

Afrofuturism in Cyberculture: A Cyber-research-Formation Approach

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Abstract

This article discusses the methodological experience of cyber-research-formation, practiced within an ongoing doctoral research in the Graduate Program in Education at the Federal Rural University of Rio de Janeiro (UFRRJ). The objective is to understand how this methodology and its formative devices foster the construction of cyber-Afrofuturist experiences within cyberculture. Framed as curriculum acts, the actions were organized into four axes: urban cartography, a state-of-the-art review on Afrofuturism, online ethnography on Instagram, and an Online Afrofuturist Reading Club within university extension. By consolidating this methodological design, the study grasps how Afrofuturism tensions and intersects different fields of knowledge. The results indicate that by articulating cyberculture and Afrofuturism within curriculum acts, cyber-research-formation enabled the creation of insurgent methods that contribute to making Black epistemologies visible and legitimate within the academic space.

Keywords: Afrofuturism, Cyber-research-formation, Cyberculture, Methodology.

O Afrofuturismo na Ciberultura: uma ciberpesquisa-formação

Resumo

Este artigo discute a vivência metodológica da ciberpesquisa-formação, praticada em uma pesquisa de doutorado em andamento, no contexto do Programa de Pós-graduação em Educação da Universidade Federal Rural do Rio de Janeiro (UFRRJ). O objetivo é compreender como essa metodologia e seus dispositivos formativos potencializam a construção de experiências ciberafrofuturistas na ciberultura. Construídas como atos de currículo, as ações organizaram-se em quatro eixos: cartografia na cidade, estado da arte sobre o Afrofuturismo, etnografia online no Instagram e um Clube de Leitura Online Afrofuturista na extensão universitária. Ao consolidar esse desenho metodológico, o estudo compreende como o Afrofuturismo tensiona e atravessa diferentes campos do saber. Os resultados apontam que ao articular ciberultura e Afrofuturismo em atos de currículo, a ciberpesquisa-formação possibilitou a criação de métodos insurgentes que contribuem para visibilizar e legitimar as epistemologias pretas no espaço acadêmico.

Palavras-Chave: Afrofuturismo, Ciberpesquisa-formação, Ciberultura, Metodologia.

El Afrofuturismo en la Ciberultura: una ciberpesquisa-formación

Resumen

Este artículo discute la vivencia metodológica de la ciberinvestigación-formación (*ciberpesquisa-formação*), practicada en una investigación de doctorado en curso, en el contexto del Programa de Posgrado en Educación de la Universidad Federal Rural de Río de Janeiro (UFRRJ). El objetivo es comprender cómo esta metodología y sus dispositivos

formativos potencializan la construcción de experiencias ciberafrofuturistas en la cibercultura. Construidas como actos de currículo, las acciones se organizaron en cuatro ejes: cartografía en la ciudad, estado del arte sobre el Afrofuturismo, etnografía en línea en Instagram y un Club de Lectura En Línea Afrofuturista en la extensión universitaria. Al consolidar este diseño metodológico, el estudio comprende cómo el Afrofuturismo tensiona y atraviesa diferentes campos del saber. Los resultados apuntan que, al articular cibercultura y Afrofuturismo en actos de currículo, la ciberinvestigación-formación posibilitó la creación de métodos insurgentes que contribuyen a visibilizar y legitimar las epistemologías negras en el espacio académico.

Palabras clave: Afrofuturismo, Ciberinvestigación-formación, Cibercultura, Metodología.

Introduction

This article is part of an ongoing doctoral research project to be published in a multipaper thesis format, entitled “Afrofuturism in education: online, afrofuturist, and intersectional experiences of cyber-research-formation within university extension and the city”. This study is developed within the Graduate Program in Education, Contemporary Contexts, and Popular Demands at the Federal Rural University of Rio de Janeiro (UFRRJ), and is linked to the broader research project “Online Education, Artificial Intelligence, and the Afrofuture: intersectional experiences of cyber-research-formation in University Pedagogy and the City”, under the advisement and coordination of Professor Edméa Oliveira dos Santos, PhD, leader of the Research Group on Teaching and Cyberculture (GPDOC).

The concept of Afrofuturism was introduced by cultural theorist and critic Mark Dery in his essay “Black to the Future”¹ (1994), in which he reflects on the scarcity of Black authors in science fiction literature in the United States. In Brazil, the Afrofuturist movement gained prominence through the literary works of Fábio Kabral, specifically his books *Ritos de passagem*, a fantasy narrative published in 2014 by Editora Giostri, and *O caçador cibernético da rua Treze*, a fiction work released by Editora Malê in 2017. Within this context, the pioneer Lu Ain-Zaila stands out as the first woman to become a leading figure in Brazilian Afrofuturism. Her children’s short story “O caminho Sankofa de Nande” was published in 2007 in the

renowned magazine *Eparrei*, under the editorial direction of Alzira dos Santos Rufino. In addition to this story, the release of the *Duologia Brasil 2408*, comprising two parts, *InVerdades* (2016) and *REvolução* (2017), and the short story collection *Sankofia* (2018) establish these authors' protagonism as precursors of the Brazilian Afrofuturist movement.

In understanding the aesthetic field of Afrofuturism, we engage in a dialogue with Nilma Lino Gomes (2017) by situating that the Black Movement claims the need for identity representation through an expressive-aesthetic expression manifested in the body, images, technologies, ancestry, information, behavior, and the autonomous production of the movement, which constitutes a political act. Therefore, "the Black Movement is an educator" (Gomes, 2017, p. 13).

According to Ale Santos (2026), Afrofuturism, as a movement, is not a didactic tool, since it originates in fiction that extends beyond the classroom; it belongs elsewhere: in the realm of profound aesthetic and political speculation. In other words, this study seeks to build convergences that allow for the understanding of the multireferentiality of Afrofuturism in the construction of speculative thoughts that project impossible futures. As Octavia Butler (1995, p. 135) highlights, "science fiction stimulates imagination and creativity. It gets reader and writer off the beaten track, off the narrow, narrow footpath of what 'everyone' is saying, doing, thinking".

Drawing upon the engagement with Afrofuturist literature, its narrative shifts produced by fiction, and its historical constitution, we initiated a conceptual immersion seeking to understand how Afrofuturism shapes and manifests itself within the Brazilian context.

The first phase of the research, which began in 2023, aimed to occupy the territory by mapping and seeking Afrofuturist expressions within culture, such as theater, fairs, and events, among others. In parallel, we occupied online networks to understand how the phenomenon of Afrofuturism was organized within the cybercultural scene, particularly

through Afrofuturist authors who utilized these networks to discuss their authorship. At this point, our focus shifted toward conducting a live, organic, and continuous online ethnography on Instagram. Following this initial phase, we noted a lack of studies systematizing the literature on Afrofuturism in Brazil. In light of this, we initiated a state-of-the-art review, which was published in August 2024 as an article titled “Afrofuturism in education: a state-of-the-art review” [Afrofuturismo na educação: um estado da arte] in the journal *Revista Teias*².

Following this process and drawing upon the cyber-research-formation methodology, aligned with one of the central objectives of knowledge production at GPDOC, which is “to develop curricula and curricular practices for the exercise of teaching, and to understand how digital interfaces can contribute to the production and management of knowledge”, we sought, through the practices and experiences lived by GPDOC in a Cyberfeminist Reading Club, to initiate the construction of the thesis’s cyber-research-formation device, titled “Online Afrofuturist Reading Club” within university extension.

For Macedo (2023, p. 190, our translation), “where university extension inhabits and there is the production of learning and knowledge within the university, there is the exercise of curriculum acts. The formative dimension of university extension emerges at the core of the happening of the action in an important and necessary way”.

Within this context, the Online Afrofuturist Reading Club³ seeks to territorialize extension-based knowledge, producing a curriculum act. The activity, conducted online, aimed to democratize society’s access to university extension, fostering innovation through methodologies, micro-devices, and practices that subvert the traditional times and spaces of education, thereby allowing the university to learn from the people and the community.

Based on this brief contextualization of the research, our general objective is to understand how cyber-research-formation, through its methodological devices, enables the construction of intersectional Afrofuturist pedagogical experiences, drawing from territory mapping, online ethnography, and participation in the Online Afrofuturist Reading Club. This process articulates knowledge in the fields of Pedagogy and university extension, promoting new forms of knowledge and educational practices within the academic context.

Therefore, education constitutes the privileged field for the reflections developed in this text, since the methodological acts enabled an understanding of the place of Afrofuturism in our study, as well as its pedagogical potential. During the state-of-the-art review, we noticed that there are no doctoral theses on this topic published within Graduate Programs in Education in Brazil; instead, they are concentrated in interdisciplinary programs, as well as in the production of cyber-Afrofuturist knowledge and practices within university extension.

The article is organized into four main sections. In the introduction, we present the research context and the choice of methodology. The second section addresses the Afrofuturist movement and its relationship with cyberculture, contextualizing the emergence of the term and its evolution in Brazil. In the third section, we discuss the state-of-the-art review, focusing on the academic production on Afrofuturism. Finally, the fourth section details the four methodological acts of the research.

Afrofuturism in Cyberculture

According to Lemos (2003, p. 11), “cyberculture is the contemporary culture marked by digital technologies”. For this author, we are already living in cyberculture. It is not a future yet to arrive, but our very present (home

banking, smart cards, cell phones, palms, pagers, electronic voting, and online income tax filing, among others).

For Edméa Santos (2005, p. 8), “cyberculture is the socio-technical-cultural movement that develops its practices from the technological convergence of computing and telecommunications, giving rise to a plurality of synchronous and asynchronous communication interfaces and a multiplicity of new media and languages”.

Within this context of ongoing updates, the concept of cyberculture is also structured as observed by Santos (2014, p. 17), who highlights that cyberculture “is the contemporary culture that revolutionizes communication, as well as the networked production and circulation of information and knowledge within the city-cyberspace interface”. Consequently, new spatiotemporal arrangements emerge, and with them, new educational practices.

Afrofuturism operates within this context of cyberculture, manifesting itself from cyberspace as a movement of Black possibilities, Afro-diasporic intelligence, and ancestral knowledge produced through digital communication interfaces. Santos and Coradini (2025) highlight that there is also a movement of resistance and creation, in which traditional and ancestral cultures dialogue with digital technologies, paving the way for other possible epistemologies and, consequently, “untested feasibility” (*inéditos viáveis*), termed “Africanfuturism”.

We depart from this scenario of connection, where Africanfuturism dialogues with cyberculture, especially when our digitalized bodies do not detach themselves from their physical existences and territorial realities. For Ale Santos (2026), to imagine the future (whether as a utopia or a dystopia) is to speak about the existence of bodies that inhabit social non-places, silenced languages, and allegories of existence and struggle; this is because, in Africanfuturist literature, we provide the creative and emotional tools for everyone to embark on their own journey of discovery.

In this sense, Coradini and Santos (2025) propose a study that establishes a dialogue between cyberculture and Afrofuturism, resulting in the concept of cyber-afrofuturism. This conceptual perspective appropriates digital technologies to promote Black inclusion and representation within cyberspace, creating narratives that reclaim ancestral heritage and project it into a technological and cybernetic future. Based on the proposition of this concept of cyber-afrofuturism, we engage with Ale Santos (2021), who highlights that to appropriate the digital realm is to reclaim the space of Black creators across diverse fields of knowledge, placing the Black life experience within cyberculture and in a conversation with the future.

During his participation in the Rio Innovation Week, held in the city of Rio de Janeiro in 2023, Achille Mbembe raised an important question: to what extent is it possible to reinvent new technologies so that they enhance our capacities to produce meaning and science? For Achille Mbembe (2023), when technology, philosophy, and science meet, the future ceases to be a theory and becomes a responsibility. This responsibility permeates the exercise of imagining impossible futures, because, as Ale Santos (2026) teaches us, it is through Afrofuturism that we can reposition Black experiences at the center of this imaginary, requiring us to be capable of integrating Black lived experiences from across the continent.

Therefore, it is at the intersection of Afrofuturism, technology, and cyberculture that we develop the concept of cyber-Afrofuturism. This concept is committed to the speculative construction of Black experiences, thinking about the future, ethnic-racial diversity, and contemporary digital contexts without disconnecting from ancestral knowledge.

The Research Field and the Methodological Encounter

Cyber-research-formation, or research-formation in cyberculture, is a modality of educational research developed by the Research Group on

Teaching and Cyberculture (*Grupo de Pesquisa Docência e Cibercultura – GPDOC*) through the group's multireferential character, resulting from the plural reading of its practitioners and formation devices. According to Santos (2014), the research-formation method was inspired by action research approaches in Barbier (2002); the concept of formation addressed in the works of Freire (1998), Macedo (2000, 2001), and Nóvoa (1995, 2002, 2004); and research-formation as understood by Josso (2004).

GPDOC's experience enabled the creation of new ways of conducting research within the digital realm, which update and transform themselves with each new project under development. The multireferential character of cyber-research-formation dialogues directly with what Barbier (2002) highlights as "scientific rigor" based on qualitative research, and with Macedo (2009, p. 78), for whom qualitative epistemologies, in their political-epistemological development, historically steer toward another research, another science, another rigor, and, significantly, another formation in relation to research.

Within this research field marked by its plurality, the phenomenon of Afrofuturism emerged. Our initial objective was to understand how the cyber-research-formation methodology could be practiced in dialogue with Afrofuturism, through the construction of curriculum acts and devices capable of mobilizing the movement's epistemological knowledge alongside contemporary social issues.

This movement, which integrates technology, the future, and Black identity, finds in cyber-research-formation a methodology that not only allows for the critical analysis of social and cultural dynamics but also contributes to the creation of new narratives. Thus, the methodology is structured to address not only academic demands but also the urgent social issues that permeate everyday life and contemporary ethnic-racial and cultural realities.

As Santos (2014) highlights, to conduct research within cyberculture, it is necessary to embody the object, become a member of cyberculture, and go into the field to comprehend it in a situated manner, creating methodological devices that allow the object to unveil itself within the context of the research field. The author further emphasizes that, instead of going to the “field to collect data and judge reality based on the theoretical framework, it is necessary to experience the cultural context, interact with the subjects and their technical objects, their cultural productions, their ethnomethods” (p. 91).

It is worth noting that, throughout the course of this work, Artificial Intelligence (AI) tools were utilized in the drafting process, namely: ChatGPT-Plus, for organizing the abstract and formatting references; and Gemini-Pro, for generating images No. 1 and 2 and translating the abstract into English. The prompts used in the text are presented below:

ChatGPT-Plus - Abstract organization and reference formatting:

“Based on the 150-word abstract written in Portuguese, reorganize the ideas while maintaining the word limit, using the following sequence: introduction, context, problem, methodology, and conclusion”.

“Based on the presented references, organize them in alphabetical order, making the necessary corrections in accordance with ABNT 6023, respecting its latest update in the year 2025”.

Gemini-Pro - Abstract translation:

“According to the presented abstract, perform a literal translation of the text into English, respecting the forms and meanings of the words”.

Act I: Cartography within the City

For Ranniery and Paraíso (2012), the cartographic object is the dissolution of form and the establishment of speed. It is like something that extends over a geographic, geological surface and can borrow many modes

of existence. According to Deleuze and Guattari (1995), cartography is life's operational methodological procedure before being appropriated by any field of knowledge. The authors point out that this entire construction is established within the thinking of the rhizome, not as a representation, but in its inventive construct. According to Deleuze and Guattari (1995), the rhizome functions as a map when it is understood that:

The map does not reproduce an unconscious closed in upon itself; it constructs it (...). The map is open, connectable in all its dimensions, detachable, reversible, and susceptible to constant modification. It can be torn, reversed, adapted to assemblies of any nature, and prepared by an individual, a group, or a social formation (...). Perhaps one of the most important characteristics of the rhizome is that it always has multiple entries... (Deleuze and Guattari, 1995, p. 22, our translation).

Throughout this journey, cartography assumed the character of a formative experience, marked by the movement between different physical and digital territories, in which cultural, artistic, and educational practices committed to the production of future imaginaries manifest themselves. The affectations produced in these encounters constituted central elements for understanding the ways in which Afrofuturism operates as a device for creation, belonging, and social transformation, stretching beyond the boundaries of institutional spaces and shaping itself as a dynamic network for the production of knowledge and narratives.

Upon understanding that the phenomenon inhabits the territory and is modified, reframed, and practiced by it in a living, inventive, and everyday relationship, engaging with the myriad perspectives and points of view that exist about it, we traveled to encounter Afrofuturist expressions.

From the Cybernetic Art (*Arte Cibernética*) exhibition in 2023 at the Itaú Cultural station in Belo Horizonte, moving through the New Art and Technology Biennial (*Nova Bienal de Arte e Tecnologia*) in 2023⁴ at the Museum of Tomorrow (*Museu do Amanhã*) in Rio de Janeiro, to the Black

Digital Humanities exhibition promoted by BSAM Brazil on the Spatial metaverse platform in 2023. From Aquilombar in 2023, a SEBRAE project featuring traditional foods, fashion, craftsmanship, and Afro-Brazilian performances at Praça Mauá in Rio de Janeiro, to the Possible Futures Festival (*Festival Futuros Possíveis*) in 2023, promoted by Casa FIRJAN in Rio de Janeiro.

From the Black Fair (*Feira Preta*) in 2024 in São Paulo to the Afrofuturism Festival Year VI (*Festival do Afrofuturismo Ano VI*) in 2024, in Salvador. From the theater play Monkeys (*Macacos*) in 2024/2025, starring Clayton Nascimento at the Riachuelo Theater (*Teatro Riachuelo*), moving through the play The Small Anti-Racist Manual (*O pequeno manual antirracista*) in 2024, starring Luana Xavier at the Prio Theater (*Teatro Prio*), to the performance Rendez-vous: Sorcery (*Sortilégio*) by Abdias Nascimento in 2024, presented by the Estilhaça Company (*Companhia Estilhaça*) at the Sérgio Britto Theater (*Teatro Sérgio Britto*), all in Rio de Janeiro.

From the National Museum of Afro-Brazilian Culture (*Museu Nacional de Cultura Afro-Brasileira*) in Rio de Janeiro in 2023, during the “Afrofuturism and Ancestrality” event featuring Steve R. Allen, to the National Museum of Afro-Brazilian Culture in Salvador in 2024, appreciating the exhibition A Color Defect (*Um defeito de cor*), based on the homonymous work by Ana Maria Gonçalves, with a visit to the Maria Felipa Afro-Brazilian School (*Escola Afro-Brasileira Maria Felipa*) in 2024.

From the encounter with Afrofuturist author Ale Santos at the Rio de Janeiro Book Biennial (*Bienal do Livro do Rio de Janeiro*) in 2023 and at Flipelô in Salvador in 2025, to the encounter with the female protagonist of Afrofuturism in Brazil, Lu Ain-Zaila, during the Black Letters (*Letras Pretas*) project in 2024 at the State University of Rio de Janeiro (UERJ), and at the launch of the author’s Afrofuturist comic book at the Nilo Sérgio Community Library in the city of Nova Iguaçu, state of Rio de Janeiro, in 2025.

Act II: The State of the Art

The state of the art⁵ conducted in this research aimed to investigate academic productions related to Afrofuturism in education, based on the dissertations and theses available on the journals portals of the Coordination for the Improvement of Higher Education Personnel (*Coordenação de Aperfeiçoamento de Pessoal de Nível Superior* – CAPES) and the Brazilian Digital Library of Theses and Dissertations (*Biblioteca Digital Brasileira de Teses e Dissertações* – BDTD). The survey covered the period from 2010 to 2024 and revealed a scarcity of publications on the topic within the field of education, highlighting the need to expand academic discussions regarding Afrofuturism in this area.

This state of the art was prompted by the identification of a significant gap in scientific productions related to Afrofuturism in Brazil, especially in the field of education. Although the movement has gained visibility in areas such as literature, the arts, and music, its link to pedagogical practices and educational processes remains incipient. Thus, the research seeks not only to map existing productions but also to stimulate new investigations into how Afrofuturism can be integrated into teaching methodologies, offering a fertile ground for the creation of curricula that promote Afrofuturist literacy and the valorization of Black experiences within contemporary educational narratives.

Act III: Ethnography on Instagram

Throughout the cartography conducted across the cities, many encounters materialized, precisely because, within cyber-research-formation, the researcher seeks a direct encounter with the practitioner, collaborating and co-creating based on their ethnomethods. In this process, following the encounters with the authors Ale Santos and Lu Ain-Zaila, who

are references in the field of Afrofuturist literature and pioneers in the development of the Afrofuturism movement in Brazil, we understood that, to establish a relationship between territory and cyberspace, it would be necessary to map the actions of some of the leading figures of the movement on Instagram. This mapping aims not only to analyze the productions of these authors but also to understand how their practices influence and connect with the dynamics of cyberculture, allowing for a deeper understanding of the interface between Afrofuturist literature and virtual space.

The mapping revealed a diversity of forms of Afrofuturism expression, including literature, digital art, music, and audiovisual productions. Based on this analysis, we selected three prominent figures of Afrofuturism in Brazil, namely: Ale Santos (@savagefiction), elected by the *Science Fiction Research Association* (SFRA) journal as the most popular Afrofuturist author of the new generation, author of the books *Rastros de resistência: histórias de luta e liberdade do povo negro* (2019), *O último ancestral* (2021), and *A malta indomável* (2023), and a two-time Jabuti Prize finalist; Fábio Kabral (@kabralescreve), author of the books *Ritos de passagem* (2014), *O caçador cibernético da rua Treze* (2017), *A cientista guerreira do facão furioso* (2019), *O blogueiro bruxo das redes sobrenaturais* (2021), and *Sopro dos deuses* (2024); and Lu Ain-Zaila (@luainzala), the first woman to produce Afrofuturist literature in Brazil, author of the books *Duologia Brasil 2408 – Parte I: (In) Verdades* (2016) and *Duologia Brasil 2408 – Part II: (R) Evolução* (2017), *Sankofia: breves histórias afrofuturistas* (2018), *Ìségún* (2019), and the Afrofuturist comic book *Ukwa: a vigilante dos mundos* (2025). Through their works, these authors have contributed significantly to the consolidation of Afrofuturism within the Brazilian literary and cultural landscape, using fiction to challenge and reimagine the future of the Black population in Brazil and across the world.

Jean Segata and Theophilos Rifiotis (2016) highlight that online ethnography, a methodological practice within cyberculture, has driven profound transformations and shifts in society, reflecting in social dynamics and in people's relationship with the territory and the digital realm, especially regarding the construction of identities and the production of knowledge. Therefore, Instagram, as a privileged *locus* of this digital ethnography, shapes itself as a dynamic socio-interactional space, simultaneously marked by tensions, symbolic disputes, and potentials for bond building.

In this context, the choice of online ethnography proved appropriate, as it enabled the tracking of these authors' interactions, authorships, inventions, and productions, as well as the analysis of the ways in which Afrofuturism has been presented and discussed in cyberspace.

Act IV: The Online Afrofuturist Reading Club within University Extension

According to Santos (2024, p. 15, our translation), "research and formative processes within cyberculture are increasingly in harmony, bringing together moving spaces/times and pedagogies in an interface between physical (city), informational (cyberspace), and symbolic (practices of subjectivation) territories". Therefore, for the author, creating research devices and methodologies that seek convergences of languages, as well as their hybrid mediums, becomes increasingly challenging.

As part of the methodological processes of this ongoing research, the choice to work with university extension through the Afrofuturist Online Reading Club project is grounded in the central role of GPDOC and the integration of extension into the curriculum. It is worth noting that GPDOC, through its cyber-research-formation devices, mobilizes multi-referential

knowledge, establishing an ethical and political relationship with all ways of producing learning, transforming them into curriculum acts for teaching.

University extension was defined in 1987 during the *I Encontro Nacional de Pró-Reitores de Extensão das Universidades Públicas Brasileiras* [First National Meeting of Pro-Rectors of Extension of Brazilian Public Higher Education Institutions] (FORPROEX), as an interdisciplinary, educational, cultural, scientific, and political process that promotes a transformative interaction between the university and other sectors of society. In this sense, by enabling the intersection between the academic environment and the community, we offer a platform that allows for the practical application of the knowledge produced within the university.

Macedo (2023, p. 182, our translation) highlights that “extension composes and embodies the capacity and commitment of higher education to expand its understanding and co-participation in socially referenced and endorsed heuristical and formational actions”. The author further emphasizes that the integration of extension into the curriculum already exists when extension actions inherently produce what is termed “curriculum acts” (Macedo, 2010, 2019). In this context, the Reading Club resides in the opportunity to collaboratively co-create a formative act that not only contributes to intellectual development but also humanizes the educational process.

Barros and Santos (2024) highlight that, by definition, clubs are venues where meetings or gatherings of a recreational, political, and social nature take place, comprising associated individuals who share an interest in a specific theme and who promote actions aimed at debates, discussions, and other activities.

Coradini and Santos (2025) highlight that the Afrofuturist Online Reading Club⁶ emerges as a space for research, creation, and collective formation dedicated to the study of phenomena arising from Afrofuturism and Black speculative narratives, standing out as an example of cyber-

Afrofuturist practices. It is worth noting that during the year 2025, we conducted three editions of the Reading Club, which featured the reading of the books *O último ancestral*, in two acts (Santos, 2021), and *Sankofia* (Lu Ain-Zaila, 2018).

The encounters occurred synchronously on Saturdays and were guided by an intentionally pedagogical curation, with a formative and teaching purpose aimed at the construction of learning. Among the activities developed, we highlight the organization of a meeting structured around the production of images through Artificial Intelligence (AI), based on literal prompts extracted from the work, shaping a curriculum act that resulted in the production of an article currently in press. In the asynchronous domain, an Afrofuturist community was established on WhatsApp, alongside the interactions promoted through the research's Instagram account, under the profile @ciberafrofuturismo. Currently, an Artificial Intelligence platform titled "Sankofa IA" is under development, built with the purpose of serving as a possible Open Educational Resource (OER) focused exclusively on Afrofuturist practices, productions, and literatures.

Final Considerations

The production of this article aims to disseminate the work conducted within an ongoing doctoral research project titled "Afrofuturism in Education: Online, Afrofuturist, and Intersectional Experiences of Cyber-Research-Formation in University Extension and the City", whose purpose is to present it to the scientific community in a multipaper format, seeking to expand the circulation of the concept of cyber-Afrofuturism developed in the thesis.

Cyber-Afrofuturism understands digital technologies in dialogue with ancestral technologies, recognizing that the processes of knowledge production within the city-cyberspace relationship are organized based on

ancestry, the contemporary, memories, and the existence of Black people who are not restricted to digital devices, as they choose to operate upon reality in relation to the digital realm, in a practice of knowledges, an ecology of narratives, oralities, and spiritualities, all constituting collective forms of experiences and organization. Based on the understanding of this encounter between cyberculture and Afrofuturism, we find within the digital realm a possibility to comprehend another space for creation, inventions, and futurities, preserving ancestral knowledges that are constituted between the digital and reality.

Along this path, all the methodological acts of this research assume the character of a formative experience, marked by the circulation between different physical and digital territories, within which cultural, artistic, educational, and cyber-Afrofuturist practices manifest, committed to the production of imaginaries of the future that, in their completeness, can also occupy the impossible. The affectations produced in these acts constituted movements and modes through which Afrofuturism operates as a device for creation and belonging, allowing the practitioner to comprehend the boundaries between fictional spaces and reality.

Therefore, we corroborate with Ale Santos (2026) in highlighting that for the Black and peripheral population, projecting tomorrow and constructing new realities has always meant breaking through the barriers and trends of what the system determined as our limit. Every Black existence is an impossibility, which was built by people who dreamed outside of possible scenarios. For cyber-Afrofuturism, the impossible has always been Black technology.

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