



Editorial: Glitch Feminist Art Pedagogy Rebooting AI-generated Images and Transcultural/Transgenerational Experiences

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Glitch feminist art pedagogy, a focus of *Visual Culture & Gender* volume 19, is a teaching practice that facilitates art-making that exerts subjectivity in ways that crack systems of oppressive power. For example, in my teaching preservice art teachers, the assignment *E-MERGEnt>Self*, refers to a series of activities in which students question borders of where the self begins and ends (Figure 1). Their experiential inquiries are based on the premise that humans are not discreet entities but are entanglements of socio-cultural, geopolitical, and techno-biological processes, which mutually articulates subjectivity. *LOCATING>Self as Teacher* builds on *E-MERGEnt>Self* concepts and activities with emphasis on digital visual culture, bioethic narratives, and having agency, which is the ability to inquire, identify, critically examine, interpret, evaluate, and create. Agency requires a sense of self-worth, and abilities to resolve problems, “make decisions, be heard, set agendas, negotiate and face difficulties on one’s own,” and as a group or individually to make choices, and “then to transform these choices into desired actions and outcomes” (Macueve, Mandlate, Ginger, Gaster, & Macome, 2009, p. 22). Knowledge and agency (in)form subjectivity.

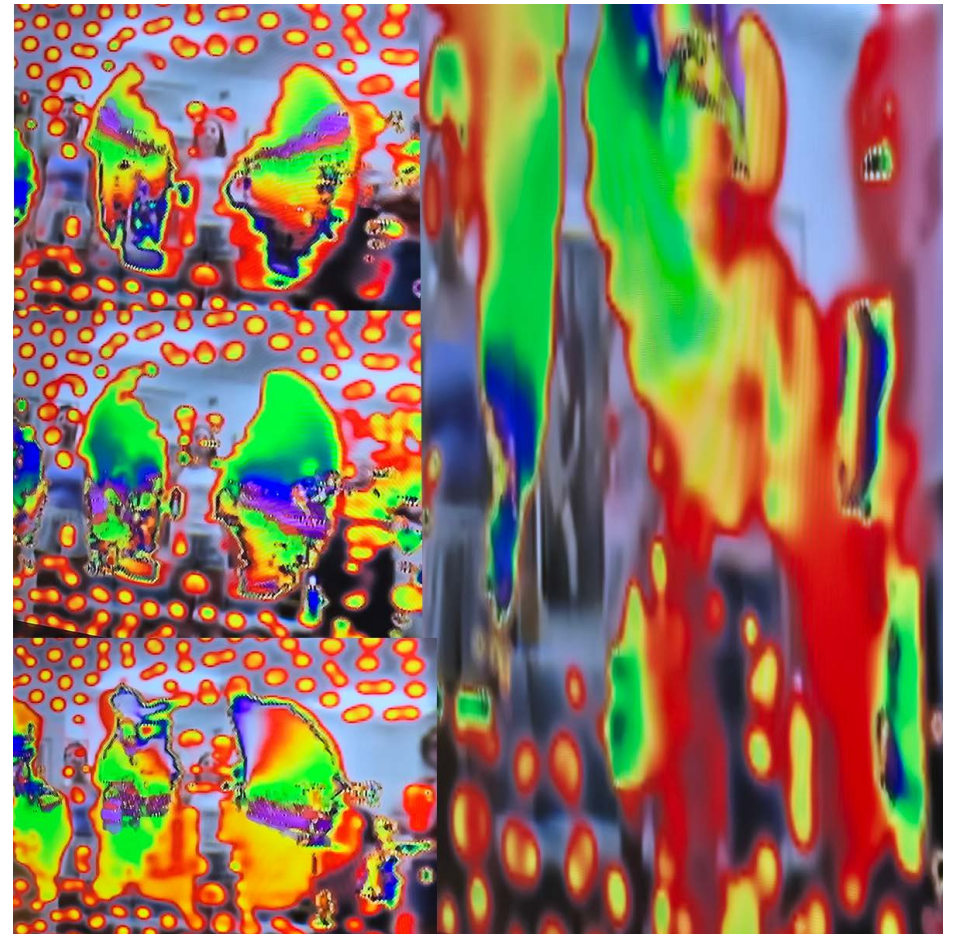


Figure 1. Photographs I took of moments in our immersive activities in becoming art educators in my Fall 2024 course for 5th semester students seeking preK-12 art teaching certificate and an art education undergraduate degree. The course is titled, “New Media Pedagogies, Transcultural Dialogue, and Bioethics.”

Students in my new media pedagogies course create animations from their speculative fictions of teaching in the future, imagining a decade or more years forward. The first class meeting students create performance art interacting with an Eyetoy camera and Playstation (Figure 2). The second class meeting, students lean back on the couches and relax with attention to their breathing, taking cleansing breathes prior to my facilitation of a visualization of them teaching in their dream job in 10 or more years from the present moment.

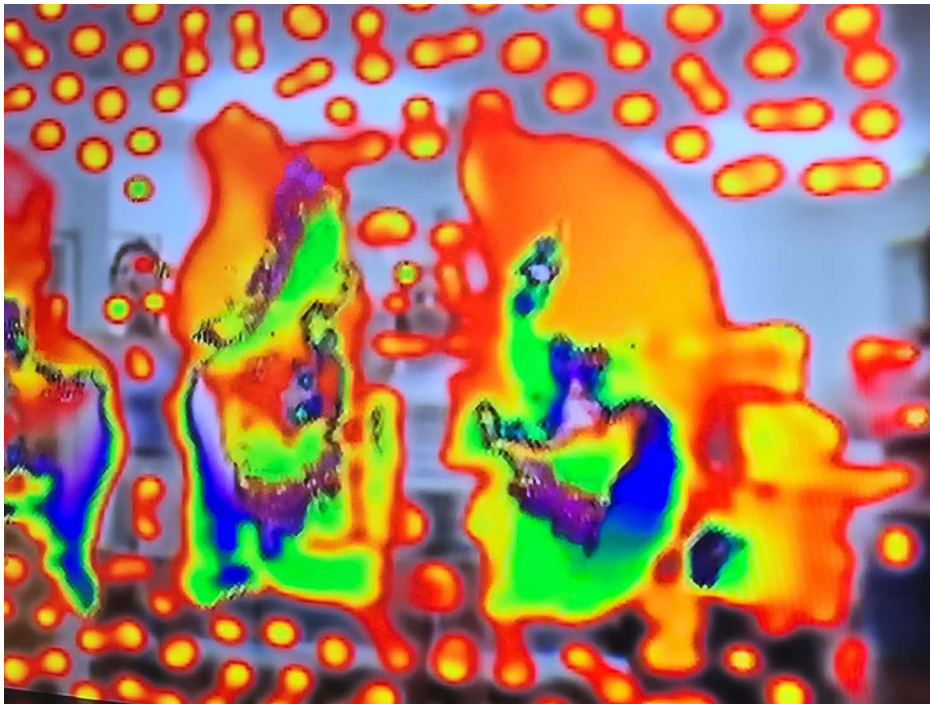


Figure 2. Students' full body movements in my new media pedagogies course in Fall 2024 create colorful shapes and patterns that bring awareness to simultaneously being impacted and impacting from their actions. Photo courtesy of the author.

Glitch Feminist Art Pedagogy

How are such activities “breaking what is broken,” as Legacy Russell (Davis, 2020, para. 36) emphasizes is central to glitch feminism? Russell in an

interview with ArtsNet states:

How do we break what is broken? ... It's an important question to interrogate, to think through what models of “success” are in a culture that continues to center supremacy and enact social and physical death unto those who don't “fit.” I say tear it all down—breaking what's broken is the glitch. (Davis, 2020, para. 29)

What is broken are relational ways of knowing and being in the world. Relational knowledge situates interpersonal relationships in social and institutional networks and structures, all of which also respond to and shape each other and have implications for what is perceived as knowledge. Individuals are situated in networks of relationships in and through which they are co-constituted within the broader social framework of institutions and norms. The dynamics of power and privilege are structural features of all social relationships, institutions, and identities. Relational knowledge is attentive to the lens of relationships as a way of providing descriptions and analyses of the structures, institutions, norms, and practices that shape individuals, social groups, and their specific and intersecting experiences of inequities and injustices.

Experiential play with technology from critical algorithm studies and data ethics perspectives investigate and expose machine-trained biases that impact decision-making, knowledge, and perceptions of the world (Buolamwini, 2016; Bucher, 2018; Park, 2023, 2024). Christine Liao (2024) in her article in this volume of *Visual Culture & Gender* presents such experiential play in what she refers to as “avatar pedagogy in art education” (p. 11). She uses “artistic means to respond to and disrupt the perpetuating messages of stereotypical gender representations in visual culture carried through AI-generated avatar” (Liao, 2024, p. 13). She collaborates with her avatar “born digital in the AI realm” to create multiple selves in her feminist practices to “resist normative and oppressive identity constructs” (Liao, 2024, p. 13). Purposeful glitches that she and her avatar create with AI iterations break gender binaries, something Christine as been striving to do, at least since during one of our conversations while an graduate student assisting me in teaching the new media pedagogies course I describe in the introduction to this editorial. Each week Christine showed me a new avatar she created while sharing their stories of becoming ungendered. One of the first

attempts was a snowman, clearly gendered man. The jellyfish was a possibility given no central brain/nervous system. Her dissertation became these narratives as conversations, a feature Liao (2024) brings into her *Visual Culture & Gender* article.

Liao is fascinated with how “glitch carries a technology of remix within its code” (Russell, 2020, p. 134). Inspired by Legacy Russell’s (2020), *Glitch Feminism: A Manifesto* in which Legacy reflects on becoming an avatar, becoming visible as a Black queer femme in digital culture, who embraces the glitch by refusing to conform to co-opted sensationalized notions of Black and queer through non-performance (i.e., glitching) socially-constructed norms. Russell’s reflections serve to construct a glitch feminist manifesto in which Russell explicates through numerous examples of artists who interrupt (i.e., glitch through digital processes) White supremacist capitalist patriarchy. In Liao’s (2024) article, Liao shares with readers explorations of the “active role that AI and avatars, as digital materialities, play in the continual shaping and reshaping of ... identities and realities” (p. 16). Liao’s glitch feminist art pedagogy uncovers situated knowledges.

Situated knowledges involve a practice of acknowledging one’s positionality in relation to the world with deep attention to power relations at play in the processes of knowledge production. Donna Haraway coined the term ‘situated knowledges’ in a 1988 essay, *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective*. Haraway suggests the following questions:

How to see? Where to see from? What limits to vision? What to see for?
Whom to see with? Who gets to have more than one point of view? ...
What other sensory powers do we wish to cultivate besides vision? (p. 587).

Objectivity, understood as impartiality and a “view from above, from nowhere” (Haraway, p. 589), is a perspective that under the guise of neutrality, or being situated nowhere (but embracing all), hides a very specific position (i.e., typically perceived as neutral—but in fact is male, White, heterosexual, and human) and thus makes a neutral view seem true and universal. This move described by Haraway as “the god trick” has deep ethico-political consequences: it renders

all other positions invalid and denies subjectivity, voice, and presence. Social constructionists played a major role in uncovering how “the god trick” is constructed.

Situated knowledges is thus thought to be “a strong tool” (p. 578) that preserves claims to objectivity but without performing “the god trick.” Situated knowledges are well-aware of how standpoints are constructed and how contingent they are, but it does not accept one of the consequences that it is simply all a matter of opinion. Situated knowledges produce, in Haraway’s (1988) words:
a more adequate, richer, better account of a world, in order to live in it well and in critical, reflexive relation to our own as well as others’ practices of domination and the unequal parts of privilege and oppression that make up all positions. (p. 579)

The notion of situated knowledges is further developed by Haraway via a metaphor of vision. Notions of vision, viewpoints, eyes, and seeing have dominated many philosophical accounts of how knowledge is created. Vision and knowledge are common phrases, such as: *Do you SEE my point? I SEE what you mean. What is your VISION?* Eyes are not passive instruments of seeing, they are actively organizing the world. The “god trick” enacts “a conquering gaze from nowhere” (Haraway, 1988, p. 581). This gaze is claimed to be immaterial while materializing what it embraces (particularly how bodies matter: which bodies have which meanings, which bodies are deprived of meaning, and how bodies (and meanings) materialize. Objectivity as the “god trick” is claimed to have the capacity to see, but is itself unseen, “to represent while escaping representation” (Haraway, 1988, p. 581). Situated knowledge attends to affect, tacit, lived experiences of how one knows the world (Keifer-Boyd, 2021). However, in current times, situated knowledge is entangled with algorithmic knowledge, which “shapes how we experience the digital environment, how we see the world, and how we think about ourselves” (Bucher, 2018, p. 1). In this volume of *Visual Culture & Gender*, Christine Liao, in her article, reveals how algorithms, such as in AI-generated images, subvert tenets of subjectivity as human-based by participating, and even dominating creating knowledge about the self, and directing self-reflection of the self. Liao’s (2024) investigation aligns with theoretical discourse on how “algorithms create a new type of knowledge, which in turn changes

our fundamental sense of self and our concept of subjectivity” (Fisher, 2022, frontmatter).

Art as Co-Figuration

Rather than art that represents the world and experience, figuration, as creative work, reveals processes that interweave and co-shape the material-semiotic composition of subjectivity as relational (Keifer-Boyd, Knochel, Patton, & Sweeny, 2018). In Astrica Neimanis’s (2017) book, *Bodies of Water: Posthuman Feminist Phenomenology*, she describes: “a figuration must attend to its obligation towards the materiality—the matter—from which it draws its metaphorical heft” (Neimanis, 2017, p. 27). Donna Haraway in her 2016 book, *Staying with the Trouble: Making Kin in the Chthulucene*” discusses figurations as non-representational world-making entanglements of materiality and semiotic meaning-making. For example, Figure 3 are bioethics narrative co-figurations created from a remix of drawings by students in my U.S. Penn State University undergraduate course on new media pedagogies, transcultural dialogues, and bioethics and Richard Kabiito’s students’ drawings in his art courses at Makerere University in Uganda.

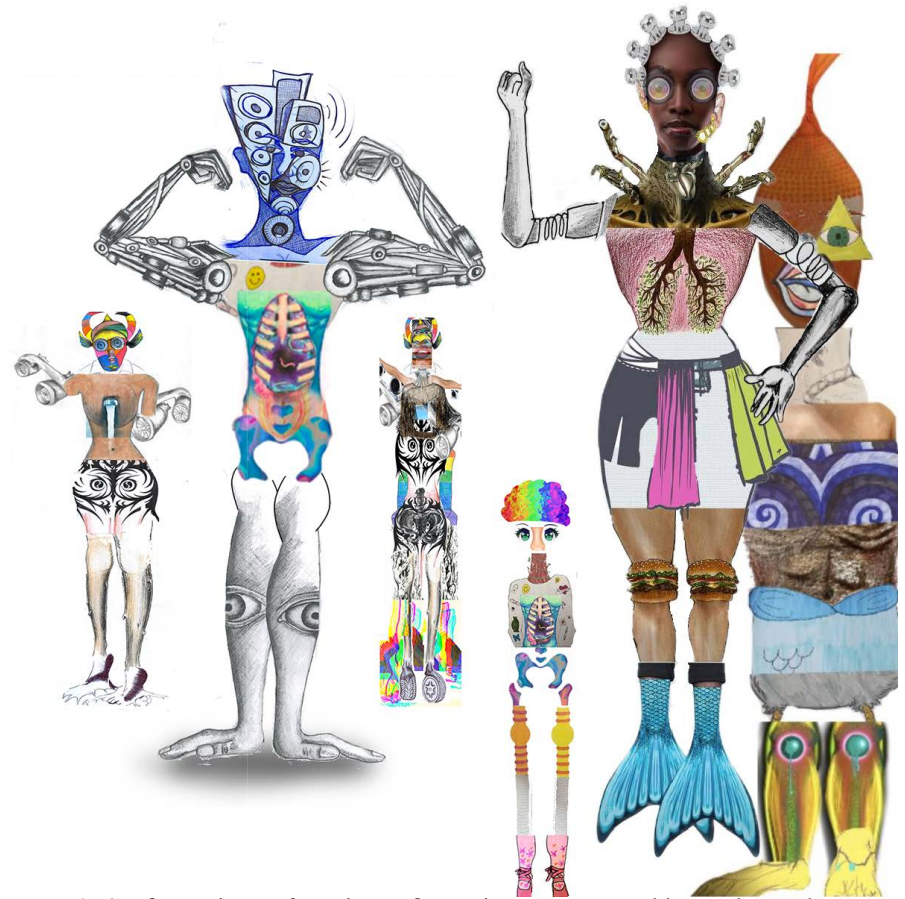


Figure 3. Co-figurations of remix co-figurations are created by undergraduate art education students in my new media pedagogies course at Penn State in the United States, along with students in Richard Kabiito’s art courses at Makerere University in Uganda. The university students participated in our transcultural dialogue teaching collaborations. Left to right by ktk-b, 2020; Anna Souren, 2022; ktk-b, 2020; Makerere University students, 2021; Irene Bwa, 2023; Teghan McIntyre, 2022. They are brought into relation with each other by ktk-b, 2024.

Currently, Kabiito and I are collaborating in our teaching to develop “Bioethics Remix Projections for a Body of Water” as a variation from the previous recent years co-teaching a remix project (Kabiito & Keifer-Boyd, 2023;

Keifer-Boyd & Kabiito, 2023). In remix art, the original source is recognizable, yet the meaning is changed by what is added before, layered upon, or placed after the source. The purpose of the collaborative teaching is to explore bioethics narrative drawings as layered augmented reality to reveal how place, placement, context, and juxtaposition impact bioethic narratives of Lake Erie's subjectivity surrounding and merging into what on current maps is identified as Cleveland, Ohio area and Lake Victoria's subjectivity emerging in Ugandan lifeways and worldviews. Our location and positionality in the blending of material-semiotic worlds of worlding is how we come to know the world. That knowing is worlding as continually co-constitutive, thereby, always dynamic and emergent as present lifeforms interplay with environmental bio-rhythms, deep geo-time, and cultural histories.

Transdisciplinary/Transgenerational

Rather than asking what is art, a more apt question is where is art, or even when is something art? For example, bioart is multispecies art, which is relationality, networked, distributed, interfaced, entangled, intersected, augmented, interconnected, hybrid, collective, assembled, integrated, porous, decentered, displaced binaries, interdependent, interwoven, symbiotic, kinship, among other descriptors (Kirksey, 2024). What is normal reality? What is normal for one person will be different from what is normal to another. Worldviews are shaped by how we see ourselves in relation to place, events, and others. In the introduction to the book, *Art as We Don't Know It*, the editors (Berger, Mäki-Remikka, O'Reilly, & Sederholm, 2020) state:

Questions on life are a transdisciplinary endeavor. Not only do we not know the full scope of what life can be and what we can do it with it, it also deeply matters what language we use to address our concerns, and how we see those concerns in relation to a history which goes beyond the human and life itself (p. 12).

Further, "the complex world needs to be examined with multifaceted methods. Challenges cannot only be examined in divided fields or separated disciplines" (Berger et al, 2020, p. 196). *Wo/Manhouse 2022*, as glitch feminist art pedagogy is transdisciplinary and transgenerational, which is the focus of the next article, **The Only Person, Besides Judy Chicago: A Conversation with Nancy**

Youdelman, in volume 19 of *Visual Culture & Gender* by **Viki D. Thompson Wylder**. "The material and affective affordance of the glitch," as an interruption is at play in the transformation of a house into a collective art installation that not only encompasses each room in the house and its extended exterior spaces but also the cultural life of the surrounding area as the house is situated in Belen, New Mexico, and all 19 of the participating artists are from New Mexico (Nassar, 2023, p. 726). The house itself is intergenerational as homage to the 1972 Womanhouse and in Nancy Youdelman, an art student in 1972 of Judy Chicago participating in creating the art installations in the 1972 Womanhouse in Los Angeles, California, facilitated the *Wo/Manhouse 2022* project based in Judy Chicago's *Participatory Art Pedagogy Informed by Feminist Principles*. Wylder's article provides a unique insight into the processes, both similar and unique, that formed *Womanhouse 1972* and *Wo/Manhouse 2022* from a conversation with Nancy Youdelman embellished by Wylder's long-time research on Judy Chicago's teaching and art.

Renowned artist Judy Chicago invited me to present my research on Judy Chicago's *Participatory Art Pedagogy Informed by Feminist Principles* and facilitate a workshop at the opening weekend of *Wo/Manhouse 2022*. I invited advisee, art education and women's, gender, and sexual studies doctoral candidate, Maggie-Rose Condit-Summerson to join me in Belen, New Mexico, the week prior to the opening of *Wo/Manhouse 2022* to interview the 19 artists involved in the project, which resulted in our creation of a pedagogical website for educators to use in their teaching. Our intentions were manifold including developing glitch feminist art pedagogy with the augmented reality (AR) technology that blurs the physical and the digital, generating experiences in which physical and digital artifacts/environments intermingle. We continue to explore ways to use the site, audio excerpts, and virtual walk-through house for glitch feminist art pedagogy.

Digital Transnational Feminist Situated Knowledges

According to cultural theorist Lauren Berlant (2016), "a glitch is an interruption within a transition, a troubled transmission" that can be a revelation in making apparent a broken system by attuning to the entanglements of affective, material, and digital infrastructures that marginalize lives that don't align with ideologies, politics, policies, and politics of White supremacy, patriarchy, and other dominating and oppressive forces (p. 393). **Hsin Mei Lin's** (2024) visual essay

“**Chair Narratives of Power in Transnational Female Artistic Journeys**” opens with her “The Lost Chair” poem as metaphor for herself not finding a place she felt she belonged as a Taiwanese woman in the UK. The poem and digital drawing introduces a vivid narrative that brings readers into an experience of being with her friend about to give birth in a UK hospital. The experience foreshadows and leads to digital drawings of chairs as part of what Hsin Mei Lin refers to as “art devotion” with a small group of women participants in Europe and Taiwan. Her chair pedagogy is also glitch feminist art pedagogy in that the glitch in hospital care in communication with transnational populations is revealed in Lin’s digital drawing and online communication with her art devotion group. Further, their selection of chair cards and drawings of chairs also reveal a glitch in education when chairs and seating arrangements break the broken system of authoritarian power dynamics that Lin and her group experienced in Taiwan and Europe. Lin and her group of participants in the chair drawing activities interpret their chairs in relation to narratives of power from authoritarian and exclusion to empowering with possibility to shift patriarchy power symbolized by a rocking chair drawing. Lin’s (2024) visual essay reminded me of one of my first publications, more than 30 years ago, as well the first chapter of my co-authored book, *Engaging Visual Culture*, in which I investigated the social and political nature of chairs and sitting, and used the familiarity of chairs in drawing and sorting activities to expose belief systems (Keifer-Boyd, 1992, 2007, 2010).

Keisha Oliver’s (2024) “**Book Review: *When God Lost Her Tongue: Historical Consciousness and the Black Feminist Imagination* by Janell Hobson (2021)**” in this volume of *Visual Culture & Gender* is an excellent example of glitch feminist art pedagogy as an intervention into “the systemic inequalities that aim to suppress Black scholarship in academia and publishing” (p. 54). While Hobson’s (2021) book, is endorsed by prominent scholars, Ibram X. Kendi, Salamishah Tillet, among others, and a critical reference in several recent publications and dissertations, Oliver brings a Black Caribbean immigrant to the US women’s perspective to her review. Oliver situates Hobson’s work in relational feminisms, “an interconnectedness of various forms of identity and oppression, advocating for an integrated framework that considers how different social categories—such as race, class, gender, and sexuality—intersect and interact” (Shoshat, 2006. p.2). Relational feminisms recognizes the intersections of

oppression, so influentially posited by Kimberlé Crenshaw (Carbado, Crenshaw, Mays, & Tomlinson, 2013), and attacked by politically powerful White men who use legal, economic, and social capital to circumscribe, delegitimize, and ban Black feminist scholarship.

Oliver’s commitment is evident in her book review essay to “center Black women as authors, storytellers, and custodians of embodied knowledge” (p. 55). Adding to a chorus for Janell Hobson’s (2021) book, I encourage all to read and bring into your teaching especially if you teach about “popular culture, European art history, and power” (Oliver, 2024, p. 55). Hobson’s book, *When God Lost Her Tongue*, is a “multi-genre historical reconfiguration in which Black subjects of the past, through divine intervention, collide with “Black queens and goddesses” of contemporary popular culture” (Oliver, 2024, p. 55). Further, Hobson’s book offers glitch feminist art pedagogical possibilities with students, who, after reading Hobson’s book, create their own multi-genre historical reconfigurations in transdisciplinary medium—sound, visual, text, movement, virtual, and infinite combinations.

Remix, Recode, Recharge, Resignify, Re-envision

In this volume of *Visual Culture & Gender*, the authors counter the current socio-political agendas of hate, bullying, sexism, racism, religious persecution, deportation, among other atrocities. Remix, a long time feminist art strategy, is recharged as glitch feminist art pedagogy. Feminists use remix strategies to challenge patriarchy and other systems of oppression and to pursue social justice (Keifer-Boyd, 2021; Keifer-Boyd & Liao, 2018). Feminist remix digital art can glitch stereotypes, gender portrayals, and what is privileged, absent, belittled, threatened, attacked, and erased in the media. New materialism feminist theory of glitch feminism embraces the post-identity potential of new media platforms yet is situated and entangled with digital embodied experiences.

Considering Janell Hobson’s (2021) advocating for a Black feminist imagination as embodied knowledge that is transformative and spiritual, and Legacy Russell’s (2012, 2020) glitch feminisms manifesto, resignifying and re-envisioning are possible with a major reboot. Strategies to do so are throughout the articles, visual essay, and book review in the *Visual Culture & Gender* journal’s

19th year of publication. May you be recharged with a remix and some recoding. Hang on, finding balance in the precarity of life as Nutty Squirrel does with grace in Figure 4. It is through leaning into relational feminisms that there is hope for a new day as the sun sets and moon rises (Figure 5).



Figure 4. Nutty Squirrel has found ways to balance given the precarity of life. Photograph by ktk-b (2024).

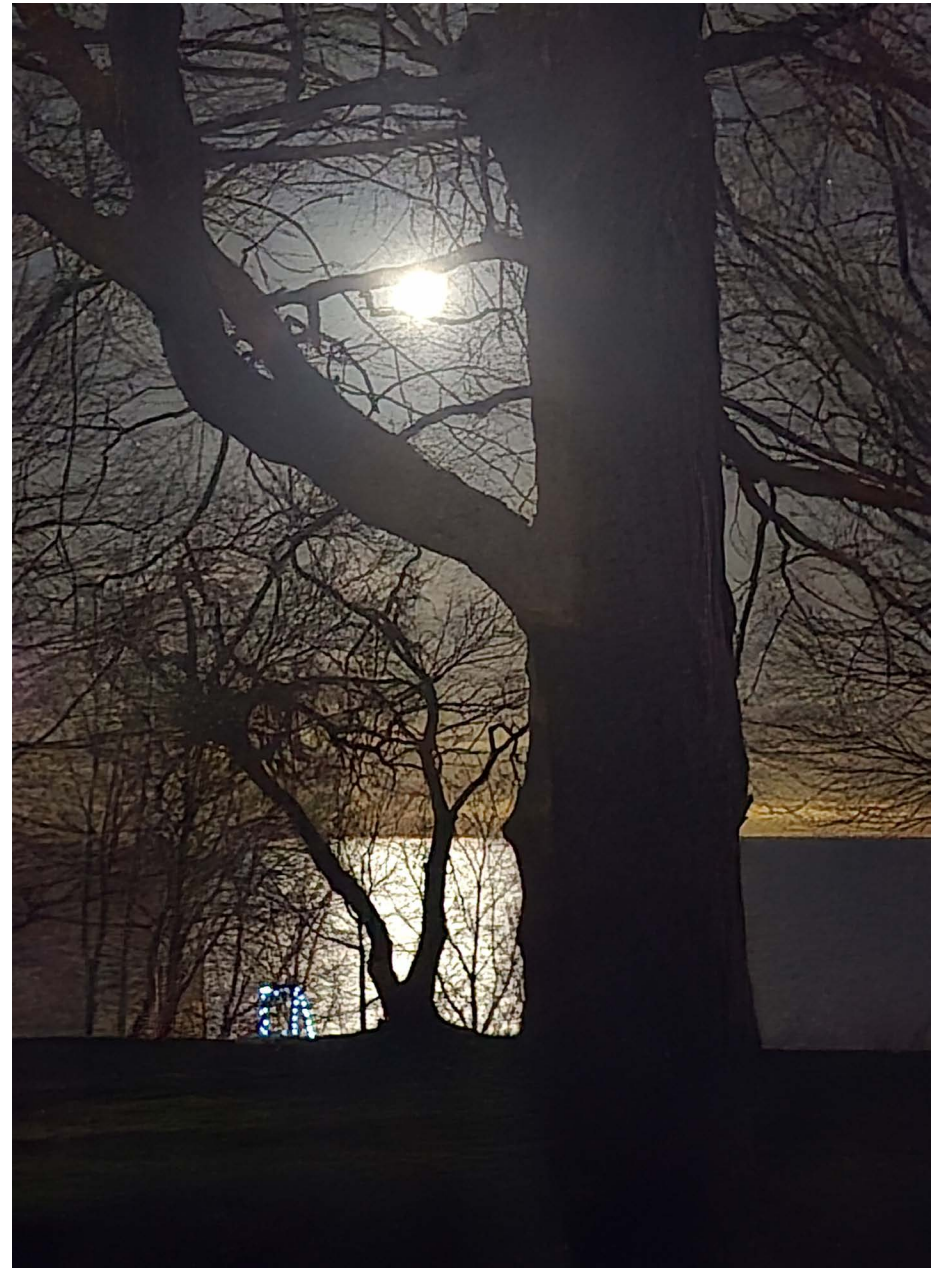


Figure 5. Glitch feminist art pedagogy can be enacted quickly and extended over time. Photograph by ktk-b (2024).

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About the Editor

Karen Keifer-Boyd, Ph.D., Professor of Art Education and Women's, Gender, and Sexuality Studies at The Pennsylvania State University, co-authored several books: *Teaching and Assessing Social Justice Art Education: Power, Politics, Possibilities* (Routledge, 2023); *Including Difference* (NAEA, 2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); and co-edited *Lobby Activism: Feminism(s)+Art Education* (NAEA, 2021) and *Real-World Readings in Art Education: Things Your Professors Never Told You* (Falmer, 2000); and has more than 80 journal publications. Her research focuses on transdisciplinary creativity, inclusion, feminist art pedagogy, transcultural dialogue, action research, and eco-social justice art, and has been translated and published in Austria, Brazil, China, Columbia, Finland, Oman, and S. Korea. She is a recipient of a National Art Education Foundation grant (2017-2018) for social justice art education and a National Science Foundation grant (2010-2012) regarding gender barriers in technology. She is the recipient of several awards from the National Art Education Association (NAEA) including the 2020 Eisner Lifetime Achievement Awardee, 2015 Art Education & Technology Outstanding Research Awardee, 2014 Women's Caucus June King McFee Awardee, NAEA Distinguished Fellow Class of 2013, and the 2013 Ziegfeld Awardee. She was the 2012 Fulbright Distinguished Chair in Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria, and a 2006 Fulbright Scholar in Finland. Current projects include a co-authored book from archival research and interviews about feminist art education and activism and the curation of a 2025 exhibition title "The Curve of the Blade": Profiles of Vulnerability and Protection" with augmented reality glitch feminist art pedagogy that will be at the Palmer Museum of Art at Penn State in Spring 2025 and have three subthemes: Vulnerable Identities & Protection; Vulnerable Environments & Protection; and Vulnerable Labor & Protection. Working with audio material from artist interviews and diary readings, building on my interviews with 19 artists involved in [Wo/Manhouse 2022](#), the exhibition goal is to set-in-motion pedagogical potentials of augmented reality to stage feminist interventions in public spheres.

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