STAYING FAT:

The Queer Futurity of Digital Fat Feminist Anti-Resolutions

By Mackenzie Edwards & Mollie Cronin

Introduction: (Anti-)Resolutions

Like clockwork, each year around January 1st, advertisements and social media posts trumpet the promise of a renewed commitment to losing weight, establishing widespread affective associations between this temporal window and the social imperative to avoid fatness at all costs. The normalization of annual weight loss resolutions is produced and maintained by the capitalist system of body-based shame that benefits from it, with this yearly ritual being used to market exercise programs, diet plans, weight loss drugs, gyms, cookbooks, and more (Zaynab Nasurally 2022). This increasingly digital marketing cycle ensures that resolution-makers are perpetually active in the pursuit of weight loss as newly constructed ways to perform thinness and hegemonic ideals of health are developed, "influencing many consumers to purchase commodities that they are convinced they need in order to live up to the slogan 'new year, new you'" (Nassurally 2022).

In recent years, the mass commercialization of diet-related resolutions—especially on social media like Instagram—has expanded to include advertising for injectable GLP-1 agonist weight loss medications like semaglutide, better known by the brand name Ozempic (Phoebe Bain 2024). For those who are fat and/or seek to resist this yearly siren's call of culturally sanctioned weight-loss, the New Year and its resolutions signal an unwelcome public call to once again strive to shrink ourselves.

As a yearly practice wherein people resolve to improve aspects of their life, New Year's resolutions have become codified in many ways as a

performative dieting declaration. Writing from an anti-fat perspective about the (in)effectiveness of weight loss related resolutions, Sophia M. Rössner, Jakob Vikaer Hansen, and Stephan Rössner (2011) reveal more than they perhaps intended about the white Eurocentric underpinnings of fat oppression and how cyclical weight loss resolutions fit into normative temporal traditions, noting "A common point in time to decide to approach the weight problem is around New Year. The tradition to express New Year's resolutions is deeply rooted in the Western civilization, when the change of one year into another offers a given opportunity also to change lifestyle" (3). Given that many of these resolutions fail, yearly intentions to lose weight therefore become somewhat of a recurring temporal marker of the perpetual obligation in Western cultures to be thin and conform. This is especially true for women and even more so for racialized women, whose fatness has been contemporarily and historically constructed as dangerously deviating from oppressive standards of heteronormative desirability (Amy Erdman Farrell 2021; Sabrina Strings 2019). Common Western framings of linear progress toward thinner embodiments have been noted by Rachel Fox (2018) to rely on and reproduce colonial logics that frame history as a continual straightforward march toward Eurocentric notions of "civilization" and "development" (219).

As the diet-centric fanfare of the New Year seems to increase each January, so too does the need for relief from this noise. Through Instagram, many fat artists, activists, creators, and influencers post on social media to assert that their intention for the New Year is to "Stay Fat," disrupting the conformist capitalistic demands of the season in favour of a fat temporality, even despite Instagram itself ironically having various built-in capitalist affordances. In these "anti-resolutions", these fat Instagram users use a variety of tactics including photos, artwork, captions, sharing, and commenting to not only reject the call to succumb to the pressures of New Year's weight loss expectations, but also to insist on the visibility of fat bodies and the possibility of fat futures.

Heteronormativity, Chrononormativity, and Embodiment

New Year's weight loss resolutions offer the hope of not only a thinner body but also a more hegemonically *acceptable* and *desirable* body, especially for women. Jami McFarland, Van Slothouber, and Allison Taylor (2017) argue that "women are only successful within heteronormative sequential temporal schemes of living if they are normatively sized and shaped" (136). Many aspects of expected heteronormative temporal trajectories, like marriage and childbirth, are associated with weight-based expectations—whether that means the patriarchal pressure on brides to slim down for their weddings or capitalist exhortations for new moms to lose weight post-pregnancy. Like many New Year's resolutions, these time-bound rituals of losing weight to achieve heteronormative desirability represent "an imperative to bring oneself 'back under control' to successfully progress to, and accomplish, the next stage of a chrononormative timeline" (McFarland, Van Slothouber, and Taylor 143). Because of this, publicly proclaiming the intention to remain fat in the New Year is imbued with resistant gendered and queered connotations, due to the intersection of multiple limiting narratives commonly ascribed to fatness. Tracy Tidgwell, May Friedman, Jen Rinaldi, Crystal Kotow, and Emily RM Lind (2018) write that "Fat and queer theorizations of the body help us know that fatness is queer and that the future is fatness's domain" (117). Therefore, we intentionally use a queer framing for our analysis of anti-resolutions to expose and destabilize temporal normativities across multiple axes of embodied marginalization.

Critical Technocultural Discourse Analysis

To understand how Instagram posts can be understood as a form of resistance to this cultural climate, we use critical technocultural discourse analysis (CTDA) to operationalize technology as a cultural text (Brock 2020, 8-10). Theorized by André Brock Jr (2020), CTDA "prioritizes the belief systems of marginalized and underrepresented groups' conceptions of self with respect to their technology use" (241). For me (Mackenzie), CTDA feels crucial when fat people are so drastically underrepresented on popular visually

ly-oriented platforms like Instagram. When I scroll through my Instagram feed—even as someone who is white and has certain other embodied privileges—I still find bodies like mine are often excluded from the app's distinctive representational economy, leading me to seek solace and self-recognition in representations from fellow fat users. CTDA was also used by Apryl Williams (2017) to research fat people of colour's activist representational spaces on Tumblr. Williams writes that "The absence of these discussions in mainstream media is a form of symbolic annihilation [...] Misrepresentation and the absence of representation of fat bodies harms all of us in the long run by presenting outlandish standards for body size and distorted, culturally-insensitive narratives about health" (30). Given the media mis/underrepresentation of fat people, CTDA is a key interpretive method for studying fat activism online because of how it understands technologically mediated communications as cultural texts situated within negotiations of power, in addition to explicitly centering the beliefs of those who are marginalized by hegemonic technological narratives.

In using CTDA, we can analyze how anti-resolutions intervene in the ways established weight loss discourses circulate on Instagram, because "CTDA, as a methodology or technique, highlights the relationship and power negotiations that occur on, and through, technology. It also specifically looks at how a particular aspect of technology facilitates certain discourse" (Williams 2017, 21). We argue that these social media interventions visibilize alternative fat futurities in a way that is resistant and collective by positing fatness as not being in need of resolution. This aligns with Tosha Yingling (2016), who writes that "This movement of digitizing oneself to claim fatness—manipulating the perceived screen divide between the user and their cyber-self to actualize fatness as part of their embodied identity—is the concept and process of fat futurity. In this movement, fat users can reinstate the future of their bodies, provide stability to claim and experience fatness, and make a process of self-actualization away from the thin-body ideal" (29). Virtually queering and rejecting cyclical annual imperatives to biopolitically regulate our size opens up public space for narratives where fatness is a worthwhile embodied experience, rather than an undesirable transient state before achieving thinness.

The Ozempic Era

Fatness is often connoted as a transient state in mainstream rhetoric, and popular acceptance of fatness has also been similarly transient, waxing and waning with cultural trends. The last decade was marked by the rise of body positivity in popular culture (Sastre 2014), a veritable if imperfect oasis for many after thin-centric beauty ideals of the heroin chic '90s and diet-centric Y2K era (Grose 2022). Capitalist culture reflected this: clothing brands adopted larger sizes, campaigns included a wider range of models, and songs about self-love topped the charts (Cwynar-Horta 2016; Senyonga and Luna 2021). There seemed to be a zeitgeist shift, one that offered the promise of broader fat acceptance at a cultural (if perhaps superficial) level. However, since the aforementioned rise of weight loss injectables, the media discourse about body and size politics has once again been reshaped.

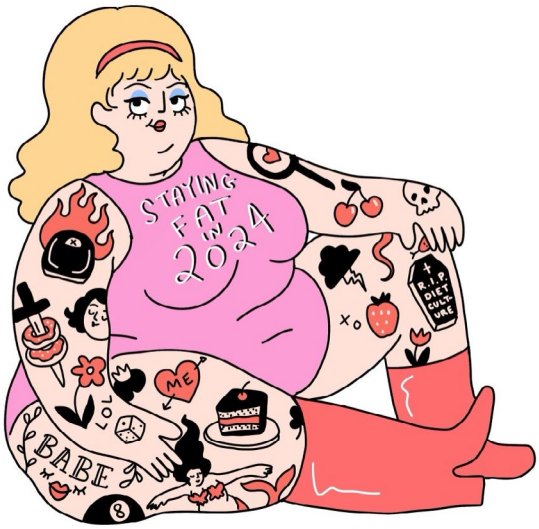
As purported "miracle" drugs become more widely marketed (especially via social media), intentional weight loss is once again trending (if it ever really stopped, behind the glittery screen of body positivity) and with it, a resurgence of unabashed fatphobia. Flora Oswald (2024) identifies that this new "Ozempic Era" situates us in "shifting landscapes" (129) where rapid weight loss narratives have eclipsed mainstream attempts at fat acceptance, re-invigorating anti-fat discourses in dominant culture. Like New Year's resolutions, the shifting temporal boundaries of hegemonic size acceptability are also cyclical imperatives to regulate our bodies to meet a capitalistically imposed standard of acceptability.

With the advent of a new generation of weight loss medications, the supposed efficacy and availability of these drugs is promoted as offering a "cure" to fatness and implicitly the promise of a future without fatness (Fady Shanouda and Michael Orsini 2023). Such promises ignore the long-term ramifications and efficacy of these drugs as well as the costs associated.

Anti-resolutions' vision of a future that includes fatness becomes radical in this particular cultural moment wherein formerly fat celebrities

are shedding pounds, body positive influencers are denouncing their online body positive communities, and social media feeds are saturated with weight loss advertising (Nassurally 2022; Shanouda and Orsini 2023). Carefully cultivated fat digital spaces feel less safe, but the work of fat activists persists.

Art Brat Comics



"Staying Fat in 2024," Mollie Cronin, digital illustration, 2024

In the ten years that I, Mollie, have been making art under the name Art Brat Comics, I have made the art that I needed to see in the world (Cronin 2025). This included the positive, celebratory, or neutral representation of fat bodies that I had not seen in my fat childhood and adolescence. Creating these images offered me a chance to project imaginings of my own fat future and possibilities for adulthood as a fat woman. This also meant cultivating an art practice that served as active, intentional pushback against diet culture. In this spirit, I drew characters who were fat, hairy, tattooed, characters who were both beautiful and abject, and who rallied against the narrow scope of acceptability that we as fat people are culturally prescribed. To borrow from José Esteban Muñoz (2009), this type of representation "provides an affective enclave in the present that staves off the sense of 'bad feelings' that mark the affective disjuncture of being queer in straight time" (24).

In my illustrations, these figures would often be accompanied by text with simple but provocative sayings—written across their t-shirts, as tattoos, or circling them in banners—demanding recognition as fat people and pushing against diet culture and other norms. Some of these stood as gentle reminders to those of us struggling with fatphobia and self-hatred, with seminude figures in soft poses under banners that read "Your Body is Not a Measure of Success" or "Your Body is Not a Problem to Be Solved." Others were more confrontational, like a kneeling woman in sunglasses and a crop top which reads "Glorious," as she raises both middle fingers to the sky, a sly smile on her face (Cronin 2025). Here, the powerful nature of fat bodies is asserted, as the figure reclaims the "glory" of fatness in the face of accusations that fat liberationist rhetoric and representations "glorify obesity", which is an especially common critique on social media when fatness is performed in ways that reject neoliberal moralizations (Cat Pausé 2015).

I continued this method of pairing simple but effective sayings with my figures to communicate a message in my anti-resolution illustrations that I produce and share every late December/early January, a time when New Year's weight loss centred advertising is at its peak. Each year, from 2018 to now, I create a character wearing a piece of clothing that reads "Staying Fat in [insert year]" across their chest. Without fail these Instagram posts garner a significant amount of engagement, with my 2025 post reaching an audience of over 153,000 views, nearly 20 times the engagement of an average Art Brat Comics Instagram post (Cronin 2025). The consistent popularity of my anti-resolution posts signals to me that many others are also in need of an anti-diet counter-discourse in the New Year.

"Staying Fat" is both an assertive and permissive saying: it informs viewers that the speaker is not seeking to lose weight, and it gives the speaker permission to stay as fat as they are while inviting their audience to do the same. Many fat women, myself included, have experienced that the only times our bodies are socially acceptable are when we are actively trying to lose weight. Kathleen Lebesco describes this as

fat people's "efforts to pass," borrowing from queer terminology of "passing" (Lebesco 95). To reject the societally conditioned expectation to "pass" as normative is to "come out" as fat.

The notion of "coming out" of course alludes to a prior concealment. While to "come out of the closet" is to make one's queerness known and visible, the act of coming out as fat is not revealing previously hidden fatness, as "body size is hypervisible" (Saguy and Ward 2011, 54). By coming out as fat, Abigail C. Saguy and Anna Ward (2011) write that "fat rights activists are not disclosing, as much as affirming, their fatness," (54). More than that, they are affirming a relationship of acceptance towards their fat body and a rejection of the diet culture ideals that encourage perpetual striving for weight loss and "acceptable" body size. Eve Kosofsky Sedgwick and Michael Moon (1993) write that this coming out also communicates a rejection of the sociality of diet culture.

In this way, anti-resolutions engage with "coming out as fat" as a queer tactic, utilizing "the radical potential of queerness to challenge and bring together all those deemed marginal and all those committed to liberatory politics" (Cathy Cohen 2001, 203). Anti-resolutions' virtual fat coming outs move to make "clear to the people around one that their cultural meanings will be, and will be heard as, assaultive and diminishing to the degree that they are not fat-affirmative" (Sedgwick and Moon 1993, 225). Because these conversations (and the diet culture and fatphobia that inform them) are so normalized, coming out as fat is a continual and cyclical process, made over and over again in online and real-world spaces. Just as the New Year will continue to be rung in with a flood of weight loss ads and social media posts, so too will I and other fat activists continue to digitally come out as fat and publicly announce our anti-resolution of "staying fat".

More Instagram Anti-Resolutions

Mollie's artwork is a powerful voice amongst a chorus of other defiant Instagram users declaring their own fat anti-resolutions. In a post published just before the New Year, fat-owned brand Chub Rub (2024) joyfully proclaims (through chunky rainbow lettering with hearts) a simple anti-resolution: Staying Fat in 2025. This graphic is part of a carousel with multiple images, wherein Chub Rub highlights their fat intentions, fat art, and plus size apparel offerings as euphoric, sexy, and vivid. The post is bookended with a similar graphic to the first image, reading "Staying Fat in 2024", encapsulating their consistent rejection of time-bound weight loss imperatives. The brand's inclusion of their similar statement from 2024 underscores that their commitment to espousing liberatory fat futurities is long-term, not just a fleeting fashion trend to profit from and discard when convenient.

The unchanging commitment to liberation is reinforced by the caption of the post, which reads in part: "Fat yesterday. Fat today. Fat forever" (Chub Rub 2024). Fox (2018) observes the estranged instability of the fat present in the progress-oriented dieting mindset (223), which treats fatness like an unfortunate stepping stone to a thin end-goal. When this post's caption declares an intention of being "Fat forever", it opens virtual space for a deeper and less transient connection with one's own fat identity. Social media posts honouring fatness as a perpetually valid way to exist constitute a self-caring form of deliberate stasis, where we can reconnect with "intimate and affective embodiments and rhythms that are in time with the capaciousness of fat" (Tidgwell et al., 121). This is especially true when so many social media users are forcibly interpellated through advertising into diet industry discourses year after year.

While the photos in the carousel of Chub Rub's post feature strappy lingerie, shiny manicures, sensual food play, and other erotic aspects, they center a multi-sensorial engagement with fatness that noticeably eschews many visual tropes associated with the male gaze. The emphasis in the images is on the individual, subjective phenomenological and affective experience of being defiantly fat in a world that does not want you to be, communicated through intimate photographic close-ups, illustrations, and artistic text. Images like these illuminate how fat conceptions of self can contain pleasures that exist outside of straight time and straight desirability: colourful visuals, haptic squishes of flesh, cake's taste and texture against skin. Rather than catering to respectability politics of "flattering" matronly clothing (far too common

in plus size fashion), Chub Rub shows a fat fashionable life as messy, sensual, and pleasurable: a forward-looking continuum of gratifying experience rather than a spectre haunting our annual traditions.

In various ways, many other fat Instagram users employ their platforms to push back against harmful yearly expectations. In a short form "reel" video, Virgie Tovar (2025) presents a blossoming flower superimposed with the text "There are other reasons a new year can be exciting that have nothing to do with 'transforming' your body". The visual imagery of fatness as flourishing and natural contrasts with common alarmist rhetoric in which "Today, fat bodies are often maligned as having no future at all. In this paradigm, a fat life is a miserably failed one, if not a fast track toward death itself" (Tidgwell et al. 2016, 116). Instead, staying fat is aesthetically associated in the reel with growth and life: being in full bloom.

Being in full bloom means celebrating multidimensional fat vitality. A January 1st post by Jordan Underwood (2025), features a carousel of photos and short videos showing them being visibly fat and getting the most out of life. Their body is not minimized, but is the focal point of the images and videos: dancing, swimming, modelling, partying. Many of these represent their fat body in movement, contradicting dominant stereotypes of fatness as lazy or unathletic (Pausé 2016). Yingling (2016) writes about the power that fat social media representations hold: "For fat futurists, these images of self reclaim fatness as a desirable position and aim to change our conceptions of bodies. Fat is flesh, reduced to its contours, but cyberspace has no linearity and digitization has no physical space" (37).

Through cyberspace then, it becomes possible to actualize, as Jordan Underwood (2025) boldly states in their caption, a desire to actually "GET FATTER IN 2025". This brashly flouts and reverses the logic of yearly diet industry imperatives, interpellating the reader into a different futurity of idealized fatness. Beyond "staying fat," Underwood calls on their audience to join them in becoming even fatter. By doing so they are insisting on their own fat futurity and inviting us into ours. They draw us in with sumptuous images of fat bodies, joy, and community. In doing so, they join other digital creators whose representations help us to "imagine a better, fatter world" (Edwards 2023, 507). This posits new queer temporal horizons, in which "straight time is interrupted or stepped out of" (Muñoz 2009, 32).

There is an inherently oppositional and transformative political orientation to these representational resistances. In their New Year's post caption, Angelina[1] (2025) speaks to a revolutionary vision: "To 2025, let there be liberation. To be fat in public, unapologetically. To being empathetic. To fighting facism. To ending fatphobia. To remembering that being fatter isn't a moral failing." The caption, recognizing fat liberation as part of the larger project of liberation, accompanies a photo of Angelina dressed as a sparkly Troll Doll surrounded by graffitied garbage dumpsters. Cat Pausé (2016) explains how queer fat activists in cyberspace interrogate and defy sociocultural stereotypes: "By queering fatness, they challenge expected ideas about fatness. They present a picture of fat life that deviates from the norm and they encourage alternative constructions of fat identity" (84). In this post, the campy contrast between the hyper-femme bejeweled hot pink attire and the literally trashy surroundings destabilizes familiar visual norms and tropes, queerly and playfully throwing idealized aesthetic norms into question.

In the photo, they are surrounded by superimposed text similar to the caption, formatted as stark calls to action: "BE FAT IN PUBLIC 2025, FIGHT FASCISM 2025, ADVOCATE FOR LIBERATION 2025" and more. Theirs is not simply a call to remain fat, but to be fat both publicly and politically. This call insists on insistence on fat people's rights to exist visibly and publicly without shame, but also invites fat accomplices (Senyonga and Luna 270) to engage with anti-oppressive praxis.

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[1] This user's name is formatted in a stylized way as "A N G E L I N A🍒", but we have reproduced it here in the text as "Angelina" for accessible readability.

Fighting fascism and advocating for liberation inherently attacks the aforementioned colonial ideologies that underpin linear narratives of weight loss "progress", which diet-related resolutions rely on. These exhortations remind Instagram users who might see this post in their feed that while individually unlearning anti-fatness is important, fat liberation is inherently enmeshed with intersecting liberatory movements. Posts like these go beyond individual neoliberal modes of empowerment in gesturing to how fat self-actualization is intertwined with and facilitated by fighting against systemic violence and oppression. Despite the commodification inherent to the platform, Instagram interventions like these show that the revolution needs fat people, and fat people need the revolution.

It is worth noting that however radical these proclamations may be, that even in fat spaces there are systemic tensions and limits to these anti-resolutions. Like much of body positive and fat liberationist work, many of the most visible advocates for anti-resolutions are white fat people, a trend that persists despite the foundational and ongoing work of fat Black and fat women of colour in the fight for fat liberation. Because of how culturally and historically bound together anti-Blackness and anti-fatness are, Da'Shaun Harrison (2021) has noted "Out there is a reality where fat Black folks are experiencing the harms of anti-Blackness as anti-fatness" (17), which can compound systemic exclusion if a movement does not fundamentally integrate both race *and* size in its critiques of normativity.

Harrison has observed how despite the prevalence of the body positivity movement on social media, when a fat person posts a picture of themself in a bathing suit at the beach (for example) "comments intended to do harm" are more prevalent on Black people's posts (17). This established tendency necessarily means race is a factor which impacts the ways fat social media users represent themselves. It is not a coincidence then that the majority of these examples taken from Instagram, my own (Mollie) work included, are made by white Instagram users. Rather, this is a reflection of the pervasive dynamics of privilege in digital discourses, even outside of the mainstream. Race—as well as intersecting factors like sexuality, ability, immigration status, and class—continue to shape who is safer in publicly "staying fat".

Fat Futurity, Limitations, and Community

The proliferation of anti-resolutions on social media can provide an escape from an anti-fat present. Muñoz (2009) tells us that "The present is not enough. It is impoverished and toxic for queers and other people who do not feel the privilege of majoritarian belonging, normative tastes, and 'rational' expectations" (27). Fat people very visibly do not fit into heteronormatively desirable tastes and "rational" expectations, including the perpetual pressure to strive toward thinness (and the annual performative commitments to thinness as a goal).

As discussed, fatness and queerness are intimately and temporally connected, as neoliberal capitalist notions of "success" and its timelines are conceived of as out of reach for fat people. Fat temporality offers a queer and anti-capitalist conceptualization of time, one that envisions "fat embodied experience in its fullness: as fleeting not fixed, boundless not narrow, and productive in the sense that fatness matters" (Tidgwell et al. 121). Radically, this rejection and expanding of narrow conceptions insists on the possibilities of fat futurity, even in a time where Ozempic rhetoric promises a future without fat people and healthism posits that fat people have "no future at all" (Tidgwell et al.) Anti-resolutions uproot the compelled erasure of fat presents to usher in fat futurities, queering long-cemented New Year's narratives.

While the resistance offered by anti-resolutions is crucial, their home being on Instagram is somewhat ironic. While Instagram is a social media platform, it is also in many ways an e-commerce platform—with capitalist affordances built into its very structure—making it a somewhat conflicted space in which to push back against capitalist imperatives. Tama Leaver, Tim Highfield, and Crystal Abidin (2020) have described how "As Instagram Stories increased in popularity, specific advertising tools were released for Stories, with Shopping Stickers rolling out in 2018, as well as direct sales links also in 2018, allowing Instagram users to make purchases without leaving the platform at all", while Instagram also simultaneously became a thriving economic hub for paid influencer-sponsored posts that are often murky when it comes

to disclosing that the content is a paid advertisement (38). This baked-in revenue-generating climate can make trying to draw boundaries between activism and commercialism on Instagram at times challenging. An example of this is how the aforementioned Chub Rub use their account not only to promote fat liberation but also to drive customers toward their brand, blurring the line between resistance and retail. Although an Instagram post may proclaim resistance to capitalist logics, it is still produced within a capitalist system, which presents some platform-based limitations to the possibilities for producing transformative systemic change.

Despite these limitations, even those who do not post their own anti-resolutions can create community and utilize the participatory affordances of Instagram to amplify the validity of staying fat in the New Year and provide balance to the flood of weight loss resolutions. By liking, saving, and commenting on anti-resolution posts, fat Instagram users algorithmically contribute to the spread of anti-resolutions, boosting a critical counter-discourse in the feeds of many users who would likely otherwise only be shown diet-related resolution content. Pausé (2016) describes how "The Internet also allows for the exposure of the fat community to the rest of the world. Someone may stumble upon the fat-o-sphere, and be introduced to ideas and perspectives they have never considered. Others may actively seek out this space of positivity, seeking a different discourse of fatness" (76-77). Therefore, it is through social media users' engagement and support that fat activist content (like anti-resolutions) is able to reach a variety of audiences, including those who are not fat and/or who may be unfamiliar with fat liberation.

Many Instagram users also agentically and purposefully share anti-resolution posts to their stories and with their friends, creating networks of community and connection. In this way, "The intentions of the fat author and the fat community blend and meld into an assemblage of meaning-making and subversive knowledge. In these spaces, fat shame is slowly eroded, so one can feel pride in and love for one's current skin. A community which supports a fat user is created in a digitization that greatly contrasts the policing expectations of the physical world" (Yingling 2016, 36). By engaging with the anti-resolution content, these posts' Instagram audiences actively participate in fostering the collective claiming of a fat futurity that diverges from standard societal scripts of size and success.

"Staying Fat in 2024," Mollie Cronin, ink on paper and digital illustration, 2023.

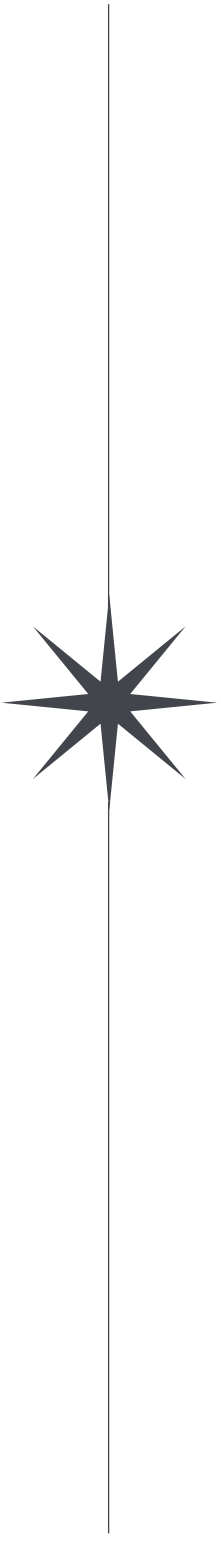
"Staying Fat in 2025," Mollie Cronin, digital illustration, 2025.

Connection and Collaboration

It is through this type of virtual community building that I, Mackenzie, initially found Mollie's artwork. Her bold yearly anti-resolutions caught my interest, leading to me sharing them repeatedly not just through my own account but also through the Instagram account of the *Excessive Bodies* journal. I was able to find Mollie's anti-resolutions because of the generative digital networks that fat Instagram users have helped sustain and nourish, elevating posts like these beyond mainstream margins. While her art contributed to my own critical perspective on New Year's weight loss resolutions, so too did the act of sharing her art with others.

In following her Instagram, I felt an intrinsic sense of technologically mediated connection to Mollie as a fellow fat feminist Maritimer. It was through checking her updated Instagram profile that I discovered the serendipitous news that Mollie had joined the same Gender, Feminist, and Women's Studies PhD program at York University that I myself am a PhD Candidate in, which is what led me to invite her to co-author this piece. Now that we have met in person, our online fat community building has laid the foundation for an additional analog layer to our collaboration. Our connection turned to praxis: Mollie has taken a fat feminist course I helped create, and we attended an anti-austerity decolonial action together. The nature of our continued collaborative relationship complicates often ableist narratives that frame digital activism as "slacktivism" (Henrik Serup Christensen 2011), never transcending into offline action. Our shared pursuit of fat liberation in both virtual and physical spaces blurs the perceived boundaries of what is possible in today's social media age.

As a first year PhD student, I (Mollie) was thrilled just to hear that my artwork was being featured in an academic text. By being invited into the writing process and mentored by Mackenzie, I have felt welcomed into a fat academic space with generosity and patience. Through this project, I have been able to bridge my artistic work and my developing academic discipline, as well as glimpse potential futures as a scholar of fat studies. In building relationships on and offline, in long conversations on subway rides, over coffees, on Instagram, and in edits on shared documents, this connection made by "staying fat" has confirmed that my future is not just fat but it is made in fat community. Staying fat has enriched my life in meaningful ways, and coming out as fat continues to carve new temporalities for me and others who dare to do so.



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