

Mapping the “Femcel” on Pinterest

Subcultural vibes and affective images

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Summary of Key Findings

1. Introduction

Femcels and *girl* politics

In the past few years the politics have *girlhood*¹ and girl subcultures (McRobbie 1991) have seen renewed interest as a result of the re-emergence of “the girl” as a subject in popular culture, both in mainstream and niche corners of discourse². A part of this discourse has been focused on the so-called “femcel” and the wider subculture of femceldom. More recently, online discussions around the femcel identity and femcel politics intensified following a school shooting in December 2024 in the US which was perpetrated by a 15-year-old girl (Helmore 2024).

The Femcel has been described as the female equivalent of the “Incel”, the involuntarily celibate man. However, the figure of the femcel was relatively quickly disarticulated from its original affinity with involuntary celibacy, while keeping the ‘core value’ of hatred for men and the expectations of 21st century femininity. Johanssen and Kay (2024, 3) show that there are two kinds of Femcels on the internet: the traditional one who seeks community on text-based forums like Reddit, as a result of “‘failing’ within a heteropatriarchal sexual ‘marketplace’ (where women are widely assumed to have all the advantages)” and the ironic femcel who embodies a kind of playful “feminised dissociation” on visual platforms like TikTok.

This division between types of Femcels offers a more nuanced look into the Femcel archetype in digital culture beyond the “female incel” simplification. It also opens up an opportunity to understand the Femcel subculture through the study of platforms, particularly those closely linked to the subculture. One such platform is Pinterest, which is a visual platform most associated with the practice of moodboarding or pinning, but which also functions as a repository of memes, reaction images, and related digital cultural ephemera. It is also a place where Femcel visual culture - comprising a mixture of memes, film stills, and literary excerpts - congeals into a relatively stable (but internally highly differentiated) “Femcel imaginary”.

Due to the highly visual and algorithmic ways of navigating the Femcel subcultural space on Pinterest we decided to focus on and methodologically mimic the loops of recommended images as the user selects an image and is presented with a host of ‘similar’ images to

¹ In recent digital cultural parlance, *girlhood* is used more broadly than traditional conceptualisations of the term. It has come to denote a platformised and feminised experience of the world. In platform vernacular, a girl is “anyone or anything that exists in opposition to hegemonic structures” (Miekus and Medri 2024), whatever that may be. Here, the term “girl” negates the traditional meaning of itself, becoming a pseudo-privative.

² See: Charli XCX “Brat” album and marketing campaign, “girl theory” and “girl memes”.

select (Fig. 1). We conceptualize this mechanism as ‘algorithmic loopholes’ and use it to design our research process, combining ethnographic note-taking and digital methods. Additionally, we used the notion of “vibes” - defined by the simple formula $\text{vibes} = \text{aesthetic} + \text{mood}$ - to conceptualize the process of navigating and experiencing Femcel spaces on Pinterest.

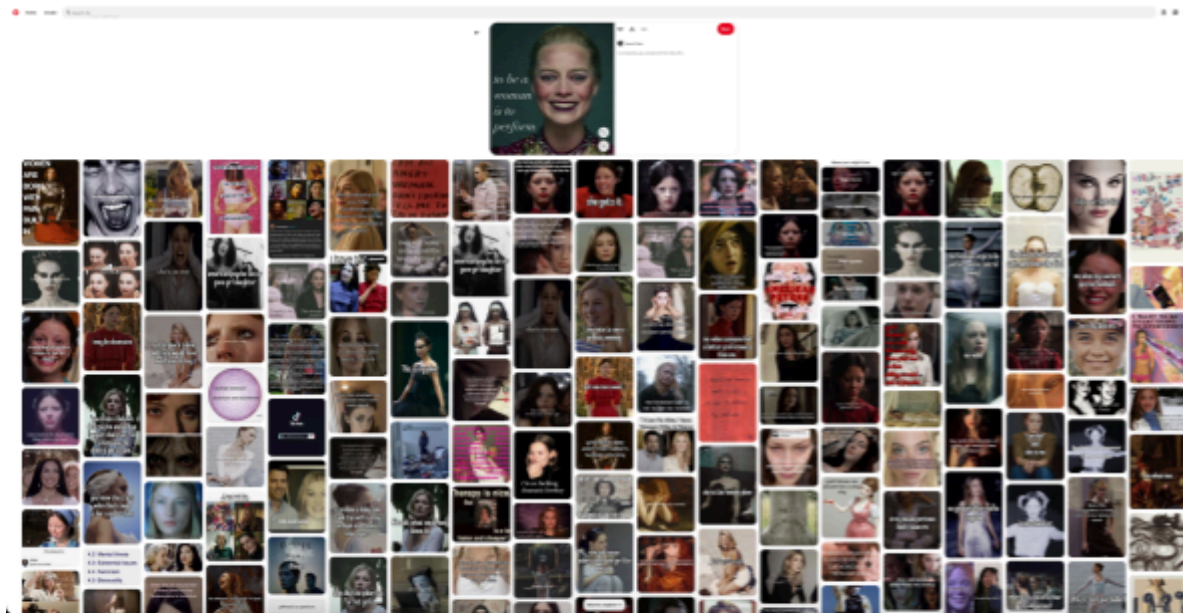


Figure 1: Example of a Pinterest page with recommended images for the selected image on the bottom.

Algorithmic loopholes or *algorithms*

“Algorithmic loopholes” refer to the recursive pathways through which users experience highly visual platforms such as Pinterest or TikTok. In comparison to more text-based platforms, this distinct “platform vernacular” (Gibbs et al. 2015) underscores a looping affect that resonates with algorithmic recommendation systems that are tweaked to be extremely responsive to user micro-behaviours. On Pinterest, for example, users flow through an endless cascade of images and interconnected visual spaces, where each image opens into related collections, which then branch into more collections, forming recursive loops that dynamically respond to user engagement.

Pinterest’s layout, where individual images feel like doors waiting to be opened, creates not only visual but also affective flow paths establishing algorithmically guided sensory rhythms. Each image functions as both content and portal, simultaneously an aesthetic endpoint and a gateway to related territories. The serial difference emerges from how the algorithmic system maintains thematic consistency while introducing novel variations, creating a sense of controlled serendipity. This is what Hagen and Venturini refer to as *repetition-with-variation* or ‘memecry’ (Hagen & Venturini, 2024) and what Anna Munster (2013) calls variability in recursion as a defining feature of contemporary platformed

relationality. Such algorithmic 'paths' are often vernacularized as "journeys" by users, narrating it as a process of personal, emotional, spiritual, or ideological transformation (Fig. 2).

This looping affect manifests through multiple interconnected layers: the interface design's visual-spatial loops, the recommendation algorithm's behavioral loops, and the user's affective experience of pleasure and discovery feeding back into continued engagement. The result is a platform vernacular that operates primarily through visual rhyming and resonance rather than narrative progression or dialogical exchange.



Figure 2: Example of how users describe their consumption of images in terms of a personal transformation.

Vibe = Aesthetic + Mood

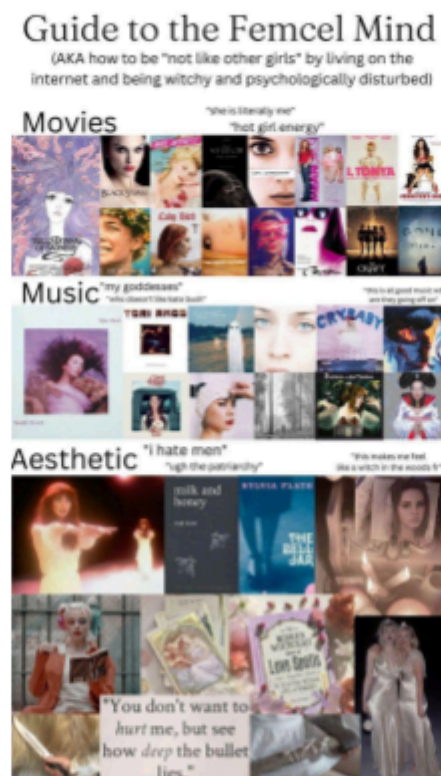


Figure 3: A 'metapicture' (Rogers 2021) that seeks to capture the 'vibe' of femcel visual culture and its affinity for certain pop-cultural objects.

Platform vernacular refers to the distinctive forms of communication, creation, and behavior that users engage in on digital platforms, shaped by the affordances and limitations embedded within these spaces. Gibbs et al. (2015) explain how platform vernacular emerges from the combination of user practices and platform-specific features, such as filters, text overlays, and soundtracks. Further, Zulli and Zulli (2022) explain that platform vernacular shapes aesthetics and dynamics of engagement, arguing that the affordances of platforms mediate not only content but the very forms of expression. In comparison to platforms like X, TikTok fosters creative interaction over discursive interaction (Zulli and Zulli, 2020).

Seen in this light, the vernacular concept of "vibe" is particularly applicable for a platform like Pinterest. Captured in a simple formula, we could say that $\text{vibe} = \text{aesthetic} + \text{mood}$. In order to stay close to Pinterest's platform vernacular, we chose to focus on the visual (aesthetic) and affective (moods) dimensions of femcels' "cultural construction".

In her discussions of the cultural proclivity of vibes, Valentina Tanni (2024, p. 44, 50, 63) argues that "physical sensations, emotional states and 'vibes' are the most visible common thread in the online cultures that emerged from the 2010s onwards. Far from abandoning the body in favor of purely mental universes, people seem to be interested in using technology for therapeutic, hypnotic, and spiritual purposes." This includes journeys of self-discovery

through platformised visual experiences as we see in Figure 2. In a New Yorker essay on the popularity of ‘vibes’, Kyle Chayka (2021) writes how from the late 2010s onwards vibes became “a medium for feeling, the kind of abstract understanding that comes before words put a name to experience” and whose “pre-linguistic quality makes them well suited to a social-media landscape that is increasingly prioritizing audio, video, and images over text”.

Similarly, in his article on vibes, Mitch Therieau ([2022](#)) shows how platforms have come to have a “mood-regulating function”, one that places “the watcher/listener/user in a fictional space suffused with an overall vibe, a vaguely felt sense of aesthetic unity among diffuse and low-intensity sensations.” Exemplified by “ambience videos” on YouTube, we have thus entered the era of “mood-regulating media” (Roquet 2021), including new forms of ‘ambient propaganda’ (Noordenbos and Tuters, 2024) that become part of the atmosphere of daily life.

Natasha Dow Schüll further elaborates this focus on mood regulation and affect in *Addiction by Design* (2012). Schüll “traces how gaming interfaces involve tactile interactions and mechanical rhythms that afford access to an affective, cognitive, and somatic “zone” of engaged disengagement with the external world” (Neves et al., 2022, p. xiii). Her analysis of the behavioral-psychological underpinnings of machine gambling can be transposed to platforms like Pinterest, as these largely share the same logic of scrolling until you hit the proverbial ‘jackpot’.

Extending this analysis to broader implications of platform capitalism on vibes, Robin James argues that the proliferation of vibes marks a ‘vernacularization’ of the probabilistic techniques used by platforms like TikTok, arguing that “vibes discourse adopts an epistemic and ontological framework that is analogous to the one contemporary computational algorithms use to perceive and model our reality” (2024). The fuzziness and affective charge of ‘vibes’, in other words, is afforded by the ‘algorithms’ of for-you-pages and the content-agnostic probability of machine learning.

An example of this affinity between vibes and vectors can be seen in a 2021 blogpost called “The Audio Aura Story: Mystical to Mathematical” where engineers from Spotify describe how they used ‘mood data’ from users to generate a unique ‘aura image’ as part of the Spotify Wrapped feature, mapping this data onto colors selected by consulting an ‘actual’ aura reader aptly called *Mystic Michaela*. As they write in the accompanying [blogpost](#): “Audio Aura is a colorful energy made up of two colors that help our listeners understand the vibe or mood of the music they streamed this year.”

Spotify, TikTok and Pinterest share a ‘mood’ connection through their users’ aesthetic preferences. An example of this interrelation comes from Spotify’s 2024 Wrapped feature, which codified ‘pink Pilates princess’ as a specific Spotify user category. The ‘pink Pilates princess’ is an aesthetic that was primarily consolidated as a cohesive idea on highly visual platforms like Pinterest and TikTok. The aesthetic is geared towards women who are interested in the construction of a consumable, ‘lifestyle concept’ revolving around Pilates and low-impact fitness, the colour pink and the pursuit of a ‘soft feminine’ life (Schwartz 2020). This aesthetic was popular on Pinterest and TikTok in 2023 and 2024 and intersected

with many of the Femcel subcultures we came across in this study, specifically *balletcore* due to the shared emphasis on 'soft feminine' exercise and pink-pastel colour palettes. When TikTok and Pinterest aesthetics are passed through Spotify's algorithmic categorisation process they emerge as audiovisual 'moods'. The cross-platform interrelation creates a loop where the Spotify playlist becomes an auditory extension to the highly visual aesthetic, completing the sensory package of the 'pink Pilates princess' vibe. As such, *vibe = aesthetic + mood*.

2. Initial Data Sets

We divided the project into seven groups, each one focusing on a specific aspect of Femcel culture: Femcel literature, girlblogger, (anti)patriarchy/(toxic)femininity, mental health, aesthetic nostalgia, soft aesthetic, and relationships (Figure 4). To mimic the user-experience of navigating the platform, we selected three relevant search queries ("starting points") for each theme. For each of these "sessions" we then performed five "iterations". We focused on color palette and mood. For each iteration we collected 100 recommended images, yielding over 9000 images. The .zip files were uploaded to 4CAT for further processing. We generated an image wall and calculated five Femcel moods using the "Categorize Images using OpenAI's CLIP models" processor. We assigned each "mood category" its associative color, and stored the .csv files containing the probability scores. The image walls were further processed using pixelied.com to abstract the dominant color schemes.

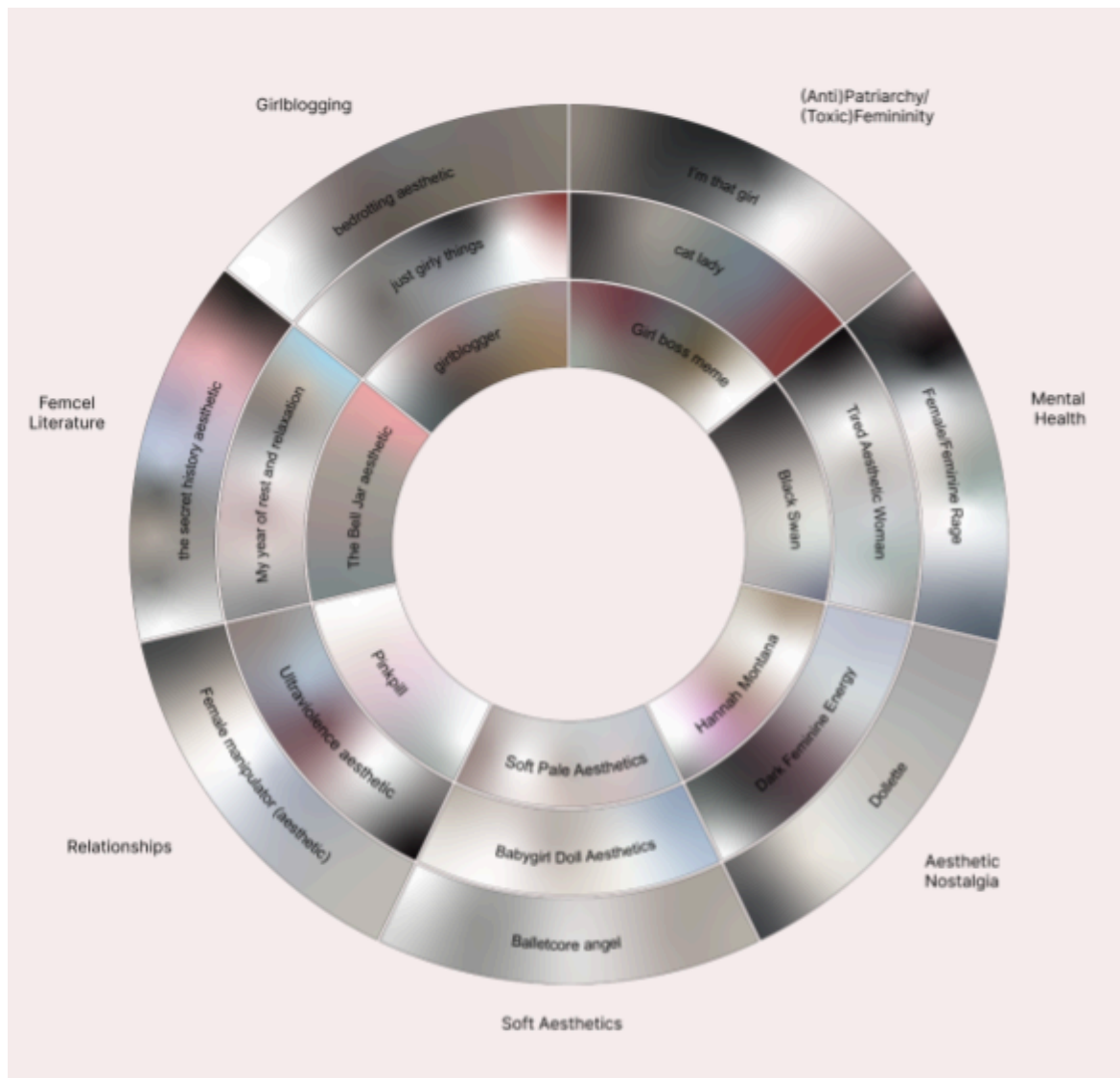


Figure 4: This image shows the 7 subgroups and their 3 respective queries. The titles per group show the overarching theme of the subgroup.

To get a sense of how each “iteration” shifts the moods of the images, we charted the changes of moods for each session (consisting of five iterations). Both “Balletcore” and “female manipulator” predominantly oscillate between romantic and melancholy. The limitation here is that we do not know how “trustworthy” the AI category recognition process is in the quite complex case of moods (rather than, say, recognizing objects or colors in the images).

Following our research project, the scraping tool Zeeschuimer now includes Pinterest as a source, allowing for the collection of metadata and analysis on 4CAT. As this feature did not yet exist, we used a simple Firefox image-downloader extension to scrape the recommended images from the platform, which was in line with our focus on the visual and affective dynamics of Femcel subcultures.

3. Research Questions

Research questions

1. Who is “the Femcel”, culturally speaking?
2. What are the cultural narratives for the “Femcel” on Pinterest?
3. How does the Pinterest algorithm play a part in the cultural construction of the Femcel?

Preliminary findings and hypotheses prior to the start of the project

The femcel algorithmic hole on Pinterest seems to have two ideological anchors, the -girl (i.e. “girlblogger”) suffix and the -fem (i.e. “femcel”, “female rage”) prefix. These are the linguistic and ideological roots where some of this subculture emerges from. This would make for a very rich theoretical analysis, through gender politics, into emotional capitalism, and digital methods.

The platform vernacular is marked by a “looping” affect, a sort of experiential pattern that ends up creating an inconsistent set of ideological markers but a great deal of evocative language, emotional plots, visual consistency. These sets of images and their politics, when broken into parts, are inconsistent but when they are felt as an algorithmic hole, or a looping experience, they feel highly ideologically consistent.

The images on the other hand, most of which come from stills of Hollywood blockbusters, depict a mix of “feminine rage”, thin women, public performance (singing, dancing, auditioning), and a general sense of rage, pain, anguish, and ironic distance to violence or pain.

4. Methodology

An “algoloop” methodology is a way to collect visual and phenomenological (Lupinacci 2022) data that aims to simulate the experience of interacting with algorithmically-ordered content on highly visual platforms such as Pinterest or TikTok. Conceptually it seeks to integrate embodied experience and habituation with digital methods. Practically, it builds on the walkthrough method (Light et al. 2018) and algorithmic autobiography workshops (Bishop 2023) and produces quali-quant data that can be analysed computationally and qualitatively. This approach is concerned with the “familiarity with the world born of habit” and how people become oriented in their platform environments through repeated practices and algorithmic rituals. The method attempts to mirror how users habituate to a platform and its algorithmic ordering.

Within the Pinterest environment, the user is sent to a new page and algorithmically recommended a new set of images (around 200-300) every time they click on an image.

Therefore, algorithmic holes and loops are created both cumulatively (considering the whole of the user's activities) and individually (based on each newly selected/clicked image). The participants of the project followed this methodology to collect recommended images for different sub-categories or sub-fields of Femcel culture on Pinterest, with each iteration starting with a query/search of specific cultural references and proceeding with clicks on relevant images to simulate the experience of going down an algorithmic hole. These initial cultural references (for the first query/search) that set the boundaries for the data collection process were provided to the participants by the facilitator (based on previous qualitative research).

At the start of the project, there were 5 algoloop iterations or sets of images with around 200-400 images in each set. Participants scraped their own sets of images (by using a Firefox extension) following a step-by-step recipe of the algoloop method. After participants collected this data, the images were analysed and tested with AI, using a script to plot them into a graph according to their "semantic similarity" and a script to measure the "toxicity" level of the textual component of Femcel memes. The AI scripts did not produce robust analyses, and were replaced with 4cat's visual analysis capabilities. Specifically, image walls (which were later pixelated on image editing software for an overview of prominent colour palettes in the image-sets) and OpenAI's CLIP models which helped us categorise images based on a set of prominent moods (romantic, rage, melancholy, euphoric and nostalgic).

The ***algoloop recipe*** is as follows:

1. Setting Up

- **Use a clean Firefox Developer browser.** This helps ensure a fresh start, free of previous browsing data.
- **Download a browser extension for scraping.**
- **Create a new Gmail account.**
- **Create a new account on the chosen platform** (e.g., Pinterest).
- **Enable essential and personalization cookies.** This allows the platform's algorithm to function as intended, shaping the user's content feed based on preferences.
- **Select initial categories of interest, in Pinterest's case.** This helps to guide the initial content recommendations and set the stage for the "algoloop".
- **Take screenshots of the explore page.** This captures the initial state of the platform's recommendations before further interaction.

2. Diving into the Algoloop

- **Start with a specific search:** Instead of a broad search term, use a search term associated with the area of interest or an emic term. For example, when researching femcels, start with movies associated with that archetype rather than 'femcel' as a search term.
- **Document recommendations:** Take screenshots of the content recommended after each search. The screenshots act as data for later analysis.

- **Take field notes:** Record observations and reflections on the data collection. These field notes provide context and qualitative insights. It is important to note the steps taken when collecting data.
- **Continue navigating and documenting:** The researcher can “pick their own adventure” in the recommendation system by clicking and scrolling through content they find of interest or make them *feel* a certain way. This simulates a typical user experience.
- **Scrape images per algoloop ‘iteration’:** Each iteration of an algoloop consists of [scrolling and clicking an image which opens up to new image recommendations]. Scrape (all or a number of) recommended images after every click. Keep the scraped images in folders organised by iteration number.
- **Save scraped data:** Download the scraped images into folders on the computer.
- **Organize the data:** Separate the folders and name them according to the starting reference point for the algoloop.
- **Clean dataset/ensure proper file types:** Make sure all files are jpegs or pngs and delete errant social media logos.
- **Aim for a similar number of images in each folder:** Makes for a more consistent dataset.

3. Analysis

The resulting dataset will be a collection of images and fieldnotes. The images can be analysed computationally with the use of 4cat’s capabilities, or AI-facilitated semantic similarity and toxicity analyses. They can be analysed qualitatively through a close reading of selected images and/or through an ethnographic lens by using the images and its close readings as well as fieldnotes.

5. Findings

Moodboarding, manifesting, vibing on the platform

Femcel culture on Pinterest is less referential and semantic than it is affective. The platform itself is closely associated with ‘moodboarding’, ‘vision boarding’ and collaging, whereby a series of images are selected on the basis of whether or not they can inspire, mirror or add to the construction of a specific vision or a mood. This makes it a generative space for the emergence of hyper-specific or niche aesthetics that grow with moodboarding rituals already established on the platform. To curate a vibe on Pinterest, users flow into an “uninterrupted mediated feeling” (Carmi 2020) clicking and scrolling through cascading images. When experienced in the flow state, these images and image-sets ‘make sense’ and feel consistent. However, when the image-set is disassembled into individual images, they may lose their coherence and no longer convey the same vibe. Here the whole isn’t just more than the sum of its parts, it is something else entirely.

“The Femcel” does not exist as a singular digital archetype on Pinterest. Instead, the Pinterest recommendation algorithm mediates a variety of femcel subcultures around a shared spectrum of moods and aesthetics, collating into distinct “vibes”. Generally, these moods can be categorised as melancholy, rage, romanticism, nostalgia, euphoria and boredom while the aesthetics range from the frilly edges of balletcore and hyperfemininity, to the brooding corners of the “female manipulator aesthetic” and “bedrotting”.

The Femcel, when understood as a digital archetype in the manner of a ‘Sigma’ a ‘Chad’ or other digital folkloric constructions, is a disaffected young woman contending with issues of intimacy and selfhood under a patriarchal system. On the other hand, Femceldom understood as a culture exists across various ideological vectors on different platforms, which may intersect in themes of romantic disaffection, isolation, nihilism and dark-intellectualism. On Pinterest, Femceldom follows Johanssen and Kay’s (2024) description of the tongue-in-the-cheek tastes of the ironic femcel embodying playful “feminised dissociation”.



Figure 5: An image-wall showing 153 images recommended by Pinterest when queried ‘balletcore angel’, a subcultural term that describes a *melancholic* mood inspired by ballet aesthetics.

Bedrotting and ambient media in bedroom subcultures

Bedrotting emerges as a significant cultural ritual for the Pinterest femcel. In our research project, we had 7 groups exploring different subcultures within the Femcel culture. One of those was the ‘girlblogger’ group where a starting point was ‘bedrotting aesthetic’. This starting point was decided as a result of previous research surveying the specific vernacular used in these subcultures. Bedrotting describes the act of consuming, or more so binging, media for long periods of time all while laying in bed.

In their seminal essay on girls and subcultures, McRobbie and Garber (1978) emphasise how girls have a 'culture of the bedroom' and accommodate their interests and friends indoors, especially within the private solace of their bedrooms. This, according to the authors, contradicts the dominant 1970s sociological view that girls were peripheral to subcultures (appearing only as girlfriends or fangirls), demonstrating that girls were in fact creating their own cultural spaces and expressions, just not in the visible public arenas where researchers had traditionally focused.

Going beyond the gendered difference between street and domestic cultures, Sonia Livingstone (2001) extended the concept of 'bedroom culture' by focusing on the new 'media-rich bedroom' in European youth and parents' lives. The bedroom, in 'late modernity' between the 1980s and 2000s, was "one fluid 'text', highly individual but drawing heavily on a shared, commercialized peer culture" (Livingstone 2001, 3). Livingstone's study highlighted this growing privatization, individualization and commercialization of media consumption.

Recently in online discourse, bedroom culture has seen renewed interest from women and girls as a way to describe the highly platformized mode of media consumption that has become the norm for many people, where a person sits in their room with their phone and other electronic devices, not only consuming but presumably also creating content. Bedroom culture finds direct continuity in practices of algorithmic moodboarding and vibe curation on Pinterest. Where once teenage girls arranged magazine cutouts and band posters on bedroom walls, 'the femcel' engages in similar organizational rituals through pinboards and algorithmic feeds, all typically accessed from the intimate confines of an actual bedroom. In the case of femceldom and this project, the spatial continuity is further reinforced through the literal appearance of physical bedrooms in the image-sets themselves, with carefully arranged bookshelves, melancholic lighting, and artfully disheveled bed linens meant to evoke feelings of isolated intellectualism and romanticism.



Figure 6: Examples of 'bedrotting' and bedroom images in the *femcel literature* dataset, specifically from the first iteration of "My Year of Rest and Relaxation" query. The top-left image shows the homepage of "An Archive of Our Own" on the iPad, a fanfiction platform.

Beyond its appearance in the datasets, the bedroom functions simultaneously as production studio, viewing theater, and subject matter, ultimately a self-referential loop where media consumption and creation happen within the same four walls that are then themselves remediated as content. This collapse of boundaries between media content and physical space reveals how femceldom extends bedroom culture's foundational premise: that private spaces serve as laboratories for identity experimentation through media curation. Yet unlike earlier bedroom cultures centered around a singular media form (records, television, magazines), femcel bedroom culture is characterized by ambient simultaneity, multiple media streams, platforms, and temporalities converge within both the physical bedroom and its digital extensions, creating environments where content is not merely consumed sequentially but absorbed atmospherically as an encompassing "vibe."

Categorising images with AI: Findings and limits

Seven research groups explored different Femcel subcultures on Pinterest, with each group conducting five "iterations." Each iteration started with a theme-related search query, followed by clicks on recommended images, collecting around 100 images per click. These images were then analyzed using OpenAI's CLIP models on the 4CAT platform and categorized based on prominent moods: romantic, rage, melancholy, euphoric, and nostalgic. Mood changes were charted using a graph for each session to observe shifts throughout the algorithmic loops. For example, sessions starting with "Balletcore" and "female manipulator" mainly oscillated between romantic and melancholy moods as seen in the figure 7 and figure 8.

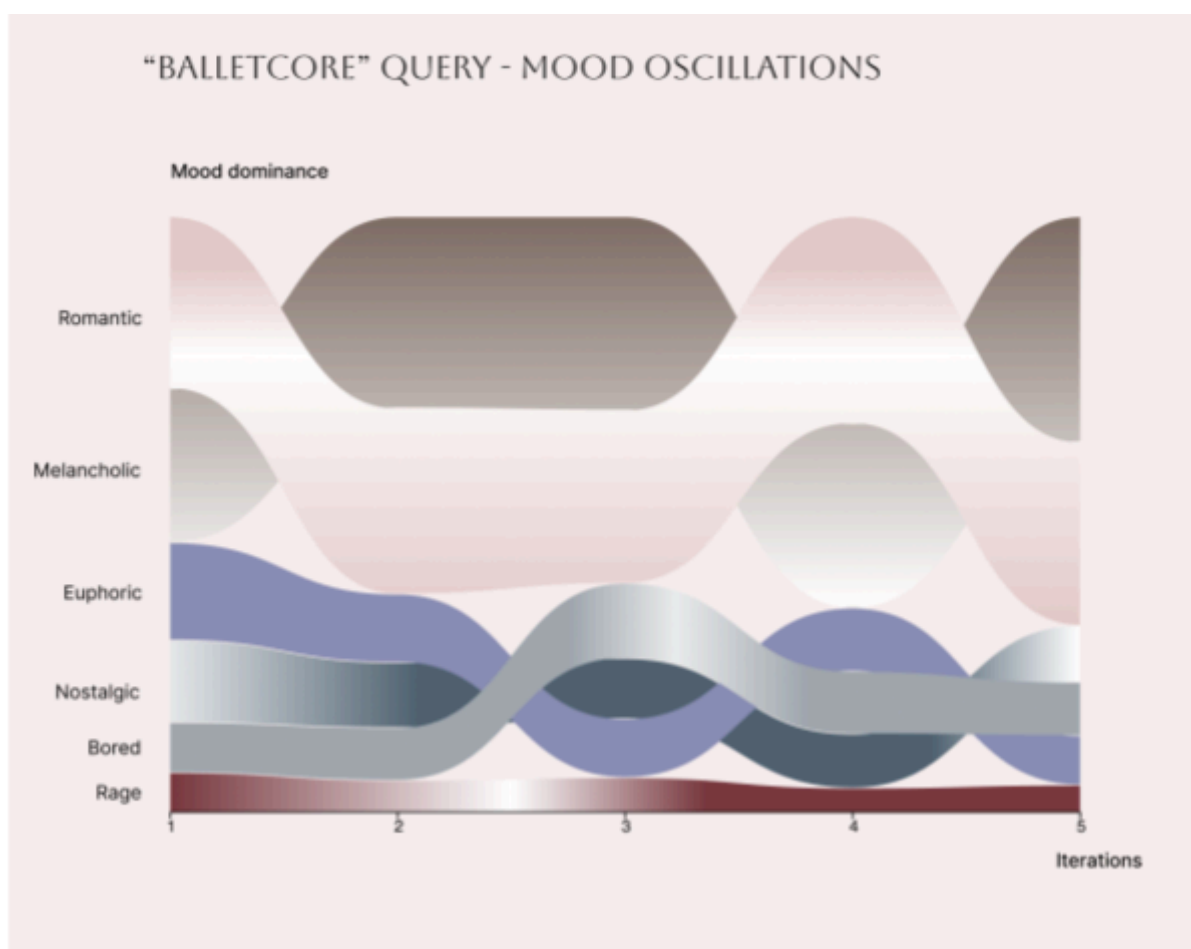


Figure 7: Mood oscillations across 5 iterations of the "Balletcore" query on Pinterest.

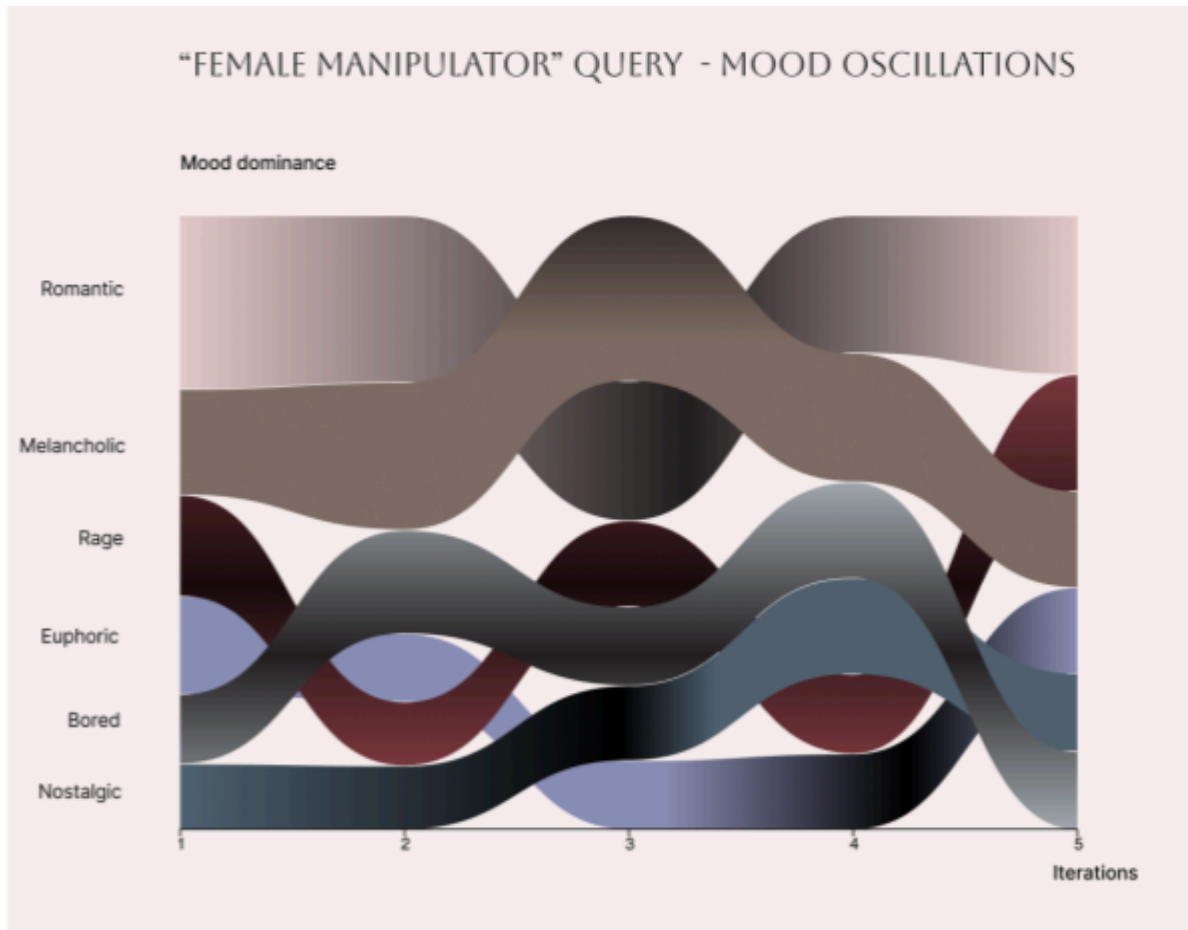


Figure 8: Mood oscillations across 5 iterations of the “Female manipulator” query on Pinterest.

We note some uncertainty about the AI's accuracy in recognizing complex moods compared to objects or colors, and suggest that other researchers replicate and test the ‘mood oscillation’ method using both simpler and more complex emotional categories/descriptors. OpenAI’s CLIP neural network³ could produce a fair image-text description of all of the images in the balletcore database, with some descriptions identifying dominant moods such as somber, pensieve, serene, peaceful, playful, elegant, feminine and more (See: Figure 9, 10, 11).

³ Radford, Alec, Jong Wook Kim, Chris Hallacy, Aditya Ramesh, Gabriel Goh, Sandhini Agarwal, Girish Sastry, et al. “Learning Transferable Visual Models From Natural Language Supervision.” arXiv (Cornell University), March 2021. arXiv:2103.00020 [cs.CV]. <https://arxiv.org/abs/2103.00020>.



Figure 9: The image on the left is from the balletcore angel dataset. Description below is generated via OpenAI's CLIP neural network by 4CAT.

"The image is a digital art piece that appears to be a still from a movie or TV show. It shows a woman in a white dress [...] In the center of the image, there is text that reads "me at night" in a cursive font. *The overall mood of the piece is somber and contemplative.*"



Figure 10: The image on the left is from the balletcore angel dataset. Description below is generated via OpenAI's CLIP neural network by 4CAT.

"The image is a black and white photograph of a person covering their face with their hands. The person appears to be in distress, with their head in their hands and their eyes closed. The background is plain and the focus is on the person's face. Overlaid on the image is text that reads "it is what it is". The text is in a bold, sans-serif font and is centered in the image. *The overall mood of the image conveys a sense of sadness or despair.*"



Figure 11: The image on the left is from the balletcore angel dataset. Description below is generated via OpenAI's CLIP neural network by 4CAT.

"The image shows a white corset with intricate lace detailing on the front. The corset is laid out on a bed with a pink and white quilt in the background [...] *The overall aesthetic of the image is elegant and whimsical.*"

6. Conclusion

This project explored the multifaceted nature of Femcel culture on Pinterest, finding that it is not a monolithic entity but a collection of sub vibe-cultures shaped by the platform's algorithmic curation of moods and aesthetics into distinct vibes. Through the 'algoalop' methodology, this project sought to simulate the user experience within this highly visual platform and used the method to understand the oscillation of moods of each algorithmic iteration. The algoalop method offers researchers a possible new approach to studying highly visual, algorithmic platforms where traditional text-based digital methods fall short.

By mimicking user interactions and capturing both the visual content and affective experiences generated through Pinterest's recommendation systems, the project demonstrates how femcel identity exists not as a singular archetype but as a constellation of moods, aesthetics, and cultural references that coalesce into distinct 'vibes.' This perspective challenges conceptions of digital subcultures as ideologically unified, instead highlighting how platforms mediate cultural formations through affective resonance and visual coherence. Future research might further explore how these algorithmic mood patterns shape not only femcel culture but also broader dynamics of gender politics and emotional expression in digital spaces.

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