and privilege operate. We must consider how gender, race, class, and other social markers intersect, and how these intersections are often used to produce and sustain inequalities.

This also means we cannot separate the development of capitalism from the multiple forms of oppression — whether based on gender, race, class, or sexuality. From this perspective, capitalism is deeply connected to patriarchy and to structural racism.

In my own work, intersectionality is not only a social theory — it is, above all, an analytical tool. It helps us, especially in the field of Learning Technologies and Education, to understand how different forms of oppression are reproduced within technological and educational processes shaped by capitalism.

But it's not just about identifying these patterns. It's about questioning them, challenging them, exposing them — and most importantly, fighting against these systems of oppression that are deeply interconnected. Because for capitalism to function as it does, it requires the reinforcement of patriarchal, racist, sexist, ableist, and other exclusionary practices — all of which are deeply embedded in the structures of this system.

Some of my main references are the scholars Carla Akotirene, from Brazil, and Patricia Hill Collins, from the United States. Both discuss the notion of intersectionality with great depth and rigor. Carla Akotirene has a well-known book in Brazil, titled Intersectionality, in which she offers a comprehensive literature review of the concept, engaging with authors from Latin America, Africa, and also North America.

Patricia Hill Collins is one of the most prominent social scientists worldwide, and her work is also translated and widely read in Brazil. I would also like to mention Wayne Bueno, who wrote a dissertation that explores one of Patricia Hill Collins' key concepts — a concept that I will bring into this conversation today, particularly in relation to the uses of generative artificial intelligence.

One of the key concepts developed by Patricia Hill Collins is the notion of 'controlling images.' These are socially constructed stereotypes designed to justify and maintain systems of oppression, especially against Black women.

Figura 2. Example of control image

Fonte: https://oglobo.globo.com/rio/noticia/2023/10/26/apos-ter-imagem-gerada-por-inteligencia-artificial-com-uma-arma-em-favela-deputada-do-rio-denuncia-racismo-algoritmico.ghtml

An example of algorithmic racism produced by AI occurred when Renata Souza, a congresswoman from PSOL in Rio de Janeiro, asked the AI to generate an image of a Black woman from a favela (community). The AI produced an image of a Black woman with a Black Power hairstyle holding a firearm — even though at no point in Renata Souza's prompt was there any mention of a weapon.

This clearly demonstrates how we are living with algorithmic racism, prejudice, and stereotypes. Yes, it is true that in the favelas there may be criminals or drug dealers, but above all, these communities are home to hardworking people — honest men, women, and children. Criminals and people who operate outside the law exist everywhere, especially in highly privileged places.

Here are media reports on the incident:

1. O Globo – "After having an AI-generated image showing a gun in a favela, congresswoman from Rio denounces: 'algorithmic racism'"
Website: https://oglobo.globo.com/rio/noticia/2023/10/26/apos-ter-imagem-gerada-por-inteligencia-artificial-com-uma-arma-em-favela-deputada-do-rio-denuncia-racismo-algoritmico.ghtml

2. Agência Brasil – "Congresswoman Renata Souza from Alerj denounces racism in AI platforms"
Website: https://agenciabrasil.ebc.com.br/direitos-humanos/noticia/2023-

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10/deputada-renata-souza-da-alerj-denuncia-racismo-em-plataformas-de-ia

3. CartaCapital – "Congresswoman denounces 'algorithmic racism' after AI generates image with gun in a favela"
Website: https://www.cartacapital.com.br/cartaexpressa/deputada-denuncia-racismo-algoritmico-apos-ia-gerar-imagem-com-arma-em-uma-favela/

4. Brasil de Fato – "Congresswoman from RJ accuses Microsoft's AI of racism after bot creates image of Black woman with gun in hand"
Website: https://www.brasildefato.com.br/2023/10/27/deputada-do-rj-acusa-inteligencia-artificial-da-microsoft-de-racismo-apos-robo-criar-mulher-negra-com-arma-na-mao

5. UOL Notícias – "Congresswoman accuses AI of 'algorithmic racism' after drawing of armed Black woman"
Website: https://noticias.uol.com.br/politica/ultimas-noticias/2023/10/26/deputada-racismo-algoritmico-ia.htm

6. Estadão – Link – "Congresswoman denounces racism in algorithms after AI trend creates Pixar-style characters"
Website: https://www.estadao.com.br/link/cultura-digital/deputada-denuncia-racismo-em-algoritmos-apos-trend-que-cria-com-ia-personagens-da-pixar/

7. Mídia NINJA – "Congresswoman Renata Souza denounces racism in AI platforms"
Website: https://midianinja.org/deputada-renata-souza-denuncia-racismo-em-plataformas-de-ia/

Yet, the AI chose to represent the woman from the community as someone outside the law. Why is that? What does this reveal about the biases embedded in the data, the models, and the societies that produce these technologies?

Controlling images are not random. They are intentional representations that reduce individuals and entire communities to narrow, distorted identities. They serve to naturalize racism, sexism, classism, and other forms of oppression by making inequality appear normal, inevitable, or even deserved.

For example, Collins highlights how the media, institutions, and cultural narratives produce recurring images of Black women — the 'mammy,' the 'welfare queen,' the 'jezebel,' the 'angry Black woman' — each serving a specific function in maintaining racist and sexist

structures.

In this conversation about generative artificial intelligence, the concept of controlling images becomes highly relevant. These AI systems are trained on massive amounts of data that reflect the same biased representations and stereotypes. Therefore, if we do not apply an intersectional, critical lens, AI can easily reproduce and even amplify these controlling images, further entrenching social inequalities in digital environments.

In another context, a group of artists asked a generative AI to create images of 'perfect men' and 'perfect women.' The results revealed how the AI reproduces highly problematic and exclusionary beauty standards. The images overwhelmingly showed white people, with Eurocentric features, slim bodies for women, hyper-muscular bodies for men, and characteristics aligned with Western ideals of beauty.

This experiment highlights how AI systems are trained on datasets that reflect colonial, capitalist, and patriarchal norms. When asked to imagine 'perfection,' the AI defaults to reproducing patterns that exclude Black people, Indigenous peoples, fat bodies, disabled bodies, and anyone who does not fit into these narrow, Eurocentric standards.

Once again, we see how AI does not simply generate images — it generates controlling images. It reinforces systems of oppression through aesthetics, representation, and visibility.

In collaborative research with my students, we identified several Black women artists whose work exposes the racial biases embedded in artificial intelligence. Their experiments reveal how AI often associates success, power, and wealth with lighter skin tones. When prompted with terms like 'successful person' or 'best job,' the AI consistently generates white, Eurocentric images. AI does not create from nothing — it reproduces the world as it is: shaped by racism, colonialism, patriarchy, and capitalism.

1. Joy Buolamwini
   - Founder of the Algorithmic Justice League (AJL) •   Creator of the documentary Coded Bias
   - Her research investigates how facial recognition systems systematically fail to accurately detect Black faces, especially Black women.

Website: https://www.ajl.org Documentary: https://www.codedbias.com

2. Stephanie Dinkins
   - An artist who creates AI-based projects centered on Black communities, addressing issues of memory, ancestry, and technology.

- Her work explores how communities of color interact with emerging technologies and questions who gets to participate in technological futures.

Website: https://www.stephaniedinkins.com

3. Nettrice Gaskins
   - An artist who uses machine learning to generate Afrofuturist art, critically examining how AI reproduces racist aesthetic norms.
   - Her work bridges technology, cultural heritage, and creative practice to propose new futures rooted in Black and diasporic experiences.

   Website: https://nettricegaskins.com

4. Mimi Ọnụọha
   - An artist and researcher whose projects focus on missing data and the systematic erasure of racialized communities within technological systems.
   - Her work interrogates the ways in which power, absence, and representation operate within data-driven societies.

Website: https://mimionuoha.com

In light of these issues raised by the concept of controlling images, which are also produced and amplified by generative AI, our research group, Docência em Cibercultura, has been deeply engaged in intersectional practices.

Our work is not only about identifying, denouncing, and critiquing the racist, sexist, and classist patterns embedded in AI systems. It is also about exploring how AI can be used through an intersectional and qualitative perspective — as a tool for narrative justice, self-definition, and knowledge production.

In this context, another concept from Patricia Hill Collins becomes especially meaningful for us — the idea of self-definition, or what we call image control, which stands in opposition to controlling images.

With this in mind, we are developing methodologies with our students that leverage AI to tell our own stories — narratives of life, education, and identity. We are working with autofiction, digital diaries, ubiquitous walks, and other creative practices that aim to produce more just, plural, and multireferential knowledge. This is our way of resisting dominant narratives and reclaiming the power of representation in the digital age.

As an example of positive uses of Artificial Intelligence, now aligned with the concept of image control, I present here two magazine covers that we created. These covers depict

people of different races, ethnicities, and social classes working together in discussions about pedagogy and teacher training to confront neoliberal reforms—many of which involve the use of generative artificial intelligence.

Figura 2. Example of image control
Fonte: Revista Interinstitucional Artes de Educar, covers created by Mariano Pimentel (member of the Research Group on Teaching and Cyberculture) using AI

The covers reflect plurality and difference, rather than stereotypes rooted in patriarchal, classist, racist, and capitalist power structures.

Another teaching example that I really appreciate is Professor Gisele Beigelman, who is a professor at the University of São Paulo in the Department of Architecture and Urbanism. She leads the project Tyrannical Botany (Botânica Tirânica), in which she recreates and renames images of plants that have also been treated in a racist manner. She uses artificial intelligence to do this.

This work not only generated a pedagogical practice reflecting on intersectionality within architecture and urbanism, but it also resulted in an artwork itself, exhibited and discussed in various museums around the world.

Gisele is an important professor and artist who combines her artistic practice with her research and teaching, producing highly thought-provoking work. It is a project I value and admire greatly.

Botannica Tirannica is an art-based research project by Giselle Beiguelman that critically examines the intersection of botany, colonialism, and systemic prejudice. The project

investigates how scientific and popular plant nomenclature often reflects and perpetuates discriminatory ideologies, including racism, antisemitism, and misogyny. Beiguelman utilizes artificial intelligence to generate hybrid plant images, challenging traditional taxonomies and highlighting the colonial legacy embedded in botanical classifications.

Key Components of the Project
- Garden of Resilience: An evolving installation featuring plants with historically prejudiced names. The garden has been adapted to various locales, incorporating local flora to reflect regional histories of discrimination.
- Flora Rebellis & Flora Mutandis: Series of AI-generated images and videos depicting reimagined plant species, serving as metaphors for resistance and transformation against oppressive classifications.
- A Genealogy of Prejudice: A film essay exploring the historical and cultural contexts of discriminatory plant nomenclature, linking botanical practices to broader systems of oppression.

WebSite oficial of Project: https://botannicatirannica.desvirtual.com/

Page about the "Garden of Resilience":
https://botannicatirannica.desvirtual.com/project/garden-of-resilience/

Exhibitions around the World
- Museu Judaico de São Paulo, Brasil:
  https://museujudaicosp.org.br/en/exhibitions/botannica-tirannica-giselle-beiguelman/
- Koffler Arts, Toronto, Canadá:
  https://www.kofflerarts.org/Exhibitions/Gallery/Gallery-Exhibitions/Botannica-Tirannica
- Karachi Biennale, Paquistão: https://botannicatirannica.desvirtual.com/
- Museo Sartorio, Trieste, Itália: https://botannicatirannica.desvirtual.com/

All of this also leads us to reflect on ethical issues, especially the ethics of using generative artificial intelligence in educational practices.

In this regard, Professor Lúcia Santaella, an important Brazilian researcher, created an ethical manual for the use of generative AI. In this dossier, she interviewed me and, among various questions, she asked me ten questions. I took one of these questions and asked generative AI to provide an answer.

Figura 3. Ethical manual for the use of generative artificial intelligence
Fonte: https://revistas.pucsp.br/index.php/teccogs/issue/view/2973

The question and prompt were: What are the positive and negative aspects, that is, the pros and cons, of using generative AI in educational contexts?

The generative AI responded by presenting both positive and negative aspects. I agreed with all the negative aspects it raised but disagreed with the positive ones. Its answers were extremely instructional and technicist, which does not align with the educational practices in cyberculture that we have been developing—practices involving online education, collaborative learning and teaching, virtual learning environments, communities of practice, among other points that we have been discussing for nearly 30 years in Brazil, especially in Portuguese.

The ethical manual organized by Professor Lúcia Santaella, titled 'Ethical Manual for the Use of Generative Artificial Intelligence', is available in the TECCOGS journal from PUC-SP. This special issue (vol. 28, 2023) gathers articles, interviews, and dossiers addressing the ethical implications of using generative AI in education and society.
You can access the full manual here:
https://revistas.pucsp.br/index.php/teccogs/issue/view/2973

Among the highlights of this issue is the interview that Professor Lúcia Santaella conducted with you, AUTORA, titled 'A Multireferential View of Education and Technology'. In this conversation, topics such as intersectionality, cyberculture, and the role of generative AI in education are discussed.

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The interview is available here:
https://revistas.pucsp.br/index.php/teccogs/article/view/67065

Returning to the answers that the generative AI provided to my question about the positive and negative aspects, regarding the negative aspects, the AI mentioned several important points. Algorithmic bias is a major problem, and I agree with that, especially since the examples presented here clearly reveal racism and sexism. This is also caused by the fact that most creators are white urban men from the Global North, so it is very important that we broaden the training of new technology producers.

Another negative aspect brought up was technological dependency, which I also agree with. Increasingly, we are tied to the use of technologies to produce, including academic and didactic production. This technological dependency has caused some discomfort. For example, there are teachers who cannot pass public service exams without technological mediation in their writing. So, technological dependency is indeed a negative aspect.

Privacy and data security issues are also negative aspects, and we agree with these points raised by the AI, since algorithms and bots scan and listen to our messages and collect our data when we register.

Lastly, the dehumanization of learning processes is another problem, often caused by the use of artificial tutors and automation technologies that are replacing teachers, tutors, mediators, and educational advisors in different contexts, especially in distance education settings.

Regarding the positive aspects that the AI presented to me, the first was personalized learning. I am strongly opposed to this concept because I understand that each person learns within a context, within a community, and through diverse formative environments. In formal education, the more collaborative the experiences are, the more meaningful they become. I deeply believe in what Vygotsky taught us about zone of proximal development, where cognitive and socio-emotional differences become mediators and potential for learning.

Positioning personalized learning as the first positive aspect of AI use reinforces technicist and neoliberal practices that we are already seeing through standardized packages and closed curricula targeted at each individual.

The second aspect that AI presented as positive was the creation of educational resources. I do enjoy creating educational resources using technologies, and that includes AI. However, I find it symptomatic that the focus is placed on resource creation

ratherthanonbuildingcommunitiesofpractice,interactiveclassroomswhereresources are created and co-created by the entire community.

Another aspect that AI suggested as positive was the automation of feedback. This point requires careful consideration. Intelligent tutors powered by AI have been automating feedback processes, but they fail to guarantee what is essential to authentic educational practices, as Paulo Freire taught us—such as narrative disputes, valuing conflicts, and fostering the power of argumentation from different perspectives. All of this becomes neutralized and underdeveloped when the curriculum is personalized and relies on automated resources.

The last positive aspect mentioned was access and expansion of education. I disagree with this as well. Education only truly expands through the creation of collectives, not merely through the mass distribution of instructional scripts.

Therefore, these so-called positive aspects do not satisfy me, even though I recognize that they might be useful in some contexts. However, they are not adequate for our country, Brazil—a nation with continental dimensions where a large part of the population is still excluded from social processes. What we urgently need is to increasingly value our public schools and universities.

To conclude this presentation, this text highlights the need for great care when using generative artificial intelligences, considering that their developers—and broader society itself—are still deeply shaped by patriarchal, white, capitalist, and urban power structures. The examples shared here are quite eloquent in demonstrating this.

On the other hand, we have also presented counter-examples—control images versus image control—showing possibilities within both the fields of art and education. Our commitment is to use generative artificial intelligences in ways that are anti-racist, anti-sexist, and anti-capitalist, because the 21st century challenges us profoundly. This is especially urgent as our states and nations increasingly flirt with the rise of fascist far-right movements.

Education can—and must—be a space for freedom, democratic practices, and, above all, respect for differences in all their forms, including when mediated by technology.

Thank you

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Figura 4. To access the conference
Fonte: https://youtu.be/3wgrVt1Q5ZA

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