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COVID as Glitch: (Re)Visioning and (Re)Crafting a Feminist Future

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Cover Page Footnote

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COVID as Glitch: (Re)Visioning and (Re)Crafting a Feminist Future

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Abstract: Many scholars and commentators argue that the COVID-19 pandemic demonstrates the ways in which feminism has failed women. While women, particularly in marginalized communities, have been disproportionately affected by the pandemic, I contend that we should approach it as an opportunity to reenvision, and even shape, what feminist futures can look like. The pandemic provoked an increased interest in crafting, both because of quarantine conditions and the need for many requiring masks to slow viral transmission. The COVID-19 pandemic, then, serves as the tipping point by which craft can and does function as resistive and transformative feminist work with the potential to “glitch” oppressive systems. Building on the research of Shira Chess, Tricia Hersey, and especially Legacy Russell’s vision of “Glitch Feminism,” I argue that craft is a vital way to reconfigure our theory and practice about what constitutes appropriate work, play, and rest. Reenvisioned, craft and other forms of making are embodied, resistive actions anchored in an ethic of care for self and others, thereby offering us practical examples of “glitch feminism” at a key point in time. The pandemic is not only a tipping point, but also a springboard for glitching the system in an effort to create more just and equitable futures for all.

Keywords: COVID, pandemic, craft, craftivism, feminist activism, carework

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“Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for us more than a chapter in cultural history: it is an act of survival [. . .]. We need to know the writing of the past, and know it differently than we have ever known it; not to pass on a tradition, but to break its hold over us.”

—Adrienne Rich, “When We Dead Awaken: Writing as Re-Vision”

"For women, then, poetry is not a luxury. It is a vital necessity of existence [....] If what we need to dream, to move our spirits most deeply and directly toward and through promise, is discounted as a luxury, then we give up the core—the fountain—of our power...; we give up the future of our worlds."

—Audre Lorde, “Poetry is Not a Luxury”

Introduction

Adrienne Rich's "When We Dead Awaken: Writing as Re-Vision" (1972) emphasizes the importance of reflection, of re-evaluating our history as a way to move forward in more just and productive ways. Her words hold a particular kind of resonance as we wrestle with ongoing challenges of the COVID-19 pandemic and its variants. As work has invaded our home spaces, the demands of family care often disproportionately fell on women, with consequences that impacted women in a variety of ways, from job loss or regression in

employment opportunities to increased home duties that reinscribe traditional, stereotypical, (cis)gendered roles (Bateman and Ross 2020; Power 2020; “COVID-19 BRIEF” 2021; Waddell et al 2021). While Helen Lewis (2020) calls the pandemic a “disaster for feminism,” Koa Beck (2020) pushes back, arguing that it has made more visible the “fissures” in *white* feminism, revealing intersectional failures that many have been slow to recognize. Collectively, these responses paint a bleak picture of how the pandemic has disproportionately impacted women’s lives.

And yet, even as home and family-care duties increased during the pandemic, so, too, has women’s interest in craft. The reasons are varied. For many women, as well as others involved in care work, this interest may be understood as part of an extended effort to protect family and friends (Hong et al 2021). The need for COVID masks inspired many to make masks or other face coverings for themselves and loved ones; others engaged in craftivist efforts by making and then distributing masks to those who were without, even when it meant leaving one line of work for another (North 2020). Still others were drawn to various craft activities as a way to occupy themselves during quarantine, depending on how much leisure time they may have felt they could devote to such endeavors. As Steven Kurutz (2021) notes, crafting saw a resurgence with both practical and political motivations, depending on the context. In their study, Segares et al (2022) found an increase in women’s entrepreneurial efforts as they leveraged the practical matter of mask making into a business opportunity.

I contend that we should approach the pandemic in the spirit of Rich’s notion of re-vision; that is, as an opportunity to “break” from the traditions of the past by reenvisioning, and more importantly, by deliberately shaping, what feminist futures (or at the very least, feminist-inspired futures) can be. This opportunity is possible by leveraging the above-noted increased interest in, and output of, crafting ventures. The COVID-19 pandemic, then, serves as the tipping point by which craft can and does function as resistive and transformative feminist work with the potential to “glitch” oppressive systems. Building on the research of Shira Chess, Tricia Hersey, and especially Legacy Russell’s vision of “Glitch Feminism,” I argue that craft is a vital way to reconfigure our theory and practice about what constitutes appropriate work, play, and rest. Reenvisioned, craft and other forms of making are embodied, resistive actions anchored in an ethic of care for self and others, thereby offering us tangible examples of how to practice “glitch feminism” at a key point in time. The pandemic is not only a tipping point, then, but also a springboard for feminist crafters (which I will also describe as “makers”) to enact—or actively perform—the glitch, to quite literally become the “vehicle of refusal” that Russell describes (8). Such a reframing—or Re(en)Visioning, to borrow from Rich—can help pave the way for a more just and equitable space for us all.

Defining the Glitch

Viewed from a typical standpoint on what counts as a glitch, our current COVID moment (especially in its initial stages) reflects many of the kinds of malfunctions or brokenness that glitches are generally thought to entail, particularly in the effects on women. For example, we witnessed a lack of preparation on numerous fronts, from a health-care standpoint of too-few hospital beds and a lack of vaccines in some areas, to uneven supply chains for basic necessities such as food, toiletries, or face masks. Commenting on her mask-making endeavors aimed at providing masks for those could not afford them, performance artist-activist Kristina Wong says she never expected to recruit her mother’s friends from their retirements to “order them around in [her] remote ‘sweatshop’” (Wong 2021, xii). Reflecting on the irony of using the word “sweatshop” to call attention to larger structural problems surrounding health and safety preparedness at the start of the pandemic, Wong says further: “Never did I imagine how political the act of sewing two pieces of fabric together for a total stranger could be. Never did I imagine how many Aunties from all over North America

would rage stitch with us” (xii). Wong’s comment calls attention to the many interconnected threads involved in the pandemic: ineffective infrastructures, unfair divisions of labor, and a lack that could only be served, it seemed, through the grassroots efforts of people—mostly, though not exclusively, women—stepping in where they could to help ease burdens through their own acts of care. This response parallels the findings of Leap, Kelly, and Stalp, whose surveying of other volunteer mask-makers during the pandemic indicate that these makers engaged in the work primarily because “it needed to be done” (2022, 8); the researchers also found other challenges for makers, including difficulties in obtaining materials, bodily stressors, and uneven, stereotypical divisions of gendered labor.

Other pandemic difficulties observed on a large scale included unclear, inconsistent, and even contradictory messaging from public officials, both governmental figures and health-care officials, as they offered guidelines about virus transmission, safety protocols, and the deploying of vaccines (Rogers et al 2020; Smith-Schoenwalder 2020). Additionally, many people experienced firsthand the negotiations made by families as they set up classrooms and offices in their homes (a phenomenon which continues; see Thompson); or, as they reconfigured their lives to nurse extended families. Many of us have grappled with the logistics of simply implementing or observing social distancing practices, of staying connected to family when travel was not possible, or of dealing with personal anxieties as our lives radically changed overnight. In many of these scenarios, women have faced the larger burden of the (often invisible) labor (Bateman; Ross; Waddell). In their own ways, each of these challenges serve as an example of what we might (stereo)typically define as a “glitch.” They are evidence of a broken system.

COVID challenges—or glitches—such as these are visible in still other contexts. Jilly Boyce Kay notes that mandates to quarantine have had complicated effects on women and the notion of “home”; these effects range from unrealistic, romanticized notions of home that privilege capitalism and hide other class, labor, racial, and sexual inequalities to increased incidents of domestic violence. For some, she argues, home represents “safety, security, and love,” while for others, it represents “precarity, violence, and terror” (2020, 887). A 2021 recent “rapid response” special issue of the journal *Leisure Sciences* (one of many academic venues to devote a special issue to the pandemic) examined the psychological and mental-health impact of gendered norms and social distancing on single women (Giles and Oncescu, 2021); the pressures and perceptions of productivity for academics who are also mothers (Burk et al., 2021); and the “gendered phenomenon” of coronavirus amid anxieties about our work-home-leisure routines (Fullagar and Pavlidis, 2020, 152). Similarly, a 2020 COVID special issue of *Sustainability: Science, Practice, and Policy* featured articles on the possibilities that the pandemic may further contribute to economic and environmental sustainability concerns (Markard and Rosenbloom), as well as an examination of how women and families face unfair burdens of care (Power).

For all that these are real and legitimate challenges, there are other ways to apprehend these coronavirus-induced glitches. Many scholars, writers, and activists have argued that the pandemic offers an opportunity for us to take stock of the world, in everything from the environment, to education, to social-justice causes, to our personal lives. Citing *The Guardian’s* George Monbiot (2020), Lashua et al (2021) identify this moment as “The Great Reset.” Although Monbiot describes this largely in an educational context, the notion of a “reset” should encourage us to reflect, he says, on “the way we see ourselves and our place on Earth.” While this idea of reflection is a valuable and important first step, the moment demands more. Tangible action is necessary. A return to Rich’s notion of re-vision provides a critical starting point for recognizing how our COVID moment offers space for reflection, resistance, and active reclamation—or re-conceptualization—of our values, particularly in terms of gendered labor and leisure practices, as well as what it means to engage in play, rest, or carework; this emphasis on carework is especially true for women, who often bear the brunt of care for others at the expense of their selves. Similarly, re-vision means

"reading" our world from a new direction, assessing its harmful or outdated traditions, and then remaking it in and for a collective act of survival.

Legacy Russell's (re)framing of what makes up a "glitch" is particularly critical in this equation. Russell's manifesto traces the notion of glitch to its roots, noting that it is an "active" word rather than a passive one, one that involves action or agency instead of submission or easy acceptance. Applied within a feminist framework, Russell seizes on the "glitch" as "a vehicle of refusal"; an "activist prayer, a call to action, as we work toward fantastic failure" (2020, 8-9). By redefining "glitch" in such a way as to call attention to the problems of traditional, (cis)gendered constructs, Russell argues that when we don't live up to societal expectations, particularly when we defy stereotypically-defined gender roles and performances, we become a glitch that disrupts the system. Conceiving of COVID-as-glitch and actively using it to cause a larger system malfunction, or what Russell terms the "fantastic failure," offers us an opportunity to achieve Rich's "act of survival," an important method for realizing and contributing to a more just, equitable, and humane future (18).

Glitch as Activist Prayer and Call to Action

In her classic essay "The Master's Tools Will Never Dismantle the Master's House," Audre Lorde (1984) insists that remaking our world requires us to abandon the methods employed by oppressive institutions as they exert various forms of power. Although Lorde's argument is largely centered on and in academic circles, with particular attention to how the academy and academics within it replicate unjust power dynamics, her words urge us to consider how genuine change requires radical shifts in how our institutions work: in how we behave towards one another and how those behaviors reflect our core values.

Many recognized long before the pandemic effectively broke the world in early 2020 that our institutions were faulty, but these problems were exacerbated under quarantine conditions. Burk et al (among others) note that, for many women academics, scholarly productivity saw a sharp decline. For these academics, the difficulties in balancing teaching loads, expectations for research production, and the sudden infiltration of work invading our home spaces made all too visible the value of—or failure to value—the differences in our work lives and our home lives. This scenario is not limited to academics, but has been reflected in countless homes across the globe. Lashau et al offer numerous examples of the ways in which COVID has reminded us, or otherwise made apparent, a variety of injustices we might otherwise ignore. The space where we should have relief has become instead, for many, a source of underappreciated, undervalued, and incessant labor. These forces that happen to us and the corresponding realization that our invisible labor(s) continues to grow, all function as forms of glitch.

How, then, do we transform that kind of "glitch" from a simple, passive malfunction—a thing that happens to us—into Russell's active, agentic "vehicle of refusal"—a thing that happens because of us? I suggest that we do so by seizing on the surge in craft work that has resulted due to pandemic conditions, whether that craft has its genesis in the care of others (mask making or other activist efforts) or care of self (leisurely pursuit).

There are many examples of the former (activist-generated craft) to draw from. In crafting circles, such work is often described as "craftivism," a term credited to Betsy Greer; Greer (2011) defines craftivism as more than simply craft plus activism, but also as a "way to actively recognize and remember [our] place in the world, a way to remember how [we] can take steps toward being an agent of change" (180-3). There is a long history of craft used for activist purposes (MacDonald 1988; Agosín 2008; Robertson 2011; Bryan-Wilson 2017; Mandell 2019), and I do not intend to suggest that craftivism was born due to the pandemic. However, the examples I offer here *were* born of the pandemic, and of a surge in craftwork and making,

whether due to necessity (health and safety concerns via mask making), or pure interest or boredom (simply being confined to quarantine conditions). My intention is to demonstrate the interconnectedness of the COVID-19 moment and the craft responses it generated. Each of these examples function as a kind of systemic glitch, a way of upsetting, disrupting, or calling attention to the inadequacies of the moment, even as they demonstrate what it means to engage in work that aims to treat others with dignity, respect, and equity.

In an interview with Caroline Kipp (2021), Boston-designer Erin Robertson estimates making 2000 masks herself for frontline workers; later, she helped organize pre-packaged mask bundles for those who could make their own once materials were available. As her outreach grew, the Brother sewing machine company donated twenty sewing machines that Robertson distributed in giveaways to those who were actively participating in efforts to supply masks to frontline workers. Robertson's mask-making endeavors continued after she and a friend attended a George Floyd protest where they also distributed masks; inspired by the protest and wanting to engage in more activist work, Robertson raised funds for the Sad Girls Club and the Black Trans Travel Fund, organizations that support black women and trans causes.

Instances of Glitch Feminist activism also reside in Madeleine Fugate's COVID Memorial Quilt (2020), which began as a seventh-grade community action project inspired by her mother's work on the AIDS Quilt. Fugate's website includes instructions on how the public can submit memorial squares for friends or family members who have lost their lives due to COVID. Similarly, the COVID Hope Quilt was inspired by a conversation between 95-year-old Phyllis Leidtke and her daughter in which Leidtke instructed her daughter to "do something about the pandemic" as a birthday gift. Like Fugate, Leidtke and her daughter invite the public to create, submit, and share individual squares or panels in an effort to remember COVID-related fatalities. These efforts reflect the "call to action" that Russell identifies as key to enacting Glitch Feminism.

Other Glitch Feminist activist efforts that both respond to and provide an impetus for Russell's "call to action" and "vehicle of refusal" include the COVID-19 Global Quilt Project, founded by Kat Just and Tal Fitzpatrick and housed on Instagram, and the "Unmask Your Creativity" Project (2020) established by the Women of Color Quilt Network. In the Global Quilt Project's open call for submissions, Fitzpatrick elaborates on Betsy Greer's definition of craftivism, calling it a "uniquely 21st century practice that involves the combination of craft techniques with elements of social and/or digital engagement as part of a proactive effort to bring attention to, or pragmatically address, issues of social, political, and environmental justice" (Stalp 2020, 351). Where the COVID Quilts established by Fugate and Leidtke call for physical, tangible squares, the Global Quilt's born-digital nature invites a mixed-materials approach. Participants use a variety of materials, mediums, craft practices, and 3D objects in their construction; Marybeth Stalp's review of the Instagram exhibit acknowledges not only the range of craft practices but also the range in tone, with several submissions using humor, irony, and sarcasm to call attention to other social problems and inequities made visible by the pandemic.

The "Unmask Your Creativity" Project extends the possibilities of Glitch Feminism even further. After the Women of Color Quilt Network made an estimated 20,000 masks, Carolyn Mazloomi says that they "needed something different, something *fun*, something that was not so gloomy" (Rogers and Mazloomi 2020). Submissions, she explains, came from around the world, tapping into various forms of creativity and healing even as they performed important activist work. What is particularly significant about Mazloomi's statement is her emphasis on "something fun." Her point was that the labor, no matter that it had humanitarian aims at heart, had become a burden. The solution for these makers, who had devoted so much time to care of others, was found in a return to creative, playful, "*fun*" work that would lift their spirits. In other words, they were engaging in acts of revolutionary, resistant self care. Both of these projects

function as glitched disruptions in playful form, encouraging us to contribute our time, ideas, and craft in ways that invite healing for others and ourselves.

Glitch as Opportunity to Play, Rest, and Resist

It is the seemingly contradictory notions of play and rest that offer us the greatest opportunity to realize how leveraging the COVID craft surge can glitch the system by providing new avenues for creating the kind of feminist world we want to inhabit. Engaging in both rest and play, or at the very least, using the notions of each as models for challenging—or, to echo Lorde, dismantling—the master's house and tools. As Shira Chess argues, "[w]e need to play like feminists. Why? Because play is an ideal space for changing minds and bodies, and disrupting patriarchal hegemonies. Playing like a feminist exceeds the boundaries of gender, yet still advocates for gender equality. [...] Play needs to be treated like a feminist activity. And feministing needs to be regarded as a kind of play" (2020, 39). Like Russell, Chess advances a model of/for glitchiness that has the potential to resist outdated ways of thinking and being. In Chess's model, "playing like a feminist" entails a power on its own: it is a "tool" that can be used as a "source of agency" that functions as a "mode of protest" (67). Further, she argues, "[p]laying to protest, then, takes on two meanings: we must use play as a tool of protest and also think about how the act of playing is itself a form of feminist protest. We play to become fulfilled and give our voices more volume" (67). This "becom[ing] fulfilled" is, in a culture that privileges incessant labor in order to achieve success, a revolutionary act of self care.

Imagining play as protest, or as an opportunity for meaningful change, may seem on the surface to be a counterproductive move. Play is something we do for leisure, to have fun, to unwind. We engage in play after our work is done; we do not, as responsible adults (or academics) engage in play when work needs to be done. We also do not, typically speaking, employ play for serious ends; it is inappropriate, and some might say thoroughly disrespectful, for us to even consider using play as a way to repair oppressive practices or social wrongs. However, as Chess suggests, using play as a form of protest and resistance provides us with a perfect opportunity to use new, unexpected, and alternative tools to (re)build oppressive institutions and practices from the ground up. Employing such practices allows us to perform glitchiness by disrupting the system, shocking it by using unconventional methods to effect change. Rather than performing labor, we choose to play, and in so doing, we actively resist the notion that labor can and should permeate every corner of our lives, even when it has literally been forced into our homes due to quarantine conditions. Play allows us to imagine and create the kind of world we want to live in.

Play can also take a variety of forms. Gaming is one aspect, yet it can also encompass other leisurely activities like knitting, sewing, writing, art, or other craft-related ventures that have become popular since the pandemic began, all of which are featured in the collaborative craftivist projects described above. However, the kind of play Chess defines and that I identify here does not necessarily need to be pointedly activist in its creation. In other words, we can broadly define "play" to include any activity that allows time to live meaningful lives. Whether within or outside of a socially-distanced pandemic, self-care is a revolutionary concept: it resists the idea that our lives should be consumed by labor. It rejects the idea that our only worth is in the work—the product—that we complete and replaces it with the affirmation that values each of us as individuals. It, too, is an act that glitches a broken system that does not work.

Similarly, Tricia Hersey (2022) argues that engaging in deliberate moments of rest is a vital and, indeed, revolutionary act of self care that pushes back against racist, sexist, capitalist systems. Hersey says that "all of culture is in collaboration for us not to rest," and further, she considers "academia [...] the headquarters for grind culture" (Introduction). The solution to these oppressive and destructive systems, she argues, is to engage in rest, for "rest is resistance." Like Chess's approach to defining play and Russell's

approach to defining glitch, Hersey rejects a narrow definition of what it means to rest. For Hersey, rest is not simply or only sleep. Rather, rest encompasses a variety of activities, including everything from napping, meditating, or “slow dancing with yourself to slow music” to praying, taking a social-media fast, playing an instrument or “laughing intensely” (Part One: Rest). Significantly, Hersey also identifies craft activities such as knitting, crocheting, sewing, or quilting as forms of rest. Drawing further on the work of Black Liberation Theologists and Womanist theorists like Lorde and Patricia Hill Collins, Hersey demonstrates the ways in which rest is an acknowledgment of ancestral slavery and a deliberate resistance to systems that dehumanize individuals. Her approach to rest, then, is anchored in care work, both for herself and for others. Like Chess, Hersey’s manifesto operates as a profound example of glitch feminism.

The trickiness, for some, might be in embracing play and/or rest as valuable, practical, or even appropriate tools in the middle of a pandemic. How, for example, do we willingly or eagerly embrace play and rest in good conscience during a time when people are dying, lives are upturned, or people are otherwise unable to find the space, time, or money to enjoy the luxury/leisure of playing or resting? How much privilege must one have to play or rest in these contexts? How much insensitivity do we put on display when we make the choice to play or rest? Fox and McDermott ask “Where is Leisure When Death is Present?” arguing that leisure has always “been present” across a variety of funerary and mourning rituals; leisure is, in these contexts, a necessary way for us to work through grief and loss. Further, they explain that leisure “provides a visceral connection to life,” an activity that is “essential” against the backdrop of pandemic (2021, 272).

Lorde argues a similar point elsewhere, insisting that “[p]oetry is not a luxury. It is a vital necessity of existence” (1984, 37). Creative endeavors such as these have their place, too, then; participating in them becomes a revolutionary act, one that is (pro)creative, visionary, and a “core—the fountain—of our power” (39). Gloria Anzaldúa remarks similarly that for her, writing is a compulsion, alternately a way to survive, to “put order in the world,” to correct an incorrect historical record, to “achieve self-autonomy” (1987, 169). In each of these ways, Anzaldúa, too, claims her art (or what others might identify as luxurious activity in the midst of illness, death, and dying) as a means of resistance and healing by affirming that her life has value even when the world around her wants to insist otherwise. Similarly, Natalie Loveless asks “‘How might the world be organized differently?’ is a question that matters urgently, and it is a question that art—particularly art attuned to human and more-than-human social justice—asks in generative and complex ways” (2019, 16). As she considers the ways that creativity is research, Loveless notes further that her work, centered on “how to make art at the end of the world,” “invites us to [...] ask ourselves how we might, each, [be] engaging in remaking and reshaping our institutions by bringing artistic literacies, modes, and approaches to bear on the wicked problems that surround us—if we are looking—every day” (18). In these veins, it is not only play or rest, but creativity in all its forms, that provide a resistive, glitchy way to shape the future.

Conclusion

In this COVID-as-glitch context, then, playing, resting, or making—whether that making takes written, knitted, or technologically-made form—is more than a theoretical “Great Reset.” Rather, it is an opportunity to actively “glitch” or otherwise resist systems of oppression. When playing, resting, or making are prioritized, especially when people consciously choose to do so in the face of institutional forces that insist otherwise, they actively make a space for meaningful change. These revolutionary acts are examples of care work, both for individuals and communities. Making, or critically making, as defined by Matt Ratto (2011), privileges the *process* of making over the realizing of a polished, finished object; it emphasizes the journey

of making as a way to consider how institutional, social, and cultural forces operate. In the context of COVID-as-glitch, critical making can serve as a further example of resistance: by emphasizing process over product, we affirm that the labor or effort one expends has as much, and even greater, value than what is ultimately produced. In a world that is project-oriented and focused on a tangible, finished product rather than meaningful reflection on the steps taken to get there, our insistence on and in mindful consideration of the journey involved in the final product is a profound act of resistance and commitment to change.

In each of the “glitched” examples I offer, rest, play, and leisure serve activist, care-for-others oriented agendas, but they do not serve those projects alone. Chess and Hersey offer tangible examples of the power of play and rest as care work that centers both on communities and individuals, while also resisting capitalist structures. In the cases of the Quilt makers discussed, as well as Lorde and Anzaldúa, making also has an activist bent, yet it is also, as Rich says, an act of survival and a revolutionary example of art that has the potential to heal. *American Craft* magazine's Spring 2021 issue, taking "Nourish" as its theme, emphasizes the transformative power of craft as a "culture of care." Indira Allegra's "A Letter from Penelope" (2021) recasts *The Odyssey* through the words of Penelope; her reframing of the narrative embraces the notion that self-care is a meaningful response to the griefs and anxieties we grapple with in the face of the pandemic. For Allegra, nourishing ourselves means "call[ing] all parts of ourselves home by reaching for whatever material feels like it is touching us back—pressing us back into ourselves. Craft is not about the object, so much as it is about our relationship over time with that which touches us back" (64). Here, healing aligns with reflexivity embedded in a critical-making framework; it rejects the idea that craft is simply about what one makes—the resilience, beauty, or value of the final product in and of itself—and embraces instead the thoughtful, reflexive processes that are engaged through the art of making. Further, she encourages us to focus on the materials themselves, placing our value on the materials that "touch us back" rather than the ones that may be valued according to capitalist, commercial values. There is a spiritual dimension to the kind of playing-making that Allegra conceptualizes, a practice necessarily born as a reaction to, and rejection of, the values imposed on us in this COVID moment.

Performing the COVID-era Feminist Glitch also resides in the way that Allegra embraces nourishment during a time of grief: "We can nourish ourselves this spring by loving our grieving selves and reminding them that they belong Home with us also as we learn to coexist with a changing virus and build a world that is better than the 'normal' that came before. Without a regular commitment to attending grief when it arises—we cannot meet the moment" (64). Critically examining these emotions is key to our healing, yet this proves a challenging concept in a culture that views emotional vulnerability as weakness.

That these efforts at play and rest have been played out in various arenas, both overtly and covertly activist, offers us an opportunity to change the narrative. This moment, for all that luxury seems too much, is precisely the one where we should break everything by glitching the system—making, re-making, healing, holding the systems or materials that call us. In this respect, the pandemic and its aftermath are, indeed, the tipping point we need most. They become sites for growth and personal reflection, a kind of Feminist-inspired Glitch that re-envision our ways of thinking, making, and doing that advance resistive, holistic, and justice-oriented goals.

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