



Tinkering the Glitch: Cyberspace Activism with the Coalition for Feminisms in Art Education Website (re)Design

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Abstract

As preservice liaison and web developer of the *National Art Education Association's Coalition for Feminisms in Art Education (NAEA CFAE)*, I was tasked with a (re)design of the website as a hallmark of 50 years of history and official name change from Women's Caucus to CFAE in 2023. This article provides emerging insights into a digital feminist tinkering methodology rooted in cyberfeminism and glitch feminist art education, to propose glitch feminist tinkering as a conduit for digital/internet activism in art education. I elaborate on the various tinker methods used in the (re)design of CFAE's website, and analyze the impact of design qualities/processes like color and glitch, to emphasize a stronger focus on intergenerational collaboration through various digital interfaces and the arts. This essay is a visual tinkering reflection as a testament to new modalities of resistance within organizational work and towards a digital reformation of coalition-building.

Keywords: tinkering, cyberfeminism, coalition-building, glitch feminist art, website design, organizational work, digital activism

The Coalition for Feminisms in Art Education: (re)Name, (re)Brand, (re)Invigorate

Graduate studies toward an M.S. degree in art education introduced me to the mission and commitment to equity in art education of the National Art Education Association's (NAEA) *Women's Caucus* (WC), which resonant with my own beliefs. After attending the NAEA 2023 National Convention, I was invited to join the board as pre-service liaison, and have since formed relationships with past and current feminist leaders in the field. As the 50th anniversary approached for the NAEA WC, discussions to (re)name, (re)brand, and (re)invigorate the WC arose among long-time and new members. From my research of the NAEA WC archives at The Pennsylvania State University Special Collections in the Eberly Family Library, I discovered, although the WC was the official name for 50 years, discussion of a name change was in the works since the official recognition in 1975. Names of prominent interest were NAEA's Catalyst Group, NAEA's Women's Action Group, NAEA's Women's Advocacy Organization, and NAEA's Women in Art Education, among others.

Names applied to organizations, social movements, theoretical frameworks, and ideologies serve as both identifiers and labels, and are never neutral. Scholars in educational leadership and policy studies, Dimpal Jain and Caroline Turner (2012) argue "to name a movement can be to name it with the express intent of recruiting supporters and serve as a way to disseminate a discourse of belonging and opposition" (p. 74). Considering the history of name changes within feminist movements, and the politics associated with naming, the WC organization felt the need to remain true to its mission while being reflective of current times and the WC 50 year history. The National Art Education Association recognized the Women's Caucus¹ as an official NAEA affiliate in 1975, with its mission remaining even more necessary in today's political climate:

¹ See Keifer-Boyd et al. (2021), and Hoeptner Poling and Keifer-Boyd (2025) for extensive and expansive research regarding the NAEA Women's Caucus history of feminist activism.

[to] represent and work to advance art education as an advocate of equity for women and all people who encounter injustice; and shall work to eliminate discriminatory gender and other stereotyping practices for individuals and groups, and for the concerns of women art educators and artists (NAEA Women's Caucus, 2022).

As a hallmark of the 50 years of activist history in the organization, in 2023 the NAEA WC, following discussions in-person, at Zoom meetings, and use of WC social media channels, a members' vote was held and then the NAEA Board officially ratified the renaming of the WC to the *Coalition for Feminisms in Art Education* (CFAE) (National Art Education Association Women's Caucus, 2024). Jain and Turner (2012) write "to call oneself a feminist is not a neutral, passive declaration; to associate with this label signifies that one subscribes to its dominant tenets" (p. 75). The organization's inclusionary efforts to recognize the various facets of feminisms embedded in art education are reflected through the new name, and, therefore, inspired efforts to (re)brand and (re)invigorate its website and social media communication.

Holding a dual-title CFAE Board position of pre-service liaison and web developer, I invest in furthering the goals of the NAEA *Coalition for Feminisms in Art Education* (CFAE). While the undertaking to (re)design and update the CFAE website felt daunting, my passion for feminist-based research-creation² would prove to be the crux for my work. Working with my professor, Dr. Karen Keifer-Boyd, I was introduced to the concept of *tinkering*³ as I sought to interweave my correlation of *glitch feminism*, a mode of feminism that embraces virtual reconfiguration of patriarchy that refutes stability and surveillance-based capitalism (Russell, 2021), to the process of (re)building the website. As someone

² According to art education scholars, Stephanie Springgay and Nikki Rotas (2015), research-creation refers to the intersection of artmaking and social practice, toward the inclusion of arts within research as an affective experience and a more feminist-based theoretical stance and process. Research-creation deviates from conventional and patriarchal methods, and aligns with socially-constructed positions and interpretations throughout the process.

³ Tinkering considers both, women's, gender, and sexuality scholar Cyd Cipolla's (2019) and feminist science technology scholar Sara Giordano's (2018), methodology of crafting/experimenting/making privy to understanding how the process works, or for what purpose you are making for—leaning into the work as something that is playful and iterative, more than centered on the end product.

who has never created a website, or worked with digital interfaces at length, tinkering provides the grounding for my experiential process while my research undergirds glitch feminist theory through the focus of (re)situating non-patriarchal forms of digital and non-digital being. The website becomes a figurative and literal 'site' of my ongoing research-creation tinkering, meant to serve the organization as a housing location for WC/CFAE archives, promote intergenerational engagement amongst members, and create a space for online coalition-building.

Through personal communications with CFAE Board members, all noted the need for a (re)design and update of the group's current website in such a way that would pay homage to those before and invite newcomers. With this in mind, I leaned into my practices of feminist-based research-creation to infuse intergenerational knowledges within digital landscapes. To do so, I would *tinker* my way through the website (re)design. This reflective article unpacks my tinkering processes through the lens of glitch feminism as it applies to the field of art education; both, the website and process are undergirded by cyberfeminist media studies⁴ and inspire my attempts at (re)branding, (re)capturing, and (re)invigorating⁵ the 50+ years of history with the newly renamed, National Art Education Association's *Coalition for Feminisms in Art Education*. I correlate cyberfeminism, tinkering, and art education as they inform my glitch feminist tinkering practices, and then reflect on my process. I share my (re)design exploration through website screen captures and my tinkering notebook excerpts. the following visually reflexive essay is an example of post-internet/post-digital art education.⁶

4. Cyberfeminist media studies, the field of study that investigates how gender, technology and culture interact with one another, and opposes the gender divide and hierarchy within technology and media studies (Toto & Scarinci, 2021).

5. The use of (re) in this context refers to both the reconfiguring of something already in existence, and the creation of something new completely.

6. According to art education scholar, Kristin Klein (2021), post-digital/post-internet art education refers to critical engagement with socio-political digitalities as it informs and de/re-constructs the public's view of arts and culture. Klein (2021) posits that the terms post-digital/post-internet describe current technologies and its users and creators as "entangled with everyday knowledge and media practices...deal[ing] with digitality in its socio-cultural interdependencies and effects, while also being aware of related power structures" (p. 33).

Tinker, Tailor, Cyberspace: Cyberfeminism, Art Education, Glitch

As a task to (re)design or *make* a website that encompasses the CFAE organization's continued pathways of intergenerational growth⁷ and inclusivity⁸ with feminist coalition-building, I turned to tinkering and cyberfeminism to ground my efforts. Additionally, my experiential process and desire to build from scratch in a "DIY" style intersect with feminist maker pedagogies (Cipolla, 2019) and glitch feminist art education/pedagogies (Condit-Summerson, 2023; Keifer-Boyd, 2024) through the refusal to conform to patriarchal and hierarchical forms of learner engagement and creation. Women's, gender, and sexuality scholar, Cyd Cipolla (2019), insists that *making* is a critical form of feminist processing which pushes beyond a simplistic critique of these specific systems, including engaging, speculating, and generation. She writes,

[as] an interdisciplinary pedagogy in which the 'learn by doing' model ... is brought to a wider application: one that assumes that what one 'learns by doing' is not just the task at hand, but something fundamental about how the world fits together and how we fit into it. (p. 262)

I claim my positionality as *tinkerer* in reference to my alignment with Cipolla's (2019) feminist glitching notion of feminist maker pedagogy. Rather than viewing the glitch through a 'broken world lens' (Russell, 2021), I sought to build from ruin or outside what is normative and fit to societal standards—as a glitch within a presumptuous system.

Tinker refers to the act of building or *making* prior to understanding *how* or *why* something works or whether or not it is useful. Feminist science and technology scholar, Sara Giordano (2018), establishes the feminist ethics of tinkering through maker and DIY spaces, noting the distinguishable characteristics

⁷ Intergenerational, in this context, reconsiders the 'wave' rhetoric common within feminist rhetoric, and as feminist media scholars, Alison Winch, Jo Littler, and Jessalynn Keller (2016) note, "generation can be useful as a corrective to the restrictive power dynamics represented in the story of feminist 'waves,' while still paying attention to changing historical conditions in which socioeconomic contexts inform lived realities" (p. 562).

⁸ For context on what I intend by *inclusivity*, see: Bailey (2023), Baldwin & Haynes (2024), Hsieh (2024), Jokela (2024), Kean & Bulten (2024), Keifer-Boyd et al. (2018), Lee (2025), O'Reilly & Green (2024), Rifā-Valls & López Ruiz (2024), Salas-SantaCruz (2024).

of this approach as a playful, response-able, hands-on, and iterative praxis—the end goal situated in becoming "response-able, playful world-travelers" (p. 230). Glitch feminism advocates for the possibility of world traveling vis-à-vis the refusal to perform, conform, and be subject to violent, active erasures of identities, bodies, and histories (Condit-Summerson, 2023; Russell, 2021). Tinkering fully subverts the explicative nature of capitalist systems through feminist making and (un)becoming. Feminist scholar and art educator, Maggie-Rose Condit-Summerson (2023) encourages art educators to embrace glitch feminism as "[creative activities] and radical collectivity [which] are not only necessary for dismantling interlocking systems of oppression, but are also essential practices of joy, healing, pleasure, and survival" (p. 441). *Both* tinkering and glitch feminist art practices advance efforts in coalition-building through online and offline iterative forms of making and engagement. As Giordano (2018) suggests, "the playful world-traveling is a way to create coalition by understanding others and ourselves through these interactions (or intra-actions?)⁹ in different worlds" (p. 230). As a glitch feminist art educator, and now tinkerer, my priorities in (re)designing the CFAE website are reflected within these frameworks of becoming a playful world-traveler, exploring the interdisciplinary online and offline spaces for CFAE to evolve in expansive and diverse ways—continuously advancing coalition-building through digital spaces.

Becoming immersed in digital playgrounds and cyberspace platforms to create a website further requires firm roots within cyberfeminist studies and its applications within art education. Cyberfeminism, coined by Sadie Plant in the mid-90s, "define[s] the work done by feminists with interest in exploiting, critiquing, and theorizing the cyberspace, the Internet, and in general, new-media technologies" (Toto & Scarinci, 2021, p. 136). The scope of this tinkering considers the non-physical environment of computational design and Internet web faces as an intersection between feminism and cyberspace activities. Digital intermediaries and digital/new-media art forms create a bridge point between art education and cyberfeminism. Condit-Summerson (2023) highlights the

⁹ Giordano (2018) uses intra-actions as a way to delineate away from the individual and autonomous self, amidst political and social interactions amongst a coalition or group (confers her use of 'these' in the selected quote).

Cyberfeminism Index of more than 700 projects¹⁰ compiled by Mindy Seu (2023) as a viable entry point for art educators to expand their teaching and making repertoire that would include the possibility of glitch feminism to foster critical dialogues amongst their students. The *Cyberfeminism Index* is a nonlinear archival excursion that aims to “remix and represent cyberfeminist histories” (p. 434) through a diverse lens of voices, lived experiences, and knowledges. She continues, citing Keifer-Boyd (2007), “cyberfeminist interventions are pedagogical, teaching ‘(a) disruptions to patriarchal systems, (b) participatory democracy, (c) resistance to global capitalism, [and] (d) re-counts of history for a more inclusive future” (p. 33 as cited in Condit-Summerson, 2023, p. 434). The pedagogical interventions of cyberfeminism coupled with glitch feminism and feminist maker pedagogies provide necessary context for the continued use of tinkering within art education *and* coalition work.

As a tinkerer, one can exercise what Plant suggests as “an avenue for women to play and engage in new forms of work ... [being] set free from traditional constraints and [begin to] gain and experiment with new avenues for demanding authority and power” (Toto & Scarinici, 2021, p. 138). A tinkerer within cyberspace, advancing the ideas of glitch feminism through cyberfeminist tenets, is a progressive model for art education and coalition-building within the field. As a new era for CFAE emerges, this modality supports CFAE’s mission and resituates the organization’s existence within and outside of digital formats.

Furthermore, as a proponent to cyberfeminism and glitch feminism, both exist within the narratives of situated knowledges, presented through much of feminist discourse (Ford, 2007).-Situated knowledges are “epistemic coalition work,” assuaging that different knowers will be tasked with different response-abilities that *should* go beyond comforting narratives to continuously world-travel and mobilize such coalitions (Ford, 2007, p. 309). CFAE, as the name emphasizes, is working towards the futurity of a coalition for feminisms in art education by identifying needs, issues, and perspectives from an expansive coalition to create a more diverse and inclusive organization of art education feminists. As Russell

(2021) confers with her glitch feminist manifesto, “empowered by the virtual worlds we traverse, we will reboot and rebuild these worlds when they [no] longer suit and need to shift” (p. 149). As a coalition embracing a shift in the nexus, CFAE is beginning to attend to such transverse opportunities through this (re) design, (re)name, and (re)brand vis-à-vis tinkering and creative activities such as the website. As one of the knowers tasked with a portion of this (re)brand and (re)design task, I provide visual documentation and elaborate on my informed decisions as a proposal for art educators to embed themselves in glitch feminist tinkering and cyberfeminist coalition-building.

Tinkering the Gl[Itch]: Website (re)Design Process

As I have established my intentions with the (re)design of CFAE’s website, what follows is the analysis of my tinkering through a glitch feminist and cyberfeminist perspective. I attend to two of Russell’s (2021) conceptual frameworks: glitch as remix and glitch as mobilizing, as I coincide this process of tinkering within cyberfeminist discourse—remixing the Web 2.0 interface the NAEA Women’s Caucus previously operated within to pursue and advocate for collaborative world-traveling amongst an intergenerational population of art educators. Additionally, I discuss design characteristics such as color and logo preemptively to the *actual* website creation via *Squarespace* in relation to these frameworks. Lastly, I address both pre- and current website tinkering consistent to the description of Russell’s (2021) concepts, remixing to then mobilize the ‘glitch,’ which in this case is CFAE.

Ultraviolet Remixes of Color (and Logo)

I spent a lengthy amount of time composing a suitable color palette for the website (re)design, questioning what colors would best represent the intentions of creating more inclusivity, more diversity, and even representing an intergenerational identity amongst the group (see Figures 1 and 2). As someone who came to feminism during my previous graduate studies, I conceptualized my dismay for ‘girly’ colors such as pink, purple, and vibrant tones during my youth as a refusal to conform to stereotypical femininity.¹¹ In visual communications and design studies, color is correlated between cognitive psychology and constructivist

¹⁰. The co-designers, Mindy Seu and Laura Coombs, in discussing their critical exploration and development of the *Cyberfeminism Index* website and book, characterize cyberfeminism as a philosophy, methodology, and community (Atzmon, Seu, & Coombs, 2023).

¹¹. For a detailed narrative of my rejection to gendered color, see Sherman (2023).

arguments as predictors for social identifiers, exclusively derivative of social and anthropological definitions and uses (Koller, 2008). The sensitivity to color, use of vibrant colors, and colorfulness itself has been regarded as a more feminine trait within the social strata (Batchelor, 2000; Gage, 1995; Koller, 2008); therefore, my association is not unlike others' perception or association of color binaries (specifically with pink and blue for example).



Figure 1. Screen capture of a mood board used to select the website color palette. The mood board features watercolor marbling and matching color swatches on the top of the photo. Photo uses the color palette of: blues, oranges, and pinks.

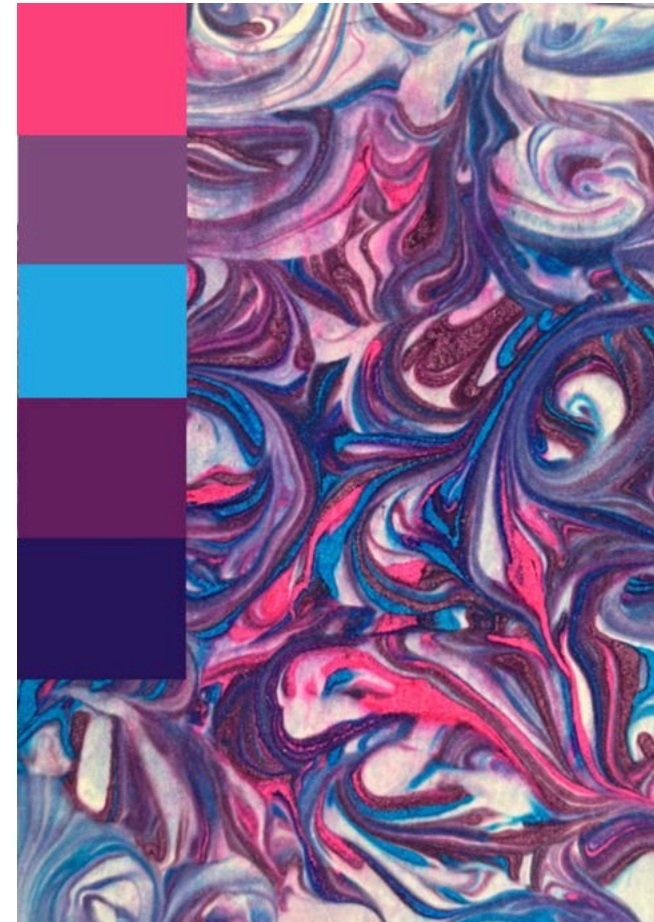


Figure 2. Screen capture of a mood board used to select the website color palette. The mood board features watercolor marbling and matching color swatches on the top of the photo. Photo uses the color palette of: purples, blues, and pink.

An example of color sensitivity is a discussion of the pink and blue binary aesthetic for artist Price Vincent Valentine's (2022) *Disappointing Birthday Party*, a part of Judy Chicago's *Wo/Manhouse 2022*. A participant in pedagogical encounters with the art facilitated by art educator, Karen Keifer-Boyd, discusses the socio-cultural commodification of blue and pink as a gender binary categorization in order to market products, especially within and influenced

by United States patriarchal capitalist visual culture (Keifer-Boyd & Condit-Summerson, 2022). The cultural significance and *use* of even the terminology of pink and blue are further described as a colonizing practice, imparting the belief of a gender binary and toxic masculinity within. Alternatively, for example, Indigenous cultures, such as in Uganda, historically used terminology for colors associated with the surrounding nature (Keifer-Boyd & Condit-Summerson, 2022). Thus, identifying a color palette for the website serves as more than simply design and aesthetic; to associate with a color or *colors* is to identify with and create a connection to historical and socio-cultural perceptions.

Another example includes the physical copy of Legacy Russell's (2021) *Glitch Feminism: A Manifesto*, which is a light lavender color (a color created by mixing blue and pink hues together) with variations of a vibrant orange-pink color text (Figure 3). This color scheme was the original inspiration for the proposed website mood board (Figure 1) as a homage and direct reference to the non-binary revisioning. This idea, coupled with a previously made watercolor marbling was striking and reminiscent of a diverse, vibrant, rainbow aesthetic—the idea was engaging and inclusionary, similar to how the LGBTQ+ and Ally flags signify this positionality. However, lavender and purple were of equal interest for this (re) design as a signifier to the women's movement. Purple is commonly associated with International Women's Day and the suffragette movement of the early 20th century (Weiler, 2023). Additionally, *UltraViolet* is a community activist group mobilizing to fight against sexism for *all* women and girls, pushing for an end to discrimination through organizing, campaigning, and advocating against lawmakers, pop culture, media, and government policies (UltraViolet, 2025). Leaning towards this color scheme, there seemed to be more historical relevance to this design choice.

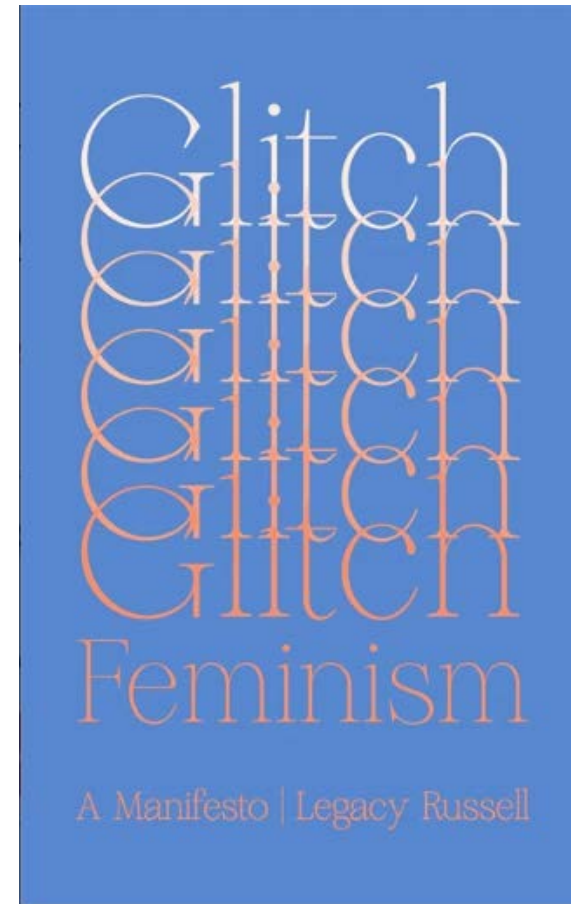


Figure 3. Screen capture of the cover for *Glitch Feminism* (Russell, 2021) from [Verso publishing website](#) taken by the author, Carly Sherman.

Purple and lavender colors have been cited within feminist movements, such as with the differentiation between womanism and feminism (Jain & Turner, 2012). Alice Walker (1983) notes “womanist is to feminist as purple is to lavender” (p. xii). This statement refers to the tendency of whitewashing feminism, relating lavender to the whitewashed version of purple. However, lavender is also notable within the LGBTQ+ community as correlating to the 1970’s *Lavender Menace* activist group, created in response to Betty Friedan’s comment that lesbians were

a ‘lavender menace’ to the momentum of the U.S. Women’s Rights Movement (Medhurst, 2021). Lavender, originally termed as a smear towards women loving women, would later be sought after by scholars and activists as a reclamation, as Medhurst (2021) writes, “[lavender] and purple are a symbol of the ‘other,’ the different or the deviant. No wonder we are drawn to it” (para. 20). Additionally, in relation to non-binary precedents, lavender represents the combination of both binaries of pink and blue to form a new and in-between signifier—the “symbolic merger of masculine and feminine” (para. 9). To uphold the strong suit of purple tones throughout feminist histories, I therefore selected the ultraviolet color scheme (Figure 2) to move forward on the website (re)design.

More inspiration was taken from Russell’s (2021) writings, in particular her spotlight on artist Sondra Perry’s (2018) immersive environment, *Typhoon coming on* (Figure 4), as Russell writes, “the color purple within the Blender program is a glitch and, in turn, an encrypted signifier, an indicator to the user that ... something is missing” (2021, p. 87). The work also portrays a wave texture, representative of the intergenerational trauma that follows the massacre of Black bodies and Slave trade affects, the inspiration for Perry’s immersive environment. As referenced by Laughlin et al. (2010), a ‘rivers’ metaphor of various shapes, sizes, ruptures, bends, ebbs, flows, velocities, meanderings, and site-specific river knowledge, instead of the typical feminist ‘wave’ rhetoric, is more suited in capturing feminist histories and movements, further coinciding with wave textures and generational dialoging.



Figure 4. Screen capture by author, Carly Sherman, of Sondra Perry’s (2018) *Typhoon coming on* posted online from an [installation view at Serpentine North Gallery in London photographed by Mike Din \(2018\)](#).

With these parallels, I developed a mood board (see Figure 5) to aid in the tinkering of my website building; the rivers, fluidity, ultraviolet color scheme, and glitch art effect of the temporary logo¹² created using *Glitch Studio* and *Canva*, led to the creation of key elements in CFAE’s cyberspace and idealized ‘playground’ for mobilization and more engaging collaboration (Cipolla, 2019; Giordano, 2018; Toto & Scarinci, 2021). The watercolor technique displayed in the image (Figure 5) is a process using shaving cream and liquid watercolor to create a fluid and abstract design. I commonly use this process with preservice students to elicit a joyful experimentation and self-reflexive environment. This particular experimentation counters binary systems and reflects the impact feminism has had on my teaching experience. Further, as a conduit for the (re)design, the imagery in Figure 5 intends to convey the fluid-like histories of feminism and further symbolize connection of self with others. Ultraviolet references more than one instance of feminism, aiding in CFAE’s desire to become plural with feminisms as well as connecting with a more intergenerational framework. The fluid and glitch-

¹² The official logo has not been decided, so I created a place holder until a logo is voted upon and adopted.

like drip design signifies CFAE's intention to continuously flow, expand, shift, and mobilize.

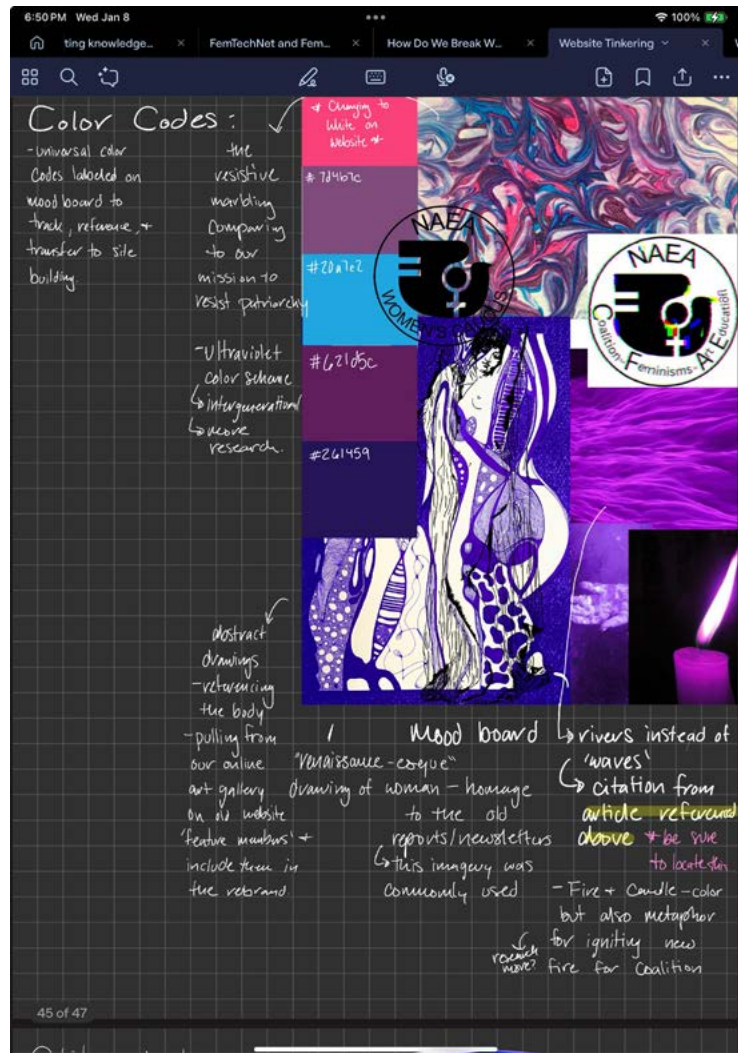


Figure 5. Screen capture by author, Carly Sherman, of her digital tinkering notebook with the selected color palette (see Figure 2 for a full view) and the addition of photos for inspiration in redesign. Digitally hand-written descriptions are also alongside the mood board.

Mobilizing CFAE's Glitch

After considering the color and logo, as it pertains to the mass and multiple histories of feminisms, I proceeded with the physical embodiment of glitch and cyberfeminist frameworks using *Squarespace* as a digital playground for my (re)designing process. I chose *Squarespace* based on efficiency, user-friendliness, design access, and multi-editor compatibilities (e.g., more than one editor can have access at a time). As a major tenet of Russell's (2021) glitch manifesto, mobilizing extends beyond the Internet space; however, as a coalition that began AFK (away from keyboard), the WC, now CFAE, website needed to be updated and more swiftly brought into digital interfaces to better advance coalition-building efforts. The new CFAE home page pays homage to women who founded the NAEA Women's Caucus during the 1970s (see Figure 6). My intention is to intertwine photos of current members with photos of early founding members and recognize each by name on the webpage within a banner description, which also conveys the cyberfeminism design philosophy and methodology.



Figure 6. Screen capture of the new homepage design by Carly Sherman for the CFAE website, featuring a glitched image of an archived photo of six women, who were a part of the WC. The typed-out mission statement is also in the screen capture.

To continue efforts of mobilizing and developing a space for online coalition-building, I created a *Slack* portal, directly linked to our website space through email subscription by clicking the button on the homepage, ‘Join the Dialogue’ (Figure 7). *Slack* is an online/digital communication network designed for multidirectional knowledge transfer between participating individuals as it enables the creation and organization of differently themed conversations known as ‘channels.’ Since CFAE is designated as an interest group of a large organization, the National Art Education Association (NAEA), members are accustomed to using *NAEA Collaborate*, email, or social media to connect with all of the members. However, much of the information exchanged through these platforms can get lost, deleted by others, or simply ignored or forgotten. *Slack* enables organization of conversations by themes, greater backlog and control of user navigation, and with likely increased response time as it acts more as text messages, rather than email or social media posts. Having a backlog provides a digital archive to complement the physical archive housed and [accessible at The Pennsylvania State University](#).



Figure 7. Screen capture of another section of the newly design website header by Carly Sherman, featuring the WC logo with an added glitch effect to symbolize the transformation the coalition is undergoing.

In transitioning website platforms, all digitally archived materials will be transferred to the new platform to maintain a widely accessible format for engaging with the history of WC/CFAE.¹³ This accessibility attends to the continuous efforts to preserve the NAEA Women’s Caucus legacy as an organization. The histories embedded in CFAE also promote a greater sense of connectivity within the national organization and with other tangible subsets. Coalition-building, as feminist activism, is productive when situated knowledges are emphasized and able to be revisited and more importantly, (re)activated (Ford, 2007). Embracing this form of coalition-building can help position the organization away from and avoid an either/or identity, and to fully invoke a diverse and multifaceted identity (Ford, 2007). The more visible and accessible the NAEA Women’s Caucus history, the more organizational self-reflective praxis can embrace a wide-ranging diversity of narratives from *Coalition for Feminisms in Art Education* members’ lived experiences.

With a goal to encourage all races and genders, all feminist art educators, to engage in immediate and long-term dialogue, another attribute to the updated website is a blogging webpage, intended to serve as a place for monthly or bi-monthly ‘takeovers’ by CFAE members. Common on social media, a ‘takeover’ is where contributing members to an organization have access to sharing about themselves and their work, and to invite a wider audience to respond to their blog via reply posts, which furthers engagement with each other. With our new communication system (see Figure 8), CFAE members will be able to easily communicate with the CFAE Board and convey interest in ‘taking over’ the blog for a set amount of time to publish their own voice and share content that is directly meaningful to them in relation to CFAE mission and vision. This process further tethers the strings of mobilizing the organization into a future capable of reaching more artists, educators, scholars, and co-conspirators (Love, 2020).

¹³ Currently all content is saved offline until the transfer is complete.

LET'S CONNECT!

INTERESTED IN LEARNING MORE ABOUT THE COALITION? WANT TO KEEP CONNECTED IF ALREADY A MEMBER? JOIN OUR SLACK COMMUNICATION PLATFORM TO KEEP INFORMED AND CONNECTED EASIER AND FASTER!

NAME (REQUIRED)
 FIRST NAME LAST NAME

EMAIL (REQUIRED)

ARE YOU A DUES PAYING MEMBER?
 NOT YET!
 HOW DO I BECOME ONE?
 YES!

SUBJECT (REQUIRED)
 WHAT INFORMATION ARE YOU LOOKING FOR?

I'M INTERESTED IN (REQUIRED)
 SELECT AN OPTION

MESSAGE
 ADD MORE SPECIFICS ON WHAT YOU ARE INTERESTED IN DISCUSSING.

Figure 8. Screen capture of the email form that is available from the homepage of the website and is meant to provide more accessible communication to all members.

Tinkering Forward: CFAE's Intergenerational Digital Playground

To tinker is to discover the *how*, *why*, and *what* behind a process or experience without prior knowledge; rooted in a feminist maker pedagogy, tinkering further denounces the patriarchal and capitalist desire for hierarchical infrastructures of knowledge and power. As an emerging feminist art educator, scholar, and artist/maker I have tended to *tinker* my way through various research projects, and this website (re)design proved to be no different. My experience with tinkering highlights a greater regard for self-reliance, sustained curiosity, and advocacy for more hands-on, exploratory ways of learning and engaging. This project emerges as an organizing and coalitional tool for glitch feminist art pedagogy (Keifer-Boyd, 2024), positioning art educators as *tinkerers*, co-conspirators (Love, 2020), creators of knowledge, and system disruptors.

The (re)design of the *Coalition for Feminisms in Art Education* (CFAE) website encapsulates a deliberate act of feminist making and coalition-building, bridging past, present, and future histories by interweaving cyberfeminist

principles, glitch feminist frameworks, and feminist maker pedagogies. My hope is that the CFAE website (re)design contributes to a powerful form of advocacy and coalition-building that is rooted in the ranks of multiple feminist histories by engaging tinkering, remixing, and intergenerational connection, where future possibilities converge with the lived experiences of *all* the feminists who have and will continue to be a part of CFAE. Through intentional choices in design, such as the ultraviolet color palette and an emphasis on intergenerational interaction, the website is designed as a site for (re)activation and ongoing dialogue amongst diverse constituents.

The implementation of accessible features, archival preservation, and collaborative platforms fosters CFAE's mission to advance equity, advocate for justice, and embrace the plurality of feminisms. These efforts are not merely aesthetic but are pockets of resistance and world-making that challenge patriarchal hierarchies in both physical and digital spaces. CFAE embraces what Russell (2021) writes as a 'loop' that, "we commit to making [a] space for rigorous criticism, feedback, play, and pleasure as activism" (p. 149). The new digital CFAE playground unravels the capabilities of post-internet (Klein, 2021) coalition-building and invites a continued exploration of tinkering through organizational work.¹⁴

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¹⁴ CFAE's will be accessible to public at naacfae.squarespace.com by the end of September 2025.

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