EDITOR'S NOTE:

Feminist Futurities in/and the Digital

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We write these editor's notes at a moment of profound uncertainty and possibility. As digital technologies continue to increasingly mediate our social, political, and intimate lives (and at a time when no one bats an eye to this claim), questions of who gets to imagine, build, and inhabit digital futures have never felt more urgent. Amidst rising authoritarianism, climate crisis, and the consolidation of platform power in the hands of the few, feminist voices continue to insist that other worlds are possible and that these worlds are being built through acts of digital resistance, care, and collective imagination. As such, as we continue to forge a path into the precarious, chaotic futures that lie ahead, we must, now more than ever, carve out time and space to gather in feminist community and share with each other in coalitional solidarity how we might envision the past, present, and future. This second issue, "Feminist Futurities in/and the Digital," of the special double feature of *(Un)Disturbed: A Journal of Feminist Voices* imagines, through queer, feminist, de-colonial, and anti-racist scholarship, activism, and creative work, renewed forms of feminist futurities within the context of the digital. This issue brings together scholars, artists, and activists who are doing the vital work of envisioning and enacting feminist futures through digital means. Building on the foundations laid in the first issue of this volume ("Feminist Futurities: Living in Queer and Feminist Bodies"), this collection examines how feminist community, action, and identity take shape in and through digital spaces that are simultaneously sites of oppression and liberation, surveillance and solidarity, erasure and reclamation. The articles, creative works, and collaborative reflections gathered here ask what becomes possible when we approach the digital not simply as a tool but as a contested terrain where feminist futures are actively negotiated.

From this context, we open this issue by discussing how feminist community, action, and identity is shaped in and by digital contexts and spaces in the present moment. This issue is a celebration of the articles contained within it and how they generate feminist discussions with curiosity and imagination. Throughout we offer careful considerations of how the elements of community, action, and identity, shape and are shaped by curiosity in/of digital spaces. In staying curious, we are able to imagine feminist futurities through shared voices and stories that work towards preferred future worlds where feminist ideals—such as abolition, freedom from patriarchal and white supremacist structures, disability justice, and gender equity—are realized. We see this issue as celebrating and creating open-ended speculations on feminist becoming that challenge existing power structures by reflecting on collective digital spaces as sites of resistance and envisioning alternative feminist epistemologies that empower marginalized voices, especially women, non-binary people, and those affected by intersecting oppressions.

Importantly, as we learn from each other, we discover that imagining feminist futurities necessitates the conception of a world where the past, present, and future are entangled. This entanglement is explored throughout this issue in digital spaces, where writers are pondering what feminist community, action, and identity looks and feels like on the internet or through digital technologies. The digital is conceived of as both a space and a tool of storytelling, resistance, design, research, and care. As such, we encourage readers to speculate on what becomes of us as feminists in imagining our digital communities, actions, and identities as sites of collective resistance and reflection.

Getting Here, Moving Forward

Much of feminist organizing and discourse in the digital present reflects a long-standing impulse

to reject patriarchal norms and work towards preferred, not yet realized, feminist futures. Indeed, at many points in feminist history you can find groups of people working in collaboration to bring about more equitable structures and livable lives for those most impacted by heteropatriarchal, white supremacist, capitalist systems. This is equally true of the digital cultural context in the last decade. In *Emergent Feminisms: Complicating a Postfeminist Media Culture* (2018), Jessalynn Keller and Maureen Ryan suggest that the 2010s reflected "a sudden reappearance of feminist concerns," that brought strident critiques of gendered inequalities back into popular discourse (2). This fourth wave of feminism offers forms of organizing around racial justice, reproductive justice, anti-rape cutlure, anti-misogynyst, anti-capitalist organizing that relies on the digital for its community building and critical dissemination. This emergent moment of feminist activism coalesced around the deeply impactful work of Black, Indigenous, and women of colour activists at the head of social movements such as Black Lives Matter (Alicia Garza, Patrisse Cullor, Opal Tometi), Idle No More (Sylvia McAdam, Jessica Gordon, Nina Wilson, Sheelah McLean), and MeToo (Tarana Burke). As Keller and Ryan (2018) note, within new forms of participatory culture and convergence culture brought about by internet technologies (Jenkins 2006), we are in "a convergent media landscape where content travels quickly across media, including television, film magazines and various digital platforms" (12). The effect of this is that "[w]hat is produced in one medium will likely be shared on, and amplified across, a range of other media—and in this context, emergent feminisms (as well as anti-feminisms) can take hold with unexpected force" (12). Within this moment of emergent, or perhaps now well-established, feminist activism, we see important collective feminist snaps repeatedly (Ahmed 2017, 188). Here, we are compelled by the sense that our digital performances of rage, frustration, and refusal —our snaps—can "become a spectacle" (Ahmed 2017) of sorts within their online presence and circulation.

This framing of digital feminist spectacle connotes ideas of visibility that are relevant to our focus in this issue. When we make our politics visible, there is risk of censure and violence but, at the same time, there remains the promise of kinship and community as we draw in new collaborators and friends to our causes. Spectacle, in this sense, can also mean that our resistance becomes spectacular, announcing itself to a world that, in its technologically dominant and mediated presence, demands spectacle to gain notice and traction. Thinking about Ahmed's uses of the feminist snap and spectacle together suggest, to us, that digital feminism can outline how our worlds are inequitably organized and demand the necessary changes required to achieve more just futures. In taking up Ahmed's question of how worlds are organized along lines of power but also along lines of spectacle for potentially spectacularly feminist means, we hope to organize the world in ways that, while limiting, are also full of other kinds of joyful, feminist possibilities. What does the spectacle and spectacular joy of communities of resistance open us up to as feminists? How does it encapsulate all of our affective states, the fullness of our rage and mourning, humour, pleasure, and joy? How do these affective states shift into forms of collective survival, make themselves manifest, and find their way into the visual traces of our activist practices in the digital present?

At its core, feminist futurity coalesces around visionary acts of imagining more equitable worlds for all, and this in itself is a revolutionary act, rather than a reformist one (hooks 1984; Coleman and Jungknicle 2023). In this way, feminist futurities are directly concerned with building forms of community, developing methods for effective action, and forming our identities in ways that align with the futures we hope to move into. We invite you into this issue with your own sense of what it means to live with and within community, identity, and the affective articulations of digital feminist resistance.

Speculative Feminist Becoming

In this issue, you will find ruminations of speculative feminist imaginings that reflect on depictions of canonical figures of women, women and sex, women and writing, and what happens when we unsettle our usual understandings of these things in the past and present for the purpose of imagining alternative futurities of feminist becoming. In today's digital landscape, feminist becoming unfolds in public, viral, and unpredictable ways—through tweets, memes, videos, and hashtags that spark recognition, refusal, or solidarity. These becomings are not

singular awakenings but iterative acts that link the embodied and algorithmic, the intimate and infrastructural. Drawing on canonical works like Butler's performativity (1990, 1993), Braidotti's nomadic subject (2011, 2012, 2022), and Muñoz's queer utopia (2009), we understand feminist becoming as an ongoing negotiation with power—one that resists fixed identities and embraces fluidity, failure, and potentiality. In networked life, subjects, technologies, and affects co-constitute one another: a viral hashtag or protest livestream becomes a material site where bodies, code, and emotion converge to make meaning and enact resistance. As such, this issue attends to the hopeful, insurgent energies pulsing through feminist digital culture. We focus on feminist response, rather than solely on proliferation of hate and despair, because it is hope that fuels this work. Our hope is that feminists' blueprints will guide us toward more equitable, livable futures. To trace these forms of becoming is to witness feminism constantly in motion, alive to the contradictions and possibilities of our digital.

In the first part of this issue, Ayra Thomas, for example, interrogates how Western art historical conventions perpetuate historical amnesia and racist ideologies by erasing non-white bodies from visual histories. Thomas, along with artist Ielyzaveta (Lisa) Unova, reimagines and reclaims, through a feminist praxis of Black visuality, the Ethiopian figure of Andromeda, accompanied by digital illustrations of the figure that challenge the ways in which gendered and racialized bodies become invisibilized over time. To expand on cultural imaginations, Haley Down tackles the auditory with an analysis of sound and soundscapes in audio erotica to explore how new understandings and imaginations of feminist sex might be shaped. Down investigates how the 2019 subscription-based erotic fiction app Quinn presents a potentially unique avenue for exploring personal desires while hearing and visualizing sexuality free of the threat of gender-based violence that is usually tightly interwoven with heteropatriarchal representations of erotic fiction. How we see, hear, and feel feminist praxis comes together in Carmen Warner, Alison Schultz, Sam Bean, and Barbara Leckie's collaborative meditation on radical care in the practice of writing. Warner, Schultz, Bean, and Leckie present a journey through feminist methods of co-writing that unsettle divisions and logics that inherently reinforce individualistic mentalities that only serve to separate us from one another, and from the environment that surrounds us. These authors consider how radical care and solidarity emerges when we gather to break down these long-established boundaries.

The Entanglements and Contradictions of Feminist Praxis in Digital Spaces

The digital space as an arena for collective liberation and feminist futurities is foregrounded in Sarah Rewega's piece, which kicks off the third part of this issue, where Rewega examines the collective spaces that emerge in emotionally charged digital arenas of communication and public opinion, such as comment sections on digital social media platforms. Rewega suggests that these digital arenas act as vital sites of feminist praxis, demonstrating this through an analysis of comment-based data on the 2017 Women's March in Washington, D.C. These digital arenas, for Rewega, act as spaces where emotions, histories, and politics are entangled, providing fertile ground for feminist solidarity to both flourish, and be limited by heteropatriarchal narratives. Carolyn Wang provides a meticulous study on how feminist approaches to data can frame large language models (LLMS) in the mental healthcare industry as potential allies, if reimagined and reframed through a techno-optimistic lens. Her approach shows that, if pervasive biases, structural assumptions, and power imbalances are unraveled, explored, and resisted in combination with attentive human passion, potentially equitable methods of integrating LLMs into mental healthcare may be possible. Feminist activism in the digital sphere can often present contradictory challenges, and as Blaze Welling demonstrates through research creation, it must always grapple with the limitations of hegemonic, colonial narratives. Welling's project on digital de-colonization demonstrates invisiblizing algorithmic bias in practice, and how feminist counterpublics can foster solidarity and resistance in response to the amplification of narratives that align with settler colonial ideologies. Welling shows how feminist futurities in the digital context can and must create spaces for relationality, care, and

identity formation, a sentiment that is echoed throughout the other articles in this issue.

Toward Collective Feminist Horizons

As this issue demonstrates overall, feminist futurities in and through the digital are neither utopian fantasies nor predetermined outcomes. Instead, as these articles, together, suggest, they are collective practices of resistance, care, and imagination that unfold in the messy and contested spaces where technology meets embodied experience. Across three interconnected sections—speculative feminist becoming, community formation and solidarity, and the entanglements of digital feminist praxis—the contributors to this issue trace how feminist futures are being imagined, negotiated, and enacted in digital spaces. The articles gathered here reveal that digital feminist work is fundamentally relational, thriving in the reclamation of erased histories, in the reimagining of intimate desires, and in the networks of diasporic survival and the classrooms where students learn to design otherwise. Throughout these articles, we see how feminist community, action, and identity are continually remade through digital engagement, sometimes limited by algorithmic bias and colonial logics and yet persistently generating new forms of solidarity and resistance. The digital emerges not as a neutral tool, of course, but as a site of contradiction and possibility where the visibility of feminist activism co-exists with ongoing struggles against erasure and violence. What remains constant is the feminist commitment to curiosity, to staying open to the unexpected forms that liberation might take. To this point, we close our editor's note with gratitude for the scholars, artists, and activists whose work appears here, and with recognition that imagining feminist futurities is an ongoing, collective project. These contributions remind us that the futures we seek are being built right now, in every act of storytelling, every refusal of oppressive narratives, and every moment of radical joy, and are shared across screens and communities. We invite you to carry these visions forward, to add your own voices to these conversations, and to continue the work of forging feminist futures that centre justice, equity, and collective flourishing.

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