2024

Slow choreographies: Addressing everyday sexisms in Australian universities through embodied creative methods

Emma Fishwick
Edith Cowan University


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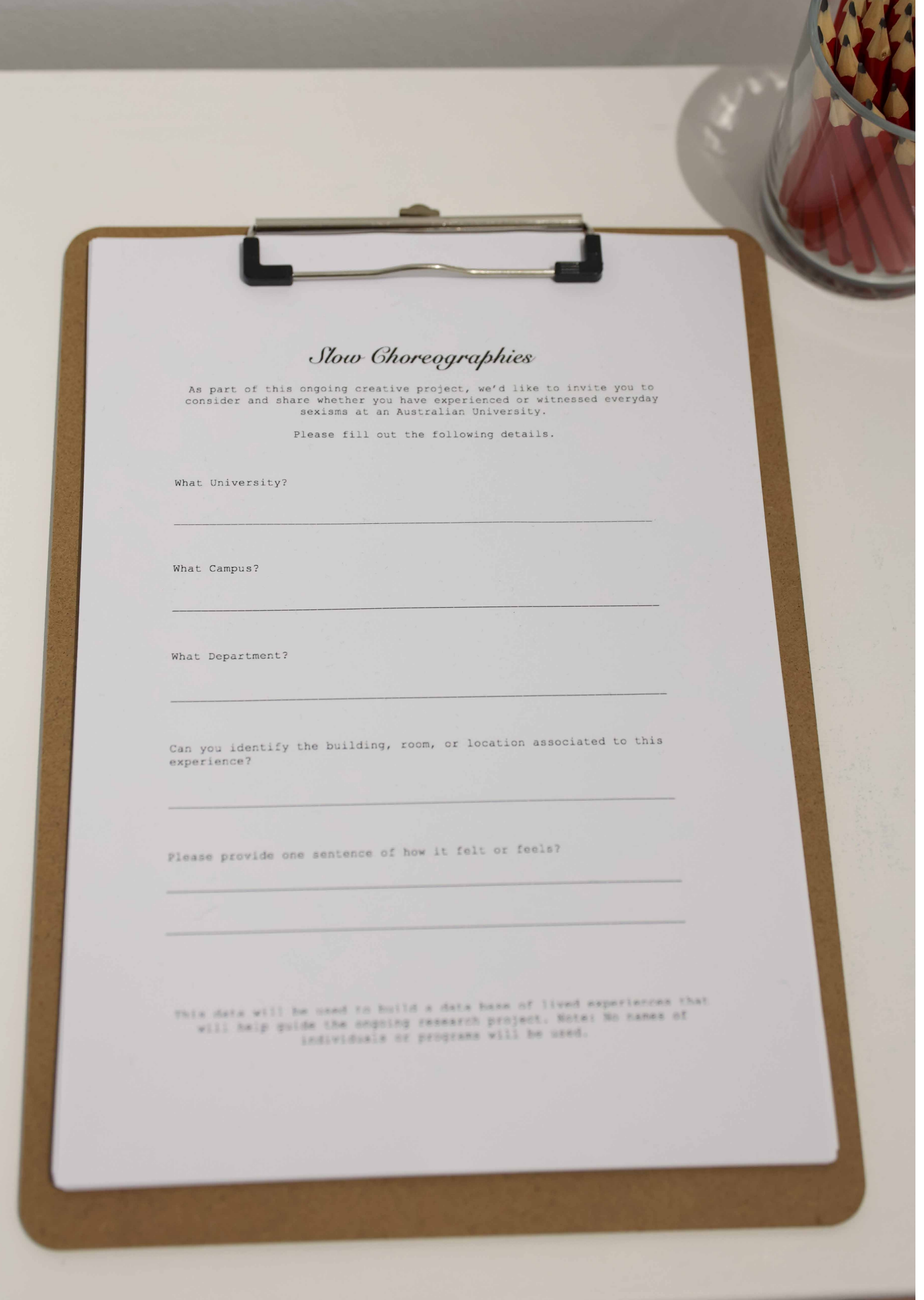
SLOW CHOREOGRAPHIES

Addressing everyday sexisms in Australian Universities through embodied creative methods.

Emma Fishwick | School of Education | Edith Cowan University



Slow Choreographies

As part of this ongoing creative project, we'd like to invite you to consider and share whether you have experienced or witnessed everyday sexisms at an Australian University.

Please fill out the following details.

What University?

_____

What Campus?

_____

What Department?

_____

Can you identify the building, room, or location associated to this experience?

_____

Please provide one sentence of how it felt or feels?

_____

_____

This data will be used to build a data base of lived experiences that will help guide the ongoing research project. Note: No names of individuals or programs will be used.

Emma Fishwick
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Edith Cowan University

Principal Supervisor: Professor Mindy Blaise, School of Education, Edith Cowan University
Associate Supervisor: Associate Professor Emily Gray, School of Education, RMIT University
Associate Supervisor: Dr Jo Pollitt, Western Australian Academy of Performing Arts, Edith Cowan University
Associate Supervisor: Associate Professor Jacqueline Ullman, School of Education, Western Sydney University


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ABSTRACT

Everyday sexisms within Australian universities are like shape shifters that move between bodies, hide inside policies and behind closed doors. This interdisciplinary research project examines how a slow choreographic methodology enables embodied creative processes to give social phenomena a tangible dimension. Centrally situated within an Australian Research Council Discovery Project, *Understanding and Addressing Everyday Sexisms in Australian Universities* (*Everyday Sexisms*), this research project thickens, extends, and informs the development of the *Everyday Sexisms*' methods and findings in two ways. First, by highlighting how bodies, movement, and objects are involved in the choreography of institutional everyday sexisms. Secondly, by utilising creative data emergent from four artworks to contribute to each phase of the *Everyday Sexisms*. These artworks include a set of three short Video-Vignettes, a participatory artwork *Here There Again*, a suite of textile sculptures, and a 40-minute choreographic work, titled *and Again*. This PhD threads the data from these artworks through the *Everyday Sexisms* phases, weaving a slow interdisciplinary landscape that contributes how to practically re-frame, re-imagine and resist sexisms.

The project's slow theoretical framework is grounded in feminist phenomenological, material, and pedagogical discourses. Held by choreographic thinking, the project's creative processes allow for an exploration of different literacies that engage everyday sexisms beyond the vanishing point of their occurrences. The digital editing, tufting, mapping, and choreographic methods work to continuously move the creative data beyond the pages of this exegesis. Utilising a slow relational approach to meaning making, data analysis and public engagement, the project opens the door to alternative encounters with the who, what, when and where of everyday sexisms felt effects.

This project's multiple threads hold and move the creative data, demonstrating through practice, the value of choreographic thinking to spatially and imaginatively *tune-in* to the felt effects that everyday sexisms provoke. It offers the provocation that to stay longer with the felt effects of everyday sexisms is not to sit in their slow and violent realities, rather it is a powerful undertaking that makes visible the actions, spaces, and materials that enable sexisms to reproduce.

ACKNOWLEDGEMENTS

Slow Choreographies and the associated research project were conducted on Whadjuk Noongar Boodjar, in Boorloo (Perth, Western Australia)[1]. Working and living in this place, I acknowledge and pay respects to the history and ongoing culture of the Noongar peoples. Indeed, this project seeks to understand how everyday sexisms are contributing to the ongoing injustices experienced by Aboriginal and Torres Strait Islander women in Australia. Further, this project recognises how, now more than ever, as a settler Australian, the work is to look, listen and feel not only where it is graciously invited but to also nurture a willingness to work in the spaces where it is most needed; a willingness to *dabakan koorliny* ('go slowly and with care' in the Noongar language).

To Professor Mindy Blaise, Associate Professor Jacqueline Ullman and Associate Professor Emily Gray: thank you for inviting me in and sharing your work with me. The openness and commitment to doing things differently within the seemingly immovable institutions, gives me hope and courage to continue this work. Thank you for listening and taking the time to wade through the differences in our practices and for the generous support that helped to keep me afloat in unfamiliar and sticky territory. To Jo Pollitt for carving the path so that I may dance along it. What an honour it is to have this continuous dialogue with you and for it to spread across many different stages. I am grateful for the way in which you reinforced the importance of my artistic voice within this project and for being the bridge between worlds. From *Lineage Stories* to *microlandscapes*, to *and Again,* not to mention everything else in between, thank you for being there, for your consistency, passion, and advocacy. Here is to many more twists and turns along the way, may the work go on and on and on and on.

To the participants that bravely shared their experiences: your willingness to dive into how sexisms not only impact your workplace, but your life is what makes this project vital. Your candour and stories will continue to live on through this work, reminding us that we are not alone in these experiences and that our educational institutions need and must do better. Specific acknowledgement and thanks to Michael Whaites and LINK Dance Company dancers for their generosity and responsiveness in following the choreography so it could unfold into the world.

To Ella-Rose Trew for the willingness to dive into and then make sense of the preamble that comes with making choreographic work and for being happy to question, question and question some more. To Isabella Stone, for the care, artistic reassurance, and willingness to lend an ear whilst at a distance running a youth dance company. You are both such powerful forces on stage, in the studio, in the office and indeed life, you are my superheros and I'm deeply blessed to continue sharing it all with you both. To, Patricia and Valma Saill, Nannette Hassell, Maggie Smith, Reyes de Lara, Sue Peacock, Shona Erskine, Renée Newman, Aimee Smith, Laura Boynes, Serena Chalker, Ashlee Barton, Laura Fishwick and all the other artists of my dance lineage, thank you. Working in chorus with you drives me and informs the dancerly hum that reverberates through this project.

To my family, Dorothy, Geoffrey, Pamela, Stuart, Linda, Scott, Sara, Laura, Josie, Alice, and Isabelle you are my world. Whilst we are physically apart, it is your support, love, and consistency that makes me who I am. Know the work is always connected to you and is in service of our continuing history. Last but not least, to my partner Michael, thank you for keeping the ground steady when I felt it was not.

1 | Throughout this document I privilege the Aboriginal place names, e.g. Boorloo (Perth), as a way to pay respect to the First Nations peoples of this country and acknowledge that sovereignty was never seeded.

DECLARATION

I, Emma Fishwick, certify that this exegesis does not, to the best of my knowledge and belief:

I. Incorporate without acknowledgment any material previously submitted for a degree or
Diploma in any institution of higher education;

II. Contain any material previously published or written by another person except where due reference is made in the text of this exegesis;

III. Or contain any defamatory material;

Signed:

Date: 11.04.2024

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PREFACE

It is January 2023, and I am sitting under the white canopy of my campsite, still familiar after two years' of being absent. This has been a devotional site of returning for my family, returning to the same site, since 1959. The journey to this site takes 10 hours with the new bypasses. Mum remembers the trip taking longer, she recalls sitting between her mother's feet in the front of the car when she was young.

It was in a Fiat 1100, that's an engine capacity 1100…

She says walking past me to put away the freshly laundered tea towels.

It was a cold early morning, and an old man came through the mist cracking a whip on the bullocky train…

She folds in her bottom lip as she circles her arm in the air, to crack the whip that is not there.

I think it was the trip when the tyres kept blowing out, a whole lot of flat tyres before we even got to Bulahdelah…

This is her earliest memory of what would become a yearly routine,

…but for context you need to talk to John, I just have this memory.

Just a memory, yet I have heard it before, over and.

So much so that her memory has become my own.

It seems like every year one of these travelling stories emerge, prompted mostly by a rhythmical response that spills from her as we drive through Bulahdelah, New South Wales, or in moments of folding laundry from across a table,

days after days,

after days

In thinking about this moment, I contemplate how memories hold us to a time and place. Simultaneously, I see them as matter that morphs with us as we grow, move, and evolve. They reveal patterns and provide a case study for where our ways of seeing and moving stem from. I think about how to pay attention to these patterns when they are formed of things that are fleeting? Of events held delicately in our bodies and left hanging in time passed. Taking time to think about time through events, materials, stories, gestures, geographies and so on, gives dimension to life's intangibility. The disparate and vague memories give connections that are both direct and awkward, offering ties to logics that are not our own, in turn fostering empathy which hopefully follows with change. I share this recount of my mother's memory as a way to connect my personal understanding and relationship to *slow* and *embodied* thinking and doing beyond the confines of this PhD project.

Thinking through memories, objects, and physical action as a measure of time, is how *Slow Choreographies* artworks handle the feelings left over from fleeting encounters. It is a way of understanding what cannot be expressed in words and is a means to articulate arrivals and departures of lived experience. It is a way to take stock of the shifts in our understanding and aids in the re-positioning of ourselves. Because we are always re-positioning. Re-positioning that is triggered by a smell, a place, or a gesture of folding clothes and resonates through muscles, neurons, and nerves. In this way, "*just a memory*" has a physical form that is felt in the present time and space.

I just have this memory,

can at times be a phrase that encapsulates the way in which personal memory can be brushed over or perceived as unreliable. Yet sometimes, memory and the feelings they produce is all we have left when experiences are fleeting. Memory and feeling are how we re-turn and re-tell in order to keep something alive, repeating makes the fleeting more concrete. Beginning with my mother's memory, is to arrive with this project's intention to sit with and solidify the fleeting encounters through re-telling. Indeed, the term *Slow Choreographies* refers to the processual and expansive realities present within the re-telling of fleeting social encounters. To re-call and re-tell through memories, objects, and physical action via artworks is how this project makes the felt effects of everyday sexisms tangible, so that they do not slip away into the recesses of our attention. Not all things are cast into oblivion, not at least straight away because bodies remember, objects remember, place and time remembers, and our work of today is to pay attention.

INTRODUCING THE PROJECT LANDSCAPE

This PhD, *Slow Choreographies*, is a creative research project that addresses everyday sexisms in Australian Universities through embodied creative methods. It draws from a slow theoretical framework that is grounded in feminist phenomenological, material, and pedagogical discourses to respond to the felt effects that everyday sexisms provoke. *Slow Choreographies* is centrally situated within a larger research study, an Australian Research Council Discovery Project titled, *Understanding and Addressing Everyday Sexisms in Australian Universities,* referred to as *Everyday Sexisms* throughout the document. The purpose of my PhD was to use embodied creative methods to develop a suite of new artworks that can thicken[2], extend and inform the findings of a non-artistic research project, which in this context is the *Everyday Sexisms* study.

Understanding and Addressing Everyday Sexisms in Australian Universities (*Everyday Sexisms*) was a national study that set out to investigate how everyday sexisms in higher education contribute to structural gender-based discrimination across individual academics' experiences, disciplines, and universities as institutions. The project was deployed via a multi-phased and multi-method approach to data collection and aimed to gather and examine evidence of how everyday sexisms is experienced and perpetuated in Australian universities. Utilising a situated, intersectional, and creative approach, *Everyday Sexisms* devised practical strategies for identifying, addressing, and challenging everyday sexisms in the workplace that can be then incorporated into universities current programs, strategies and policies related to gender equity.

2| I use the adverb of thick 'in or with deep, dense, or heavy mass' throughout this study to encapsulate how the creative embodied methods populated the traditional qualitative and quantitative methods of the *Everyday Sexisms* with broader affect and aesthetic. The creative methods and artworks thicken the *Everyday Sexisms* findings to be more than numbers and words, so it is aesthetically, culturally, and physically expressive.

The *Slow Choreographies* exegesis is an integral part of how the creative works form a landscape that situates the *Everyday Sexisms* findings and acts as a vessel for the research team to re-encounter the research that occurred between 2021-2024. As such, this exegesis should be engaged as a recount of the research journey, mapped through the sections titled *Introducing The Project Landscape* (context, aims and design), *A Case For Slow* (methodology and theory), *Slow Interruption* (methodological application), and *Slow Performance* (methods, artworks, and analysis). The following section introduces the *Everyday Sexisms* research team and my role within it, detailing the significance and value of embodied artistic methods in addressing everyday sexisms differently. Specifically, by centralising the body or embodied thinking throughout the project, I have attempted to expand the limits of how to practically re-frame, re-imagine and resist everyday sexisms within contemporary Australian academia.

A SLOW ROLE WITHIN THE TEAM

This exegesis works with an interdisciplinary choreographic approach that is woven to and moves with the sociology and education-based research of the *Everyday Sexisms* team. Put simply, the creative practice driving this project is in conversation with education research, crossing paths to address the social reality of everyday sexisms within Australian universities. As a choreographer and artist, the specificity of the *Everyday Sexisms* subject matter is far from the way in which I have typically worked. The social and the political have been present within the artistic works I have made but they were never a singular driving factor in how I conceptually began these creative projects. Rather, in my previous creative works, I began with the outer regions or shadows of concepts, whereby social and political readings would emerge through the different constellations of bodies, movement, and materials being in relation to one another during the performance making process. Whilst the focus of the *Everyday Sexisms* was more conceptually specific than what I am used to, the feminist interdisciplinary nature of the project was not. For the past fourteen years, my creative practice has involved working across various forms (dance, video, image, object, text) and collaborations, which in turn places my interdisciplinary choreographic practice within visual art, theatre, dance performance contexts as well as tertiary training. How my practice joined the chorus of the *Everyday Sexisms* team's methods is not only an extension of the relational and interdisciplinary way in which I creatively practise, it was also critical to the manner in which this PhD and the broader *Everyday Sexisms* project unfolded.

From the outset, my role had not been just as a PhD candidate functioning as a research assistant for the *Understanding and Addressing Everyday Sexisms in Australian Universities* project, which was funded through the Australian Research Council Discovery Program. Rather, as a practicing artist, I was strategically included within *Everyday Sexisms* project design. My choreographic interdisciplinary background meant that my skills in artistic practice and embodied knowledge made a vital contribution to this feminist educational project and the disciplinary and methodological expertise of the team. For example, each member of the *Everyday Sexisms* team brought specific skills and experience in the areas of education and creative research methods (Professor Mindy Blaise), quantitative methods (Associate Professor Jaqueline Ullman), sociology and qualitative methods (Associate Professor Emily Gray). To further situate my practice and skill set within the research team during the early stages of the *Everyday Sexisms* project, I kept returning to the following propositions:

- What does it mean for a choreographer to *interpret* the qualitative and quantitative data generated though the *Everyday Sexisms* study?
- In what ways can the *body* take on such information and transfer, translate or respond through creative methods?

These questions not only guided the early stages of this PhD project but also produced an interesting tension. Whilst destabilising at times, this grappling created research conditions that required me to re-imagine my relationship to choreographic practice and how it informed the team's research practices. I have chosen to bring light to the tensions and instabilities encountered in the early period of our collaboration because the ways in which team members moved into a unified stride offers important understandings of how the research evolved and the kinds of findings it produced.

Figure 1 | The Zoom Studio.

To begin, I had to reimagine what and where the creative space was for me inside of this project (See Figure 1). This involved finding ways for the desk, the office, and the Zoom meeting to act as creative spaces where my methods could operate. Through attending weekly research meetings, reading through long email chains, and attending paper writing sessions, the team created the space for me to observe, listen, and contribute. They encouraged me to allow my artistic practice to meet their research practices, to learn the university's unique '*choreography*', and gather new approaches and skills through the team's qualitative and quantitative methods. It was during this phase of the project where I began to understand the value of me contributing a slow and choreographic perspective to the *Everyday Sexisms* study. A slow role required finding the subtle resonances of the research data and making space for how that data connects to a wider view that "situates our experiences within larger webs of relations, spaces and times" (Strauss, 2021, p. 15). Shaping this slow role set the conditions for how the *Everyday Sexisms* team and study worked with and responded to my *Slow Choreographies* research. From my perspective, working on the *Everyday Sexisms* project involved 'undisciplining' the boundaries of my interdisciplinary choreographic practice. Specifically, how I handled the body, bodily knowledge, and differing research practices in relation to my own. The *un* in undisciplining draws from how artist-scholar Professor Carol Brown and Associate Professor Alys Longley's use of the term in that it "proposes an opposing force of tension to what is assumed by the noun discipline and the verb knowing" (2018, p. 10). It also references how spatial-artist Professor Julieanna Preston references 'un' as a tactic "that suspends the engrained additive model of learning" (2020, p. 10). Here working with the *tension against what is assumed* and *suspending the engrained*, whether in relation to creative methods, interdisciplinary research, or everyday sexisms, is what my role became. The artist within the research creates conditions for certain kinds of thought or action. Which asked us, as a team, to consider what does creative thinking, indeed the creative thinking body, demand of us today (Nordstrom, 2020; Stengers et al., 2014)?

As previously stated, the project's design merged creative practice with feminist educational research. Understanding that, an interdisciplinary approach was key when addressing the situated and intersectional realities of gendered practices within academic institutions, because everyday sexisms, like groups of people, are not monolithic (Crenshaw, 1991; Ryan, 2023). By taking this approach, the *Everyday Sexisms* team worked intentionally to think differently about how the data was generated, analysed, and then communicated back to the communities it relates to. It also enabled this PhD's research processes and methods to be sites of continual learning for each team member, facilitating relational learning from and with each other. It invited us to listen with what intersectional feminist scholar Sara Ahmed labels a 'feminist ear' (2016, 2021), one that can hear the silences, the dismissals, the gaps within the constant static of the everyday sexisms but also from within our own practices.

To navigate the landscape of academia as a PhD candidate, artist, and member of the *Everyday Sexisms* team, I had to listen with my whole feminist choreographers' body. It required a constant return to the active and embodied histories of my creative practice, in which my body *tuned-in* to the nuanced and visceral spaces that hung between interview questions, or the time between emails landing in inboxes. From this position, I could offer a slowing down of traditional research approaches, encouraging connections that might not otherwise be visible or even practical. At times, the use of a *slow* methodological approach within the *Everyday Sexisms* study failed to activate embodied and relational modes of doing, yet in these clunky research me moments alternative perspectives and transdisciplinary pathways emerged (Halberstam, 2011). By not dismissing or smoothing over the tension between disciplines and research styles, an expansive horizon was made available to us. Indeed, the project as a collective effort meant that a multi-directional exchange between all team members was needed for all our forms of knowledge and ideas to be valued. This enacted a feminist ethos of situating research beyond the traditional boundaries of acceptable disciplinary expertise, an active un-disciplining of our practices terrains through collaborative processes and a "willingness to look where looking is invited and required" (Nordstrom, 2020, p. 32).

Figure 2 | WA workshop gif.

AIMS AND ARTWORKS

To slow down everyday sexisms through creative methods illuminates the layers of action and material that enable it to reproduce. *Slow Choreographies* is a practice-led PhD, generating a series of artworks or artistic data through embodied methods of digital editing, tufting, mapping, and choreographic movement. To guide how *Slow Choreographies* threaded the artistic data from these artistic methods amongst the transdisciplinary research project *Everyday Sexisms*, I set the following aims,

Explore what it means for me, the choreographer as part of the study, to *interpret* the qualitative and quantitative data reflecting evidence of everyday sexisms in Australian higher education;

Consider how my *body* can take on such information and transfer, translate or respond through creative methods;

Refine what aspects from my choreographic practice and the teams educational research methods are necessary for giving corporeal dimension to the who, what, when and where of contemporary everyday sexisms; and,

Locate the potential of slow relational thinking and doing as a way to foster sensorial literacies that reframe how we engage space, time, and bodies in university contexts.

These aims support *Slow Choreographies' overall* objective to use embodied creative methods (digital editing, tufting, mapping, and choreographic movement) in ways that can practically address and challenge everyday sexisms in Australian universities. These four aims were explored side by side and amongst the *Everyday Sexisms* project, opening space for relational and affective encounters with the data to occur, mapping not only the lived experiences of academics working across Australia but illuminating the interconnected gender-based discrimination happenings of our universities. *Slow Choreographies* artworks are all distinct entities yet are interlinked to form one larger body of work or project landscape. To practically situate this PhD research within the context of *Everyday Sexisms* study of contemporary universities, the artworks activated four different university spatial contexts.

DIGITAL	*VIDEO-VIGNETTES:* Titled *Survey Recruitment*, *Correspondence Reel* and *Transcript Grabs*;
EXHIBITION	*HERE THERE AGAIN*: An installation work formed of rugs, participatory mapping, and photographic book;
ARTIST STUDIO	*STICKY EFFECTS*: Artistic responses created during a residency at Perth Institute of Contemporary Arts, made from tufted and soft materials, sourced objects, sound, and printed survey data;
THEATRE	*AND AGAIN*: A forty-minute choreographic dance work made on LINK Dance Company.

The different university spaces that *Slow Choreographies* artworks engaged meant the project could connect with various publics of the universities. Whilst the discussion of the public's role or impact on these artworks and methods sits beyond the scope of this exegesis, I do outline how the findings of the *Everyday Sexisms* study had practical application within university context across each research phase. As such, the borders between *Slow Choreographies* and *Everyday Sexisms* were intentionally porous, weaving a slow landscape formed of interdisciplinary elements extending the felt effects of everyday sexisms into tangible more-than-human objects. As a PhD candidate formally supported through the *Everyday Sexisms* funded project, I use this following section to introduce and summarise the methods of the different phases of the *Everyday Sexisms* study and the independent methods and artworks of *Slow Choreographies*.

PHASES OF *EVERYDAY SEXISMS* AND HOW *SLOW CHOREOGRAPHIES* METHODS RESPOND

As I have previously stated, this PhD project titled *Slow Choreographies,* is centrally situated to thicken, extend, and inform the development of the methods and findings of the Australian Research Council Discovery Project, *Understanding and Addressing Everyday Sexisms in Australian Universities* (shorted to '*Everyday Sexisms*'). Each phase of Slow Choreographies and the Everyday Sexisms Project received institutional ethics approval from Edith Cowan University's Human Research Ethics Committee, the approval number is 2021-02202 BLAISE. This section of writing provides a brief overview and timeline of the *Everyday Sexisms* research phases and shows how *Slow Choreographies* methods and artworks responded to each phase. The chapter *Slow Performance* maps the phases of the *Everyday Sexisms* project in greater detail and demonstrates how *Slow Choreographies* creative methods responded to these, including the impact of the artworks on participants, audiences, and the *Everyday Sexisms* data. Figure 3 below accompanies each segment of writing as a device to orient the reader to which phase, method and artwork are being discussed.

Figure 3 | Graphic of Everyday Sexisms and Slow Choreographies research phases connect.

PHASE I

August 2021-July 2022

EVERYDAY SEXISMS METHOD: WEBSITE AUDIT

Data generation for the Everyday Sexisms research team began with an audit of public-facing websites of the thirty-seven public (e.g. government funded) Australian universities. Our analysis focused on website elements ('units') related to evidence of relevant/inclusive policy, images, items of celebration, items of interest, and articulated references to 'sexism'. In addition to the provision of contact detail, ease of reporting incidences of sexism were noted, along with the available policies for download. Screenshots of featured imagery were examined as an element of this audit. The audit process was carried out as follows: each *Everyday Sexisms* team member was allocated a series of websites and had ten minutes to carry out the structured audit. The restricted time parameters were deliberately put in place in order to capture the degree of ease in which information could be accessed. What was evident early on was the way in which institutional websites are institutional spaces that not only provide information but also function to attract potential students and employees. The audit revealed that these often reflect everyday sexisms as part of the university landscape through the gendering of academic staff, noticeable absences of who is included in certain spaces, and the obscurity that is built-in to university policies (Gray et al., 2023).

PhD RESPONSE: CREATIVE WALKING INTERVIEWS

In response to the website audit revealing the role of space and imagery in signaling everyday sexisms within academic institutions, I conducted seven creative walking interviews. This was done as a way to place the body and our attention to the banal spaces that we occupy daily, which are often implicit in acts of everyday sexisms. Therefore, creative walking interviews was done with a small sample group of seven early career researchers from either the Sciences or Performing Arts disciplines to capture lived experience of everyday sexisms within the university environment. This methodological approach involved walking through, and then taking images of, the spaces in which these individuals experienced everyday sexisms on campus. Furthermore, in an attempt to physicalise the felt effects of their experiences, I asked the participants to consider their experiences of everyday sexisms in relation to their body using the language of basic choreographic space and time elements. As the participants described their experience through these terms it built a set of directions that would guide the photographic composition of the physical site of their encounter. By getting the spatial and temporal descriptions to inform the composition of their photographs, it created images of everyday sexisms sites as informed by the participants' bodily experience. The rugs, images and maps generated from the walking interview method, were then curated into an interactive artwork titled, *HERE THERE AGAIN*, as part of the exhibition *#FEAS Unfinished Business* shown at Spectrum Art Gallery during July 2022. The role and function of this artwork is expanded on in the section *Pinning: Here There Again*.

EVERYDAY SEXISMS METHOD: RECRUITMENT

The section titled 'Recruitment' specifically examines the process of recruiting universities to distribute the online survey, deployed during Phase Two of the *Everyday Sexisms* research, to their current staff. In an attempt to achieve a representative understanding of academics' experiences from across the sector, the Everyday Sexisms team sought to recruit at least one university from the Australian university categories of Group of Eight (Go8), the Regional University Network (RUN), the Innovation Research University (IRU), the Australian Technology Network (ATN) and Non-aligned universities [3] (Breithaupt et al., 2008). Utilising the contact details attainable from the website audit the team contacted thirty-four out of the thirty-seven Australian universities[4]. Phase Two provided fertile ground to discuss the difficulty and reluctance to address everyday sexisms from within the Australian university sector. This stage of the *Everyday Sexisms* was significant for myself and the PhD research as it required a creative approach to the larger research method design, and personal learning about the politics and policies of the university sector. All of which impacted not only the evolution of this exegesis but also the direction of the *Everyday Sexisms*.

3 | Currently, there are four significant groupings of Australian public universities, including Group of Eight (Go8) N=8, Australian Technology Network (ATN) N=5, Innovative Research Universities (IRU) N=7, and Regional Universities Network (RUN) N=6, the remaining 11 public universities categorised as part of the non-aligned group. The formation of university groupings enables increased lobbying power, collective marketing strategies, attracting more funding, differentiating from other counterparts etc.

4| The *Everyday Sexisms* team chose to contact each university through their gender and equity officers and the three universities that were not contacted, was due to no contact information being provided for these departments.

PhD RESPONSE: VIDEO-VIGNETTES

In response to the Everyday Sexisms national survey recruitment, I created two short informational videos. Specifically, these *Video-Vignettes* aided how the Everyday Sexisms research team communicated its definition of everyday sexisms to potential participating universities as 'everyday sexisms' is often conflated with sexual harassment or assault and is viewed often as a 'women's issue' (Calder-Dawe, 2015). The choice of using video was to ensure a direct communication of the survey's purpose, and to visually signal the scope of university staff members that the project wanted to hear from. Indeed, the team knew that by having the term 'sexisms' in the title would potentially mean that men might think the survey was irrelevant to them, thus the visual diversity of the cast was to gesture that we wanted to hear from men as much as from women and gender diverse individuals. Over the course of the recruitment process, the Everyday Sexisms team experienced delays and requests from universities which impacted the reach of the Everyday Sexisms survey. To capture the felt effects of this recruitment experience on the research team observed through weekly team meetings and team discussions, I created a second Video-Vignette, which placed the statistics and rephrased email responses from the recruitment process into a scrolling *Correspondence Reel.* To accompany the video, I also created a *Faux Letter*, that expands on the responses and requests made by universities to the Everyday Sexisms team during the recruitment phase. Both the reel and the letter were intended to illuminate the accumulated labour, feelings of dismissal through the form of ghosting and ambiguity within the received responses (Ahmed, 2021; Hoepner, 2021; Thomas et al., 2007). In the section *Blocking: Recruitment And Video*, I discuss how these creative methods visually encompass the physical and felt dimensions of the recruitment process and its implications on research findings.

EVERYDAY SEXISMS METHOD: SURVEY DATA

The *Everyday Sexisms* project set out to address everyday sexisms through an intersectional, cross-disciplinary and situated approach. This was done through data collection, analysis via NVivo and SPSS[5] analysis, and engagement via creative focus groups. The survey was a key point in the *Everyday Sexisms*'s data collection and the design of the survey prioritised measures that spoke to the intersecting identity demographics of the contemporary Australian academic sector (see Appendix A). Constructed through the software Qualtrics, the survey consisted of five sections that included the following key outcome variables:

- Vignettes of sexisms/reportability;
- Beliefs in modern sexisms;
- Personal/bystander experiences of everyday sexisms;
- Sense of being valued/safe at work;
- Self-efficacy/career progression.

5| SPSS (Statistical Package for the Social Sciences) is a popular program to describe and analyse statistical data.

The survey was sent out by twelve universities, and I was provided with one cleaned survey dataset in the form of an excel spreadsheet. The Everyday Sexisms team then analysed the quantitative data through SPSS, before I individually analysed the qualitative data through NVivo software. Primarily, this PhD worked with qualitative open-ended sections where survey participants were invited to comment about their personal experiences in further detail. The open-ended items provided responses that allude to stories, which signalled bodily, material, temporal and spatial effects felt by survey participants.

PhD RESPONSE: PICA RESIDENCY

Responding to the qualitative segments of the survey data through my own creative methods was done during my 3-month creative residency at Perth Institute of Contemporary Art. The survey data I was provided with was the single largest dataset out of the twelve universities that participated. The spreadsheet provided had all the closed (multiple choice) and open-ended (qualitative, short answer) items which allowed me to do an in-depth examination of this one institute. During this time, I utilised various creative methods to extend the initial NVivo and SPSS analysis. These included sculpting with liquid glass, found objects, wool, and audio. These methods of creative analysis produced a suite of creative artworks known as *Sticky Effects.* The exegetical section *Sticking: Survey and PICA Residency*, discusses the use of creative artworks as a form of analysis and data generation. Here I demonstrate that by responding through paper, wool, glue, found objects and sound, the creative processes extend the survey findings by tuning-in to the residue or wonder of creative *doing* and creative encounters (MacLure, 2013; Renold, 2017). EJ Renold, similarly uses generative data that emerges through making and engaging art to move research findings beyond their initial point of investigation, extending the data into different social, academic, and geographic contexts (Renold, 2017; Renold et al., 2020; Ringrose & Renold, 2019). This phase of PhD, postulates that the artistic handling of the survey data thickens the emotive, textual, and bodily aspects within the survey data and encourages body centred literacies and sensorial consciousness that would otherwise be difficult to articulate through traditional academic reporting.

EVERYDAY SEXISMS METHOD : CREATIVE FOCUS GROUPS

The second part of Phase Three involved in-person creative focus groups held in Boorloo (Perth), Warrane (Sydney), and Naarm (Melbourne). As a method, creative focus groups captured the thoughts and reactions of survey participants who volunteered to discuss the initial survey findings and how these results correlated with their workplace experiences. The workshops lasted two hours and were organised into five sections:

- Research context,
- Watching and discussing the *Correspondence Reel*,
- Exploring preliminary survey findings,
- Discussing the statements of reverse sexisms,
- A quick-fire response task to gauge whether the survey vignettes were reportable.

Each of these sections were not timed as conversation between participants was prioritised and the creative methods were used as a way to connect differently to the survey findings. The *Everyday Sexisms* team wanted to use creative elements such as responsive tasks and watching the *Correspondence Reel* to provide, as Renold suggests, a wider space to communicate and engage sensitive accounts of everyday sexisms (2017). The initial Perth creative focus groups were held in the studio during my PICA residency, the impact of this is discussed in the exegesis section *Cutting: Creative Focus Groups And Workbooks*.

PhD RESPONSE: WORKBOOK

Responding to the *Everyday Sexisms* creative focus group design, I generated an 'everyday sexism workbook'. This creative method had two goals, to generate a device to capture the responses of the participants and to incorporate different aspects of artworks Phases One, Two and Three. The workbook was the primary method for documenting participants' thoughts and questions and invited participants to turn pages, draw and write during the focus groups. The workbook was populated with images, quotes, and actions taken from the *Sticky Effects* artworks, alongside quotes from the survey findings. This was done as a way to thicken the data from previous phases of the PhD through variation and repetition, whilst also offering participants different "nodes of speculation that offer new ways to think" (Cvetkovich, 2014, p. 13) about the survey findings. To accompany the workbook, I developed a third Video-Vignette, titled *Transcript Grabs.* This was a narrated short video from the focus group transcripts. In the exegesis section *Cutting: Creative Focus Groups And Workbooks,* I discuss how moving the creative focus group stories into a video format meant that their data could be (re) framed and (re)imagined as more than verbal and text-centric accounts. Rather, the participants' experiences through artistic rendering are given a dimension and a surface that keeps the story going (Haraway, 2016).

PhD RESPONSE: AND AGAIN

The fourth phase of *Slow Choreographies* does not align with a single phase of the *Everyday Sexisms*, rather it takes the accumulated data from the first three stages of the *Everyday Sexisms* through the filter of a choreographic process. The choreographic development produced a forty-minute dance work titled, *and AGAIN* and was created over a month with LINK Dance Company, at the Western Australian Academy of Performing Arts. This creative method gave physical form to the ideas, textures and objects that emerged throughout this project, such as notable gestures of sexisms; walking, pinning, blocking, sticking, cutting, holding. The choreographic response worked with quotes gathered from the interviews, surveys, and creative focus groups, such as 'don't rock the boat', 'being walked over', 'climbing ladders', to generate movement material. Whilst a simple choreographic method to begin with, working from these quotes led to an expansive articulation of what everyday sexisms effects feel like and how our moving bodies can resist through "meeting in action"(Ahmed, 2021, p. 345). I discuss in the section *Holding: A Choreographic Response*, how the embodied creative methods physicalise the *Everyday Sexisms* data about people with people. The way in which the *Everyday Sexisms* data is held and moved through the choreographic processes and dancers' bodies achieves a particular kind of affective resonance that came from moving the data off the page and into the world via the body. By concluding this research with a choreographic dance work was an intentional way to thicken and expand the research to be "physically and culturally accessible as well as aesthetically expressive" (Derry, 2023, p. 60).

This exegesis is constructed to hold *Slow Choreographies* four phases alongside the *Everyday Sexisms*, making visible on the page the encounters between methods and findings of the artist and *Everyday Sexisms* methods and findings. The artworks are placed, varied and in part, throughout the exegesis to keep the creative data active on the page whilst allowing it to continue beyond the point of conception. The creative writing, gifs, and photographs throughout this exegesis are ways to explicitly situate my creative practice amongst the thick exegetic writing. The evidence of the fuller artworks is embedded into this document through videos, scrolling image frames and via hyperlinks. This enables the artworks to perform with the written analysis as you move through each segment of the *Slow Performance* chapter. Whilst the exegesis is laid out in a linear fashion, the slow, relational, and choreographic thinking of this project, means it "has many intersecting and overlapping struts all jutting up against one other in counterbalance" (Pollitt, 2019b, p. 6), that cannot be captured wholly within the exegetical form.

The various phases, methods and artworks are written from my vantage point, yet I have utilised different kinds of writing styles to invite the reader to engage with their own subjectivities and attunement to everyday sexisms. I have also done this to make clear the embodied choreographic thinking and my established creative practice that has informed the different artworks produced. Throughout the exegesis, I refer to the significance of the body to discuss what the body and a corporeal model of doing makes possible in Australian educational spaces. In doing so, I invite you, the reader, to think about how creative embodied modalities assist in untangling your own complex encounters with everyday sexisms in academic contexts. This project illuminates bodily labour alongside theoretical interpretation, to signal how creative embodied processes hold unseen yet critical knowledges. I view the labour within artmaking as a series of interrelations between material, body and thought that enable different kinds of *doing* and *thinking* to intersect. *Slow Choreographies* layers various ways of *doing* research that offer alternative forms of communication and ways of engaging the world (Manning, 2016). As you venture deeper into this research landscape you are encouraged to take your encounter with this exegesis slow. As you read, please keep the work in relation to you and let it coalesce with your way of seeing and in dialogue with your body.

THE CASE FOR SLOWNESS

The manner in which I have structured and engaged theories throughout this section of the exegesis stems from how my creative practice uses *Slow* as a form of relational layering, that asks the reader or audience to work forwards, backwards and sideways. The following sections, *The Case For Slowness* and *Slow Interruption*, are based on the slow choreographic methodology that guides this study. Asking the reader to bring their knowledge and their active curiosity to the work and to relate to the ideas as they are present on the page but also as they present in the creative methods themselves. *Slow Choreographies* whilst an entity on its own, needed to thicken, extend and inform the *Everyday Sexisms* project and as such this exegesis speaks to multiple disciplines at once. For example, setting the re-telling of the tufting process as part of the literature review, validates 're-telling' as a feminist method. By weaving the theoretical discussions through the poetic re-telling of artistic processes makes this exegesis a feminist choreographic discursive text, which keeps the ideas and concepts dynamic and contingent to the creative processes themselves (Preston, 2014). The exegesis performs what it states, choreographically directing the reader to move between different modes of interpretation, and to tune-in to the multiplicity of temporal and spatial connections emergent in their reading. The value of this approach is that it helps the theories to choreographically re-turn to the position of the body, whether that be my body, the participants bodies or the reader's body. This is why and how the literature and theories are engaged in the way that they are. It reflects how this project mindfully navigated between disciplinary borders whilst exploring how to blur or undiscipline them, to encourage a dynamic thinking that matches the lively creative doing (Brown & Longley, 2018).

SLOW

Slow is commonly defined as duration, being of diminished velocity, delayed development, unachieved potential or reduced exertion (Campt, 2020). I do not talk here of slow motion; *slow* does not equal less, rather it produces more. When drawn as a methodological framework for choreographic or danced exploration, *slow* will often make people think of bodies moving at a glacial pace or possessing meditative qualities. Presently, *slow* finds itself caught in the zeitgeist of contemporary choreographic discourses such as *rest*[6] and *care*[7] . Whilst there are undoubtedly qualities of persistence and activism in modes like care and rest, my use of *slow* stems from an embodied modality specific to my creative lineage that is articulated throughout the exegesis.

6 | See Amaara Raheem's *Sleep Activism* (2023) or Daisy Sanders *A Resting Mess* (2016-2024)

7 | See Rea Dennis's *Move Out of Door Project* (2017) or Ebony Muller *CARE Dance(solo)* (2020)

To begin, it is useful to frame slow as being more than time, rather it is inclusive of space and movement. *Slow* is thinking through, beyond and arriving amongst multiplicities. *Slow* is about the weaving together of ideas, disciplines, experiences, forms, and sensations to emerge somewhere else. *Slow* is curiosity, labour, endurance, and consciousness raising. *Slow* is a conversation beyond theory and is about revitalising everyday life and re-politicising it. S*low* is choreographic, present within the body and nature, with influence on and implications for time, space, power structures, disciplines, and institutions. *Slow* in this way, is a concept that is evident in the transdisciplinary and decolonial spaces of academic research, as a way to articulate experiences that often get lost in the homogenising machine that are Western colonial systems (Mountz et al., 2015; Thunig & Jones, 2021). Acknowledging how this conceptualisation of slow is situated within intersectional and interdisciplinary communities of

practice is essential to this project's feminist ethos to resist neoliberal individualism and institutional disciplinary boundaries (Lemon, 2023). *Slow* here, stems from practices that seek to avoid binaries of slow and fast, rather *slow* is "enacted in terms of relationality, positionality" and "does not presume one course of action" (Christen & Anderson, 2019, p. 90). Slowness stems from those who use it as a deliberate act to resist and decentre colonial neoliberal logics, "offering space for more reflexive and collaborative learning" (Ireland, 2022, para. 5).

Slowness much like waiting (Wilding, 2020), patience (Walker, 2020b), dwelling (Giddens et al., 2019), and haunting (Hesford, 2005) is not a passive state, rather slowness is an activating concept that indicates a form of persistence. This is seen in the work of UK based visual artist Ima-Abasi Okon, who uses fragmentation as a form of deliberate slowness. By separating her art into fragments Okon can resist the capitalist pressures of institutional ownership and control over artistic production and consumption (Ireland, 2022). For cultural theorist and artist Tina Campt, *listening* to images as much as seeing them constitutes a form of slow black refusal, a sensorial methodology that opens interpretive possibilities for how black visuality is expressed (Campt, 2017, 2019, 2020). For dance scholar André Lepecki, slowness is a form of ethics for how we compose the infinite velocities of being in the world (2006). What these few examples amongst many demonstrates, is that *slow* houses a continuous quality, that is about the intensities of attention and sensation to detail (Lepecki, 2006). What sustains slowness's continuous nature is the embodied and kinaesthetic persistence, that might not be visible or verbalised, but is very much alive in the body, making it a slow attentive processor (Walker, 2020a).

Throughout the exegesis I turn to slow art and slow scholarship to assist in thinking through the feminist and gendered concerns of the project, emerging with possibilities rather than just being representative of debates and reactions. More than a reaction to current demands and not a final solution, *slow* offers a process to cultivate response-ability (Barad, 2012; Haraway, 2007) to re-imagine the pressing issues of our times. A practical hook into how *slow* is utilised as a creative methodology here, is to consider the relational, subjective, and speculative experiences of the body, that is the best place to begin from. This entails what dance academic Jane Bacon refers to 'processual attention' as simultaneously being in the act of *doing* and being somatically 'tuned in' to that *doing*; a process that is often engrained or taken for granted by the kinaesthetic *doing* of dancers, physical performers and somatic practitioners (2019). What slowness and slow thinking does is to make space for *tuning in* to the *act of the doing*. Thus, to keep *slow* open and alive throughout this exegesis, attempts should not be made to round out the term so that it becomes singular, *slow* is not a monolith. It is useful to embrace slowness's "inherent ambiguity, precisely because it helps to understand slowness's generative potential" (Eggers, 2018, p. 112).

SLOW AS ACADEMIC RESISTANCE

> *We are not good at thinking movement. Our institutional skills favour the fixed and static, the separate and self-contained. Taxonomies, hierarchies, systems, and structure represent the instinctive vocabulary of institutionalised thought in its subordinating of movement and transformation.* (Chia, 1998, p. 100)

It is important to pause here and consider what a slow approach supports in academic research. Whether connecting traditional academic writing to a tufting process that I used to think through and with research interview data, *slowness* is a tool for translation between the choreographer and the academic exegesis she must write. Slow is a form of attention and persistence, in a world that feels like it is exponentially accelerating, even during global pandemics, and requires one to be actively engaging *with*. Arts practices and scholarship situated within slow theory offers a methodological lens to highlight the slippery multiplicities, that can crack open

the dominant structures of thinking. It does this by placing an emphasis on interdisciplinarity, deliberateness, embodiment, failure, relationality, working against binaries, and questioning knowledge production (Halberstam, 2011; Lincoln & Cannella, 2009; Walker, 2018). All of which work against the logics or structures of thinking that perpetuate everyday sexisms in contemporary Australian academia. Arts practices and scholarship situated within slow theory offers a methodological lens to highlight the slippery multiplicities, and to crack open the dominant structures of thinking. Slowness as a creative research methodology can assist in intervening in the dominant and linear temporalities within different environments that prevent individuals, disciplines and in the instance of this project, universities from staying with sexisms. Slow as a methodological principle and as a way of operating, when situated within the Australian university context becomes a form of resistance, as it offers more than managing time in a different way or privileging that researchers should be 'left alone' (Stengers, 2018) with their research.

Slow, in these patriarchal colonial systems is a way to open research processes, whether academic writing or choreography, to the temporal and spatial dispositions of different bodies, identities, communities, and disciplines (Elliott et al., 2017; Lewis et al., 2019; Strauss, 2021; Walker, 2018). Slow makes room for different bodily rhythms and research velocities to intertwine, to get messy and form alternate mixtures of being and knowing (Juelskjær & Rogowska-Stangret, 2017). Slow allows for the choreographer in the academy to handle social issues and philosophical theories as they would the multiple dimensions of a creative process. A slow choreographic approach to "traditional" academic research is to engage the expansive potential of working across disciplines, whilst centring the body and leading with movement. Indeed, the feeling of everyday sexisms moves and shifts across bodies, space, and time, and thus our methods of addressing it, equally needs to move and shift.

The tension between the modes of knowledge production (studio practice and academic writing) is what I view as the space where alternative rhythms can be found. How such alternate rhythms come into being within academia is of interest and following that, how can such rhythms be methodologically transposed to other conceptual arenas, such as social phenomena. By rhythms, I refer to how the body (with all its disciplinary training, lived experience, culture, religion, gender, sexuality and so on) engages with the world and the world to that body. Accommodating the multiplicity of bodily rhythms is one of the greatest challenges for contemporary academics working in Western universities' which are systems that operate in a monolithic and patriarchal manner (Christen & Anderson, 2019; Mountz et al., 2015). This shows how such rhythmic friction is not new; and that it is not particular to a feminist choreographer working in Australian academia. The disjointedness and incompatibility with the Western university writing and research tradition with its "metrics-based regimes" (Mountz et al., 2015, p. 1241) is presented in the work by scholars of colour (Ahmed, 2012; Harris & González, 2012), scholars with a disability (Hansen, 2020), Indigenous academics (Moreton-Robinson, 2011; Thunig & Jones, 2021), LGBTQI+ academics (Wahab et al., 2022), women academics (Crimmins, 2019; Mountz et al., 2015), and the many varied constellations thereof.

Within the contemporary university, 'fast' is pitted against 'slow', with fast often associated with productivity, professionalism and masculinity and slow viewed as unproductive, domestic and feminine (Mountz et al., 2015). In resistance to this, feminist academics and educators harness slowness not as a replacement of fast, but as a way to open the academy to the temporal dispositions of different bodies, identities, communities and disciplines (Elliott et al., 2017; Lewis et al., 2019; Walker, 2018). As this research was conducted in an Australian context, on a land with deep history and deep time, I acknowledge that thinking with slowness and space as non-linear and relational concepts, is not new and has been present in Indigenous epistemologies for centuries (Bashford, 2013; Rose, 1999). Subsequently, it is present in the temporal dispositions of the Australian academic workforce.

Slow scholars problematise the way time is framed by universities metrics-based targets by acknowledging that within the academy research, teaching, studying, policies, and procedures hold a mixture of tempos and rhythms that are necessarily intertwined (Juelskjær & Rogowska-Stangret, 2017). Within the contemporary university, there exists a privileging of patriarchal values around time and labour which positions "women and other non-normative bodies as 'lacking'" (Taylor, 2020, p. 262) in comparison to their male counterparts. Simultaneously, the fast demands of the academy are accompanied by slow cultures of change, where systems and procedures for handling gender-based discrimination, leaves behaviours unchecked and, at the same time, calls for quick fixes,

> This demand for change has to be tempered with understandings of institutional speed as well as the fixity of institutional processes: Once a solution is put in place, regardless of its appropriateness and capacity to address the problem, it becomes very difficult to modify or change it. The presence of an "institutional solution," in this way, can have the impact of closing down the discussion. (Lewis et al., 2019, p. 1317)

Similarly, the naming of sexisms within the academic environment brings consequences for career progression, reduction, or additional workload, creating workplace precarity with accumulative emotional and physical effects (Ahmed, 2015b; Gray et al., 2018; Savigny, 2014). Additionally, the naming of sexisms is difficult due to its slippery nature, as it's often hard to identify and is commonly attributed to being a matter of individual perception (Ahmed, 2015b). Meeting the slipperiness of everyday sexisms with a slow theoretical approach is to make ones' attunement to sexisms 'sticky', staying with the issue and being response-able to "opening up possibilities for different kinds of responses" (Kenney, 2019, p. 7). Slow counters the insensitivity induced by speed and encourages care by pulling into view all the entangled human and non-human elements that make various contexts within the academic landscape vulnerable to everyday sexisms (Haraway, 2016). Thus, addressing sexisms within the theoretical frame of slowness is suitable and reflective of sexisms' malleable, sensorial, and intersectional nature. It requires moving beyond stereotypes fixed by generalisations with singular solutions and to hold sexisms close, so that it is not something beyond us, being of another time or place (Ahmed, 2015b). Rob Nixon refers to slow violence as a, "violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (2011, p. 2). This is a useful definition to consider when talking about the effects sexisms produce and how the everydayness of sexisms is often not seen as violence because its effects are often delayed, accumulative, and invisibly entrench in our ways of seeing and being, stretching across temporalities and spatialities.

RESISTANCE AS DOUBLE ACTION

> *Staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings. (Haraway, 2016, p. 1)*

If sexisms produce a slow and cumulative kind of violence (Nixon, 2011), then why would one advocate to work slowly? Indeed, putting the terms *slow* and *everyday sexisms*, in the same sentence can easily be perceived as a call for slow moving interventions, or for staying in the uncomfortable and hurtful muck that these encounters bring forth. This is probably an unappealing proposition for those who encounter sexisms every day. For them the necessity for intervention and change needs to be immediate, because there is no time to take time. There

is also a great deal of privilege embedded in current slow theoretical discourses, whether that be the slow professor (Berg & Seeber, 2016), slow food (Petrini, 2003), or the slow art movement (Reed, 2019). The danger of advocating for a feminist, creative and slow approach within the university landscape is that it can be harnessed in a way that only furthers the privilege of those already close enough to the glass ceiling, that they can reach up to push through (Davis, 2017). In many ways, slowness within the university is what enables sexisms and gender inequality to persist. For example, in Australia the gender shift within the senior university positions between 2009 and 2019, rose by less than one percent per year, with "the proportion of female professors [rising] from 26.5% to 35%" (Devlin, 2021, para. 3). In 2022, the Australian university sector in 'above senior lecturer' roles had 6,151 female and gender diverse staff compared to 10,000 male staff (Education, 2023). For many female and gender diverse staff, their roles provide no room or luxury to take time and work against the rigid machine of contemporary Australian universities. However, in light of this landscape, slowness and slow thinking still remains a powerful tool for resisting everyday sexisms within Australian universities.

Employing slow thinking and doing within the academy, as I have articulated earlier, has been a way for the non-dominant Western identities and communities to resist and redirect ways of operating within Australian academia (Christen & Anderson, 2019; Shahjahan, 2015). Unsurprisingly, slow theory and slow ways of operating as a form of resistance, has been viewed as unproductive and indulgent, and risks being exclusionary (Bergland, 2018; Luke, 2014; Mackay, 2020). Contemporary and historic attempts to slowly shift towards more diverse and equitable university environments have been perceived to be removing power from some in order to empower others (Gray & Nicholas, 2019). This perceived inversion of power, that comes from doing things differently, is infused with the perception that "marginalised groups are wielding extensive, impactful power on campuses and beyond" (Lewis & Anitha, 2019, p. 86) even though universities have for centuries been dominated by white men. As Aileen Moreton-Robinson, a Goenpul woman of the Quandamooka people, illustrates that such resistance to difference is due to the enduring dominant epistemological position within the Western world being,

> The white Cartesian male subject whose disembodied way of knowing [being] positioned in opposition to white women's and Indigenous people's production of knowledge. (Moreton-Robinson, 2004, p. 76)

Slow as it is being defined and implemented throughout this project is not new, it is a way of working that has been advocated, embodied, and practised by Indigenous academics as well as by queer and feminist researchers in varied ways. Slowness as a relational way of doing things, has been a tool for "centering Indigenous temporalities, territorialities, and relationalities on their own" (Christen & Anderson, 2019, p. 90) as well as working alongside settler colonial logics within the academy. The positioning of slow thinking and embodied doing here must be recognised as different but not new or siloed from the context of the land and history this project works amongst. I acknowledge that even though I am harnessing slow thinking and doing that stems from a feminist choreographic foundation, that the research runs the risk of engaging social differences through my Western colonial internalised patterns, whereby differences are soiled and hierarchised (Lorde, 1984). Indeed, it is critical to understand how I, as a feminist choreographer, like other feminist thinkers are "immersed in and part of any problem they seek to address" (McAuliffe, 2023, p. 232) and must pay attention to the dominant power logics that infiltrate our rationalities, often subtle ways. As Peggy McIntosh states, "whites are carefully taught not to recognise white privilege, as males are taught not to recognise male privilege" (McIntosh, 1988, p. 17), even though they can and do acknowledge women being disadvantaged. Slowness as a relational, generative, and creative feminist concept, is employed here as a way of engaging the linear time frame of academia whilst also engaging the "discontinuous time sequence of deeper changes in the structures of the self"(Braidotti, 2011, p. 278).

In the attempt to make space to better reflect contemporary Australian society in policies and on campuses, what emerges is resistance. Specifically, towards those who seek to resist the settler *colonial* discourses and *patriarchal* philosophies that continue to be centred in Australian universities. Troubling this double action of resisting resistance, is done throughout this project via slow and embodied creative approaches in order to "sustain the work of confronting and resisting oppressive power" (McAuliffe, 2023, p. 231). Feminist approaches to artmaking and slowness reveal what is often overlooked or hidden whilst also creating space to not "repeat what causes offence; it is a reorientation toward" (Ahmed, 2016, p. 261) those offences. By utilising creative engagement, one can make space, "intellectually and affectively, between oneself and oppressive power in order to rethink and reorient" (McAuliffe, 2023, p. 233) our relationship to it. Creative processes and body centred methods enable the difficult conversations to be palatable as it can "balance highly critical, disturbing messages with elements of light-heartedness, perspective and hope" (Branagan, 2007, p. 472). Within the context of the university, the harnessing of embodied creative approaches is utilised as a way to disarm academic staff to "engage differently with notions of productivity, engagement, and output" (Pollitt et al., 2023, p. 494). Indeed, using slow and embodied creative approaches, does run the risk also of not being taken seriously in contemporary Australian academia for being "too 'emotive', 'personal', 'unbalanced', 'biased' or simply too 'political'" (Jenkins, 2014, p. 264). Yet as Jack Halberstam states, "the desire to be taken seriously is precisely what compels people to follow the tried and true paths of knowledge production around" (2011, p. 6) and addressing everyday sexisms differently means dancing in, out and across the well-lit territories of the paths that are known.

This project advocates that slow theory and creative slow thinking can support relational and sensorial ways of engaging and then re-framing the felt effects of everyday sexisms. This PhD uses slow to look differently at the felt effects that linger and to stay with the trouble of everyday sexisms (Haraway, 2016). Specifically, staying with the complexity and entwined configurations of materials, gestures, words, and feelings, thickens the events that seemingly evaporate at the point in which they occur. Doing so amplifies the patterns and micro gestures or actions that have long and lasting effects. Layering slow theory with choreographic thinking is to make use of the generative qualities of choreographic practice whilst centring the body as the key site where everyday sexisms are projected onto and stems from. This is enhanced by the body being the common link between the different phases and modalities of this research project, functioning as a slow processor. This valuing of the body assists in different positionings and articulations of our experiences, as well as contributing to the communities of practice that seek to "dismantle hegemonic knowledge systems that privilege the mind" (Shahjahan, 2015, p. 489). The research foregrounds how slow body-based engagements request us to respect, in the Latin sense "*to look twice*" (Goulish, 2001, p. 82) at the knowledge our bodies capture and produce. As the prolific choreographer Pina Bausch once said about slow choreographic doing, "we must look and look again" (cited in Birringer, 1986, p. 91) to see things more deeply and in variation. To see that there is more than one or two sides, but rather multiple perspectives to be engaged, so that deeper changes can happen not only in the structures of our universities but also "in the structures of the self"(Braidotti, 2011, p. 278).

CHOREOGRAPHY | A SLOW FORM

I take this moment in the exegesis to connect this research with how my personal choreographic practice extends and enacts this project's slow methodology and embodied approach. Whilst my choreography is often a set order of events, my intention for how we engage with it, is to always be in flux. This view of choreographic

works is the result of how I approach the act of choreographing itself. It always begins by entering a studio. I enter the studio, with intentions to revisit what emerged the previous day, month, year, a lifetime. I enter the studio anticipating that I do not know and use that as a starting point. I enter the studio and accept that the choices made are impermanent, easily forgotten, edited, removed, or re-imagined. I enter the studio with the intention to re-turn and re-tell the work that came before. I enter the studio knowing that my current work is in conversation with previous work (see Figure 4). That the components of *Slow Choreographies* will be conversing with *From Here, Together* (2022) which is a walk alongside *Slow Burn, Together* (2021), which was a response to *Common Ground* (2019), which was a ripple out of *Dance, Quiet Riot* (2018), that was an extension of *Dance in a dissolving horizon (2017)*, which was a haunting of *Yonder* (2016), that was made in response to *microLandscapes* (2016), which was a conversation with *inBetween* (2014), which was an expression of all that has come before and alongside these works; known, unknown, with artists present and past, whether in proximity or distant.

A sprawling lineage of influence that echoes sporadically through the body, through thought, and through material. The echoes in dance are wilfully impermeant, morphing as it moves through space, time, and matter. This is how I view choreography; this is how I experience dance. As an extended gesture that traverses epochs, geographies and persons, "inflected by a spectrum of political agendas" (Schneider & Ruprecht, 2017, p. 108) coloured by the times the choreography inhabits. I reflect on this here, to capture a sense of the creative modality that drives this research, and to pinpoint, somewhere between 2021-2024, how choreography is resonating with me. This is why the choreographic and danced knowledges are an exceptional pairing for the fleeting encounters of this world and the core contribution *Slow Choreographies* brings to the *Everyday Sexisms* project. As a choreographer and dancer, I enter the room with an unspoken understanding that what will unfold is not an island unto itself, it is a drawling conversation, an entangled mess formed of self, world, practices, and multitudes of corpora. This is what has informed my choreographic thinking and doing throughout this research and is what has simultaneously made space for slow *thinking* and *doing* in non-traditional choreographic contexts. Choreographic thinking as part of this project's slow methodological approach, enabled a specific spatial and temporal engagement of the *Everyday Sexisms* data, as well as the physical and digital spaces of universities.

Figure 4 | From Here (2022), Slow Burn (2022), Dance, Quiet Riot (2018), microLandscapes (2016)

I articulate choreographic thinking as an "activation, in the moving, of a movement of thought" (Manning, 2013, p. 103) done in constant reference to the immediate environment as well as previous accumulated experiences of the body. Orienting thought to the experiences of the body, sees ideas moving with or activated by memory, imagination, sensation, and emotion and as such brings different temporal and spatial connections into the present moment. When applying this understanding of choreographic thinking beyond a dance context, it enables me to frame ideas and experiences, like everyday sexisms, as plural happenings with multiple spatial and temporal connections beyond the immediate moment (Lara, 2021). Choreographic thinking as a slow modality for this research project, was about the awareness of the multiplicity of the body when handling data, material, and space. An embodied attention that is applied throughout the project when exploring experiences and ideas beyond singular or binary interpretations (Kartsaki, 2019; Strauss, 2021). I also engaged choreographic thinking as a way to rehearse data, just as choreographer Yvonne Rainer's movements were "repeated in order to become object-like" (Kartsaki, 2019, p. 56), the *Everyday Sexisms* data was repeated and stretched across various modalities, spatialities, and temporalities to make it object-like. This rehearsing of data, by returning again and in difference each time I responded creatively, was my way of getting the ephemeral, imaginative and intangible aspects of everyday sexisms to become objects. Enabling the data to be held, pressed, moved, and ultimately made visible as a landscape of artworks that other bodies could engage.

Landscape as a term throughout this exegesis extends from my previous master's research into landscape geography discourses informing choreographic development. Whilst not a key concept of this project, landscape is employed as an unfixed and responsive surface that holds, connects and moves different entities, whether bodies, artworks or data, together (Fishwick, 2019). Landscape as a product of choreographic thinking can be conceived much like a landscape painting, which is an overview of many things in one frame (Wylie, 2007). Here, the landscape of *Slow Choreographies* is formed of artworks, which collectively produce a surface that the exegesis and *Everyday Sexisms* findings are framed and held in relation to. These artworks are more than aesthetic expression of the research data, they are the mortar between the conceptual bricks of the *Everyday Sexisms*, offering a "tangent between the abstract and the concrete" (Keersmaekers, 2018, p. 9). Choreographic thinking and slow methodology forms a landscape of creative works that help us to see everyday sexisms in a multifaceted yet interconnected way. *Slow Choreographies* use of bodies, maps, pins, tufting, wedges, photographs, and video constructs a landscape or topography of lived experiences of everyday sexisms. With each creative response, I intentionally placed the *Everyday Sexisms* data in different spatial configurations of the digital, the exhibition, the open studio, and the theatre, all of which are creative spaces that intersect with or are situated within a university context. Indeed, the use of choreographic thinking to form an interconnected or slow landscape made of artworks, empirical data, and bodily encounters, is how this research develops a specific feminist embodied public sphere that can occupy the physical, social, and digital spaces of Australian universities.

The public sphere is a concept that encapsulates "a place designated by a group or a subject's perception of where socially, politically, and culturally normative value is determined and regulated" (Berlant, 1988, p. 240). Yet historically, the regulated 'normative value' of the singular public sphere of Western societies has an underlying masculinist and colonial bias that does not account for economic, gender, sexual and racial inequalities. This notion of the public sphere has long been held as separate from the private sphere, in particular domestic privacy, causing the singular public sphere to "exclude some issues and interests from public debate by personalising and/or familiarising them" (Fraser, 1990, p. 73). Yet in contemporary times where technology

and online identities blur the public and private, the domestic and privatised publics, the public sphere has to be conceived in terms of multiplicity, or, "as a network or a rhizome with a plurality of entry points and, indeed, of publics" (Reinelt, 2011, p. 18). Universities from their conception have evolved in relation to the bourgeois public sphere, moving from an elite community to a more open, inclusive student population (Ambrozas, 1998). Yet the university public sphere remains to be experienced as a place entrenched with systemic biases and inequalities, indeed the university can be considered as a microcosm of injustices experienced in broader public spheres (Ambrozas, 1998; Fraser, 1990).

Indeed, all universities exist somewhere and in the Australian context, they exist on unceded lands of Indigenous peoples. My choreographic and slow ontology is conceived as a relational engagement, one that works against Western linear concepts of time, space and connectivity. In this way, this projects methodological approach has potential affinity with Australian Indigenous relational epistemologies, which encompass "humans and more-than-humans, and how they are connected to each other, how they fit, where their ties and obligations are, where their responses and responsibilities lie" (Country et al., 2016, p. 460). I am aware that the core concepts currently guiding my approach are grounded in Western ontologies. I also acknowledge that the work of *Slow Choreographies* in finding kinship with Australian Indigenous knowledge is a slow build which takes time to understand the issues, forge meaningful connections and to sit with the experiences (Grierson & Brearley, 2009; Smith, 2021; Tynan, 2021). My choreographic arts practice has been slowly doing this, connecting with Indigenous artists, artists living with a disability, queer and non-binary artists from ranging ages and disciplines. Whilst not extensively integrated in this exegesis, the work of slowly and choreographically finding kinship to Indigenous and diverse space and time approaches, runs alongside this research in the doing of my broader art practice.

This project uses choreographic, slow and embodied methods to engage the spatial dimensions of universities that have enabled women, gender diverse and minority communities to be "made invisible and excluded, oppressed, and exploited" (Lara, 2021, p. 3). Choreographic thinking as part of a slow methodological approach, generates a wider feminist landscape to refocus how we "relate the inside with the outside, the private with the public, the invisible with the visible" (Lara, 2021, p. 3) to our experiences of everyday sexisms. Notably, choreographic thinking generates a feminist and embodied public sphere by engaging the poetics hidden in the rigid physical and intellectual spaces, systems, and materials of universities. Engaging the poetics within the public sphere assists us to "break free from the restricting conventionalities of language and thus speak to and of that other space" (Ahmed, 2019, p. 96) of memory, lived experience and feeling. As Gaston Bachelard harnessed poetry to uncover the "uncommunicative" (1994, p. 156) spatial experiences of public and domestic spaces. To communicate the felt experiences of sexisms in our academic public spheres, I use slow choreographic thinking to weave the poetics of the body to our university spaces. Here slow choreographic thinking uses imagination, feeling and memory as a faculty to link lived experiences with university gender policy and culture, and connect artworks to *Everyday Sexisms* data and campus sites. The choreographic thinking and artistic landscape of *Slow Choreographies* inserts the personal and the embodied experiences of everyday sexisms into institutional spatial contexts as a way to interrupt the 'normative value' of Australian universities' dominant public sphere.

SLOW INTERRUPTION

> *Artistic research in the academy today continues to demand the mapping of dedicated pathways through radical intervention and invention, the cultivating of dynamic relationships, inter-play, conceptual agility and creative mobility. (Brown & Longley, 2018)*

My creative practice involves working across dance, video, image, object, and text. As such, I have been able to place my interdisciplinary choreographic practice within visual art, theatre, dance, performance, research, and tertiary training contexts. My embodied creative state is one that is always transmitting, responding, and translating between differing forms and dialogues. In Phase One of this project, I employed a creative technique I had not worked with before, tufting. A method which I taught myself in May 2021 during multiple COVID lockdowns, at home, a site where of feminist artwork often begins (Ahmed, 2006a; Chicago & Schapiro, 1972; Weinerth, 1979). Tufting was the first thing I did in this research project, in response to the *Everyday Sexisms* project proposition, *everyday sexisms are part of the fabric of everyday university life*. From my vantage, I wanted to examine how fabric could be constructed, so the research could potentially re-frame and re-imagine the fabric of everyday sexisms. Furthermore through the messiness of learning a new artistic method, I was able to create space to un-discipline(Brown & Longley, 2018) my existing creative choreographic processes. The space to un-discipline my practice, also opened my thinking to how to undiscipline my vantage of everyday sexisms, and how through the process of transmitting, responding, and translation of new methods I might find alternative embodied approaches for engaging everyday sexisms.

I began tufting during the *Everyday Sexisms* phase of conducting preliminary interviews with university staff. As the artist on the team, I wanted to listen to the felt effects within the interviewee's accounts of everyday sexisms. By paying attention to the felt effects articulated across all of the interviews, I was able to find recurring patterns, sentiments and language expressed which informed my creative processes. What became prevalent from reviewing the interview transcripts, was the reoccurring reference of physical space as a marker of sexisms happening. Interviewees were articulating everyday sexisms repeatability and the accumulative effects that grew daily. Equally the data collection revealed absences of certain bodies in certain spaces. For example, the lack of female, people of colour or living with a disability from STEMM disciplines, leadership, and advisory boards etc. From my perspective as an artist, it felt natural to make creative works that could engage various spaces around the university campus, intervening subtly in the everyday pathways of staff, students, and other university bodies. By putting objects, such as a rug, in the physical space of the institution was a way to echo the feminist art continuum of intervening, activism and consciousness raising for today. Here, the rug takes the place of a feminist poster, a banner, a pamphlet, or a performing body. The deeper detail as to how the rugs were used are discussed in *Section 3: Slow Performance*, presently, I wish to stay with the messy point where my body, the tufting process, and the written analysis converge.

The poetic re-telling of the tufting process in this chapter, makes visible what is otherwise hidden or overlooked aspect of the creative process whilst giving the body authority in the writing process (Cixous, 1976; Jungnickel, 2020). It thickens the page with detail and repetition, highlighting the creative process as a landscape of entangled parts. I position the tufting re-telling at this point in the exegesis to mark my personal rhythm and the relational way in which my embodied thinking meets the academic writing in a deliberate way to resist "the pull toward cut-and-dried, ugly academic language" (Braidotti, 2011, p. 66). It is a deliberate moment to slow the reader, as it shifts across various *thinking* modes, whilst also being a gentle reminder of the fleshy matter that places the thoughts on the page and the body reading with all its subjective lived experiences. Re-telling the tufting process in this way bares the materiality of the method, the body and the object being made. Re-telling amplifies the ways that embodied creative methods can be articulated as relational, subjective, and indeed choreographic. Centring my bodily experience of the tufting process is an intentional feminist positioning, the personal is political. What is more personal than the body and attending to lived experience (Hanisch, 1969). The body is an everyday surface, it is the material for the choreographer's work, and when positioned within a written academic context reveals the potential for the body to be a reorientation device (Ahmed, 2006a). It is a device that aims to resist disciplinary silos, rather to work between the spaces of the choreographic and the academic (Brown & Longley, 2018). As such it offers a different mode of enquiry to the humanities and social sciences approach brought by the *Everyday Sexisms* research team.

Figure 5 | One of the tufted rugs.

> *Tufting in the living room, the plywood feet of the frame are pushed against the wall, I stand unwinding the wool from*
>
> *hand to hand hand to hand hand to hand hand to hand hand to hand*
> *to hand to hand to hand to hand to hand to hand to hand to hand to hand to*

The re-telling of the tufting process is a gesture towards *how* bodily knowledge is alive and messy within the academic writing (Law, 2004). As such, it invites the bodies engaging with the tufting data to engage through a *slow* mode, by making the membrane between modes of *thinking* and *doing* visible (Jungnickel, 2020). As part of the first phase of the *Everyday Sexisms*, this re-telling sets the scene for how choreographic thinking advocates for a feminist consciousness through a somatic 'tuning in' to the plurality of a body during creative processes (Maar, 2015; Pentikäinen, 2022). The poetic re-telling sits on the boundary of traditional academic convention, as a different tool that brings different tactics of transmission or performance by encouraging both the reader and writer to engage in different modes of interpretation (Watts, 2020). I utilise this section of writing to illuminate how concepts of personal orientation, labour, and slow reliable methods emerged through the act of tufting, revealing the similarities and differences between the embodied effects of the creative methods and the experience of everyday sexisms. This initial creative method and its re-telling established how this exegesis would, in the *Slow Performance* section, map the weaving of my choreographic thinking and doing with the *Everyday Sexisms* data in a way that relationally interrupts a singular analysis of the research.

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hand to hand,

still standing my hand pulls it from its bundle and lays it out on the ground, it gathers on the ground, coiling and twisting itself across the floor, there is more thread than there is space, it covers the lounge, the dining table, the laptop and weaves itself back and forth, a woolly trail.

Figure 6 | Video of the bundle winder.

I reach the end of the woollen tail and thread this through the gap in the bundle winder, my right arm braces to begin the spinning, turning the leaver my humorous oscillates in the joint, round and round round and

stop,

there is a snag in the line, a felted knot from fibres gather, gathering, gathered, refusing to slide through the metal loop, I pluck the bundle till it disintegrates, the line is clear to start again, and so I go, round and

My thumbs push the thread that sits in the gap of the winder down into the centre of this newly formed ball of wool, lifting it from the winder I transfer it to the short wooden dowel pole that sits on the tufting frame, as I bend down with the ball of wool, my left knee knocks the grips pointing out from the frame, small nails, carpet grip, lightly punctures the skin. Lifting the end of the thread that sits on the outside of the ball, pulling it up and through the hook on the frame, and down to the gun. The gun is chrome, silver, with exposed parts that seem dangerous. They are dangerous. Each part has a purpose and must be aligned perfectly, dusted, and oiled before use, I use a thin loop of wire to pull the wool through the eye of the needle of the chrome gun with a blue handle.

PERSONAL ORIENTATION

The referencing of the body through action (sitting, squatting, holding, leaning), anatomy (scapula, fingers, shoulder joint, spine) and sensation (scrapped, burnt, pierced skin) is an attempt to not only spatially orientate the body to the process, but to make visible the presence of the body as a personal and subjective site of knowledge . The poetic re-telling is marked with directions for how the body and material "point to each other" (Ahmed, 2006b, p. 5). Illuminating the spatial choreographic orientations of how the body *leans into* the cloth or the body *bends down* with the ball of wool. The personal orientation is alluded to through referencing *where* the tufting is taking place, a living room. By noting the site of the process, it situates the data in a familiar everyday place where the researcher and reader can consider the influence and value of the site on the process and subsequently this project's understanding of the tufting process spatial context. What is useful is the way in which the re-telling of the process extends beyond the body and woollen materials and impacts the space it resides within. Making a point of the personal space of a living room, also functions to invite the reader to imagine or relate to their own living room, once again extending the re-telling beyond the words on the page. This is what makes the re-telling a slow analysis method, as it brings the reader into the 'backstory' of the process. To slow them into a state of consideration for how their imagination and subjective body engages with the rhythm, space, and movement within the re-telling (Ahmed, 2006a). The reader is, for lack of a better phrase, in a dance with the analysis.

For myself, the threading of the personal, through the domestic space, personal belongings, and my body, speaks to the reality of the research as much as it thickens the backstory. As a choreographer and researcher, the home is my site of work, using my body and processes that stem from my personal histories with textile practices[8]. These practices are tied up in acts of domestic resourcefulness, familial care, income generation, and personal expression. A personal history to textiles and craft processes that re-treats from view but is significant in how it frames the choices I make within this creative research project. It also frames how the domestic is entangled with my research and choreographic practice. This living room is shared with housemates, it is a site that supports their domestic bodily work: cleaning, ironing, relaxing, socialising and beyond. Yet in this poetic re-telling this domestic site supports an artists' work, a feminist's work. Work that requires me to take the space differently, through spreading materials, covering the living room floor, the lounge, the laptop, and the dinner table. Through the re-telling, I see how my body finds alternative understandings of these objects and their surfaces through the sensations experienced by the body, which take "shape as an effect of their encounter" (Ahmed, 2006b, p. 54). Yet, the use of personal spaces and personal pronouns is more than just I, as the artist, reflecting on the creative process. Rather, it offers the reader a situated encounter between object, body, and space as a way to demonstrate how I will later employ personal and seemingly private encounters in relation to institutionalised spaces and the public sphere of universities.

8| A grandmother's knitting, a grandmother's tailoring, a mother's crafting, an aunt that quilts and a cousin that embroiders, and a sister's macrame.

Figure 7 | The wooden tufting frame in the living room.

I sit on a round green leather ottoman, in a supported squat, in the middle of the living room, I hold the gun at the height of my right shoulder, I lean into the frame in front of me, the fabric hangs vertically, pressing the gun into the cloth, it punches, splitting the fibres, separating to make way for the needle to move in and out,

over and over and over and BREAK and over BREAK and over and over BREAK and over BREAK and over and BREAK and over and BREAK and over and BREAK and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and BREAK and BREAK and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over and over BREAK and over and over BREAK and over BREAK and over and BREAK

the thread falls out of the needle, the tension was too tight, unwind the wool through hand to hand, hand to hand, hand to hand, hand to hand, it unwinds to gather asymmetrically over my toes, bending down to pick up the next tool, my right elbow knocks the frame grips, another gentle scrape of the skin, I use the thin loop of wire to thread the thread through the needle on the gun, with the blue handle, I hold the trigger to punch through the cloth,

over and over and BREAK and over and over and over and over and BREAK and over and over and over and over and over and over BREAK over and over and BREAK and over and over and over and over and BREAK and over and over and over and over and over and over over and over and BREAK and over and over and over and over and BREAK and over and over and over and over and over and over over and over and BREAK and over and over and over and over and BREAK and over and over and over and over and over and over and over over and BREAK.

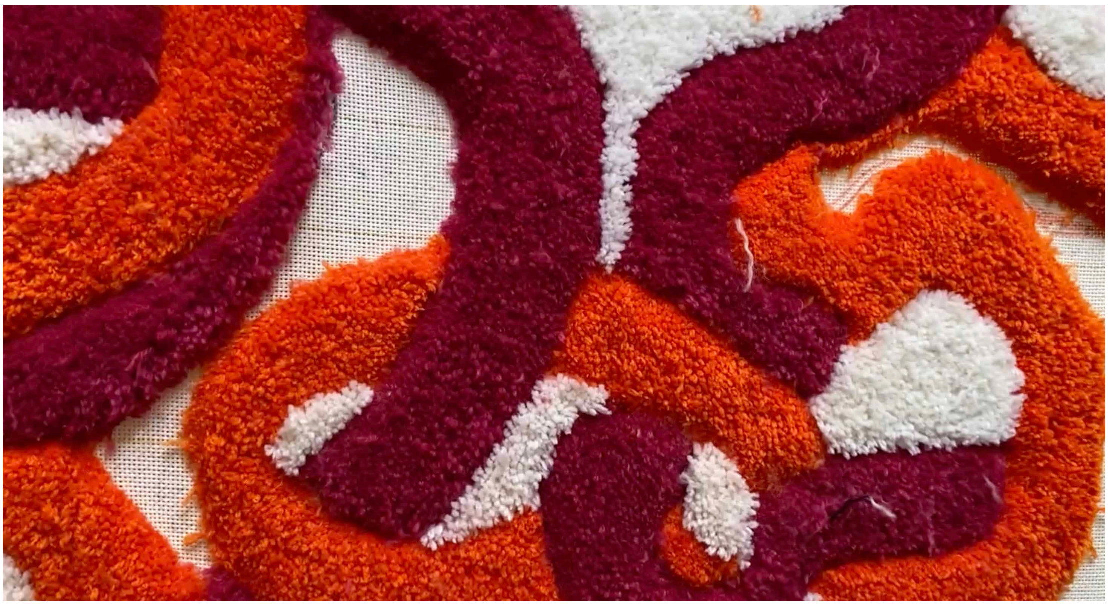

Figure 8 | Video of the tufting needle.

This goes on for an hour or two, I complete the letters, H, E, R, E, A, G, A, I, N, T, H, E, R, E. As the wool punched into the cloth, it often avoids the drawn line, the gun bounces where the fabric changes in tension, an unseen factor, creating quantifiable differences. I lean my right shoulder into the gun, my hip flexors grip, trying to control or at the very least correct the guns' trajectory, or perhaps it's an attempt to listen more attentively to where the movement leads, all the while pondering through the negotiation, where is my body within all this?

Figure 9 | The letters tufted H, E, R, E.

I use a small electric razor with a rounded handle, it has a wooden finish and a blue grip, it buzzes as I turn the dial to increase the speed, I feel the vibration through my right arm, shoulder and to the bottom tip of my scapula. These moments are implicating my senses and so I move my head closer and feel the unruly fibres land on my skin, my vision affected by my breath being pushed upwards from my mask, fogging up my glasses, my hand tingles as I grip the alive razor, its weight feels loud as I press it lightly into the wool, don't press too hard, don't cut too much, don't break the cloth, for what is cut can't be undone. I create gradients of length, of angles and clear lines round the letters, I snip with scissors and pluck with tweezers.

The tweezers pull, pluck and tug, pull, pluck and tug and pause,

the edge of the E becomes cleaner, more intentional. There is one thread that won't come loose.

Figure 10 | Woollen fibres from electric razor.

The fibres, near invisible, fly into the air as I trim the edges, they land on my leg, feet, hands, arms, nose, and between my laptop keys, they land on mass to form soft cloud like mounds on the ground, I sweep them up, with my green dustpan and brush, I place them in a green 50% plastic 50% plant-based garbage bag, I vacuum, before, during and after, I find these fibres for

days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after days after

days after

days after

days after

days after

days after

days after

days after

often revealed by the afternoon sun.

LABOUR

The time and space required to make the work is also the time and space required to read it. The intention here is to invite the reader to arrive in similar labour, a similar attentiveness that I employed when tufting and while writing this re-telling. Labour specifically created through written repetition interjects the 'liveness' of my body as I write (Pollitt, 2017). With every repetition we slowly move forward, the sound accumulates - *over and over and over and over and over and over and over and over and over and over* - and morphs, eroding our initial orientation and arriving in new incantations, new rhythms (Burrows, 2010). Writing with repetition, loose grammar, function and sensation reflects a kind of "thinking in time with the body" (Pollitt, 2019a, p. 7), one that plays with different velocities and physicalities of the writer and reader. In this way, the words are dancing with the way the writer writes, and the reader reads. It invites the reader into a heightened state of noticing, to stay with the data, to stay with the recounting of steps and to take the time it takes to tuft. In this way the accumulation of repetition suspends time (Burrows, 2010) and tells us of times' physical form (Ahmed, 2021). Time to consider the rhythm, gesture, fatigue, and proximity of the body to material and space during the tufting process.

To re-tell poetically, is to work through one's lived experience bit by bit, adding layers of memory (real or imagined) that "render the trivial important" (Reinharz, 1992, p. 248). This assists in positioning the lived accounts of the researcher whilst avoiding summarisation of feeling or privileging 'technically useful' or 'trustworthy' detail (Lather, 2007). By staying with the detail beyond the tufting frame, I come to value how the glue between my toes causes my feet to stick to the ground. That the encounters between body and material ripple beyond the living room, seeping into other spaces, and demonstrates how I come to view the expansiveness of slow choreography. The re-telling returns the researcher to the gap between the *doing* and *writing* about the doing, a means to explore how the work travels with the body. The analysis suspends the researcher in the *memory* of the doing. The practical play by play of the tufting builds an account of the ways the body was required to be responsive, malleable, and playful to handle the reverberations of the gun, fabric, fibres and to everyday sexisms. The felt effects of the body during the tufting process echoes the laborious and accumulative nature of gendered work and the everyday nature of sexisms (Calder-Dawe, 2015; Zheng, 2018). The stickiness of the glue between my toes makes me associate it with the sticky effects of addressing or reporting everyday sexisms (Ahmed, 2015a). In thinking through the practical actions and sensations of the tufting process in this way, it stirs up conceptual associations to everyday sexisms and gendered work within the academy via unexpected and sensorial happenings.

*I secure the threads with glue, *cork adhesive for various textural surfaces*, folding at my hips I stretch down to lay out a pink towel to protect the floor, I apply the thick ivory substance onto the back of the cloth. With a painters spatula I*

*scrape and push scrape and push scrape and push

Figure 11 | The tufting on the floor of the living room.

I can smell the glue from the front door of my home, I observe my hands, they are dry and there is evidence of glue from the day before. With my right forearm parallel to the cloth, I pat the rug to measure how dry the glue is, it's still tacky but dry enough to proceed. I peel the cloth from the grips of the frame, starting from the top left corner, I lift and pull so as not to exacerbate the fabric too much, I work my way down the right-hand side, across the bottom and up the left. There is weight in this sheet, it carries 10,000 metres of yarn. Laying it down on the living room floor, I walk across the rugs, sensing the density. It is soft underfoot. I cut around each one and the edges fray, perhaps a physical echo of what once was connected. Sitting on the ground next to the couch, I glue the excess cloth to the back of the rug, it is hot and there is a dance between time, the glue and my skin, my right thumb catches the glue, a minor burn, I push the cloth down with a wooden tongue compressor, I press down and

hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold,

hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold,

hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold,

hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, hold,

hold, hold, hold, hold, hold, hold, hold, hold, hold, hold, I glue, I repeat.

I wait.

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As I sink into the couch, I thread the left-over yarn through a downing needle, it is green to match. To stitch the edges, I push the needle through the back of the rug, there is resistance, the glue is too thick, I push the needle against an orange leather diary that sits on my left thigh, my right thumb and pointer finger grip at the needle that is now sticky from the residue of the glue, and then I loop the thread around and push, repeatedly around and push,

my fingers are dry, red, and tender from gripping the needle, pulling it through tacky glue, wool, and cloth. I stab my fingers periodically, in moments of fatigue.

I do this whilst thinking about something else, about anything else.

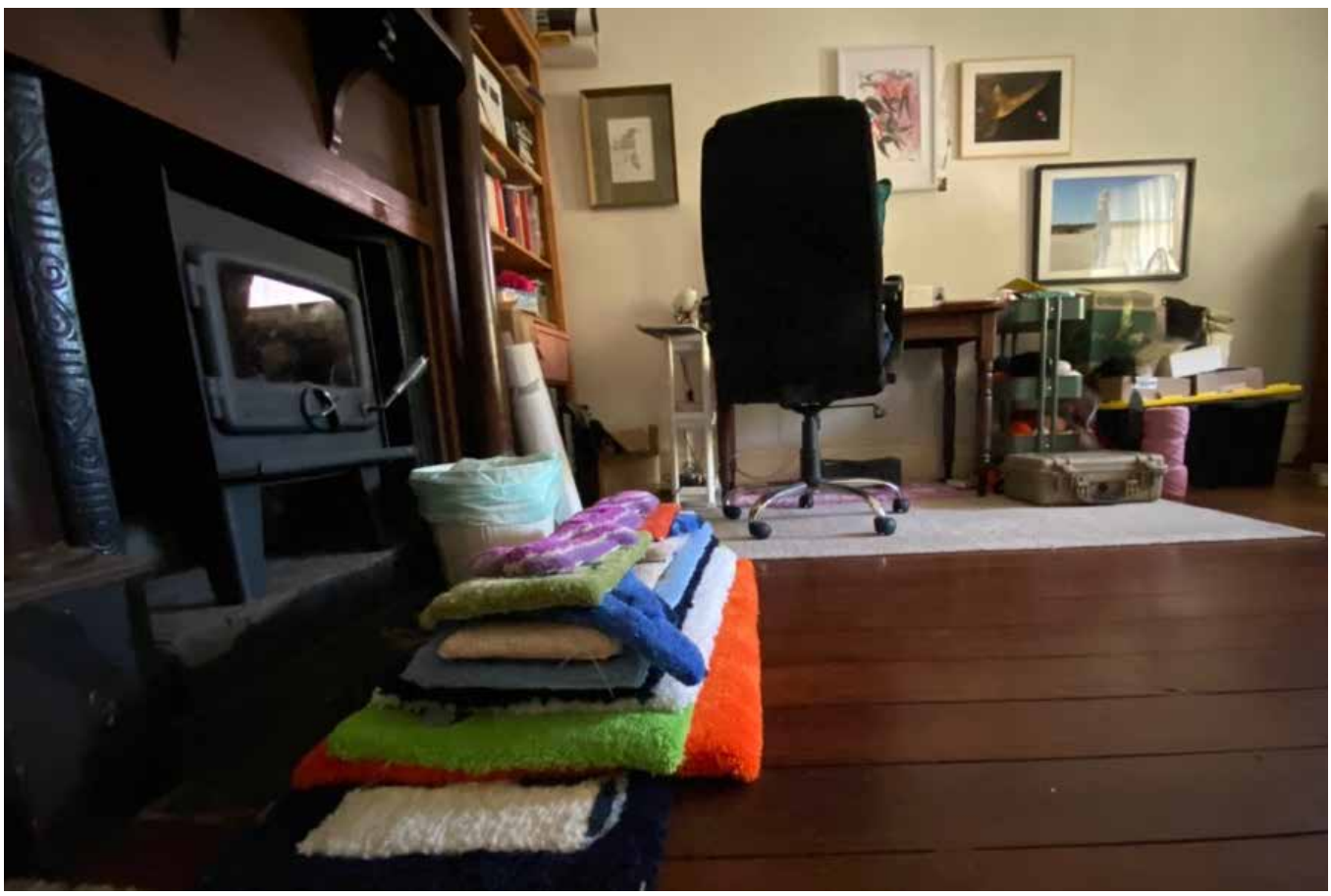


Figure 12 | The finished rugs piled in the study.

A SLOW RELIABLE METHOD

In the end, the tufting process results in the twelve rugs sitting in a pile on the floor of my study. The unseen hours of labour, the accumulated repetition, the use of personal and possessive nouns alongside the theoretical writing are all gathered together to encourage what artist academic Julianna Preston suggests "a feminist approach to discursive text" (2014, p. 99). Whilst the re-telling is a score of the process, composed of thick imaginative and factual detail, there is still room for the reader to speculate and interpret with their own subjectivity. This method of analysis demonstrates the rigour of the creative process and a reliability of a detailed body centred account as a form of feminist validity (Lather, 1991, 2007) and situated knowledge (Haraway, 1988). Perhaps it is useful to consider scholar John Law's view of method here too, as being more than the technical or a recounting of a given reality, rather that creative methods can be performative.

> It re-works and re-bundles these and as it does so re-crafts realities and creates new versions of the world. It makes new signals and new resonances, new manifestations and new concealments, and it does so continuously. Enactments and the realities that they produce do not automatically stay in place. Instead they are made, and remade. (Law, 2004, p. 143)

Re-telling the tufting process re-works, re-bundles, re-crafts the body's memory of the process, through the mind-body action of writing, "where the virtual past is brought into the corporeal present as sensation" (Brannigan, 2018, p. 17). The tufting process in this instance should be considered as a "condition of being ongoing, incomplete and relatively unstable" (Brannigan, 2018, p. 10) and the method of re-telling reflects the open-ended negotiation with multiple velocities, factual and imagined sensations of the tufting process. In short, the re-telling enabled "a magnification and thickening of the experience in my memory" (Barton, 2020, p. 271). Sensation, gesture, corpora, time and space become data that I have placed in the re-telling, in "a double movement of theory and data" (Lather, 2008, p. 185). The poetic re-telling offers not only a play by play of the steps taken, but it draws into view how this project connects the physical orientation of the body to material and space brings the bodily sensations to meet conceptual and imaginative thought. For example, the handheld tufting gun is not an exact machine, it is susceptible to difference, imperfection, and failure. The dialogue between body, machine and material is an entangled happening, each aspect is reliant on the other and requires an attunement to each puncture, each threading of wool. Similarly the concepts and themes that emerged through and with me whilst tufting, is a useful example for how this PhD loosens the form of *Everyday Sexisms* project data. The poetic re-telling keeps the process of tufting alive and part of a kinetic continuum that does stop "inside of a single research moment" (Renold, 2017), it continues to move.

The re-telling works with the readers relational connections and thus continues to generate and transform as it moves through different spaces, bodies, and types of encounters. The re-telling functions as a moment of speculation "that offer[s] new ways to think" (Cvetkovich, 2014, p. 13). In this way, the slow poetic re-telling contributes to this exegesis as productive, reliable, and valuable form of feminist analysis (Jenkins, 2014; Preston, 2019). This slow re-telling interrupted by academic writing, establishes the framework for how this project enables the body, and creative practices to intermingle with the *Everyday Sexisms* data, forming *Slow Choreographies* landscape. Throughout the exegesis, I engage with various styles of writing, just as the research has taken many modalities. From choreography to gifs to surveys. To embrace the expansive space between creative and theoretical approaches, a reminder to take the reading slow.

SLOW PERFORMANCE

With performance, the first thing an audience sees usually sets the contract for how to read or encounter the performance that then unfolds (Burrows, 2010). The first gesture of performance is not a fixed contract, rather it is a doorway into the world that the choreographer wants to propose, once through the doorway there is a "complex constellation of elements that change over the course of the performance" (Peeters, 2022, p. 141). The sections titles of, walking, pinning, blocking, cutting, and holding, were based on the physical gestures emergent from the findings of each creative method, re-framed here as actions of resistance to be used in everyday institutional life. They also perform as doorways that contextualise *Slow Choreographies* and *Everyday Sexisms* phases in specific kinetic, imaginative, conceptual ways. I employ performance as a lively mode of translation and communication, whereby the creator, audience, movement and object are engaged in a sensorial and imaginative dialogue (Ingvartsen, 2013). As sexisms are not static and they move at varying velocities, they require persistent and continuous forms of attention and engagement. Performing also requires a similar persistent attention and response, it evokes in the performer, whether human or non-human, a sense of rehearsing, of doing the work and of enacting change. Through this project, the creative process was a path for me to intentionally *do the work,* and to rehearse the various forms of data in order to develop artworks that invited audiences and participants to encounter and thus shift the parameters of how they understand everyday sexisms. This premise also extends to the way in which the artworks require the audience/participant to *do the work* of engaging and connecting to their sensitives. Framing these phases of the project as performances made it easier to view the often silent and invisible choreography being performed by our academic institutions. Universities' slow performance is what enables everyday sexisms to keep metastasising through policies, hallways, websites, committee meetings and classrooms. In all these ways, performance was a fundamental approach for this segment of the exegesis that articulates the creative interrogation of everyday sexisms in the academy. Structurally, this third section of the exegesis, outlines the methods of the *Everyday Sexisms* in order to point to how these are expanded and thickened by *Slow Choreographies* creative methods, concluding with a discussion of how the research findings are articulated through the artworks. With each phase of the *Everyday Sexisms* project, I was holding the quantitative and qualitative data with my body before thickening and extending it via choreographic and slow embodied methods. As such, the following section is from my perspective on behalf of the *Everyday Sexisms* team, as I was a critical member working within the project and not just an outside observer of it.

PHASE I
WALKING: AUDIT & CREATIVE INTERVIEWS

	EVERYDAY SEXISMS		SLOW CHOREOGRAPHIES		
PHASE I Development	Website Audit	→	Creative Walking Interviews	→	HERE THERE AGAIN *Participatory artwork*
PHASE II Survey data collection	Survey Recruitment and Development	→	Video Vignettes and Letter Writting	→	. SURVEY RECRUITMENT . CORRESPONDENCE REEL . FAUX LETTER
PHASE III Initial survey analysis	NVivo Creative Focus Groups (6x)	→ →	Perth Institute of Contemporary Art Residency *(Mutliple Methods)*	→ →	. STICKY EFFECTS . CREATIVE WORKBOOKS . TRANSCRIPT GRABS REELS
PHASE IV Engagement	Previous Methods of Everyday Sexisms	→	Choreography	→	AND AGAIN *40 minute choreographic work*

THE WEBSITE AUDIT

The first gesture of the *Everyday Sexisms* intervening in everyday sexisms within Australian Universities, was to grasp how universities presented their understanding of everyday sexisms and the methods they used for addressing it. The *Everyday Sexisms* development phase involved an audit of all thirty-seven Australian public university websites. A qualitative content analysis of these websites was used in order to draw out the materials that indicate the culture of these institutions (Pauwels, 2005; Swan, 2017). To glean a snapshot of how these institutions visually represented gender, an intersectional feminist lens was applied to the analysis of the websites publicly available policies, programs, terminology, and the imagery (Hesse-Biber & Leavy, 2007; Leavy & Harris, 2018; Tolia-Kelly & Rose, 2016). Auditing these websites presented the team with the forward-facing everyday data of how nationally, Australian academic institutions were addressing everyday sexisms. The audit also illuminated the complex ways website multimedia constructs and perpetuates stereotypical messaging in relation to which bodies can occupy university spaces and in what ways (Estera & Shahjahan, 2019). The audit examined the public-facing websites of the thirty-seven public (e.g. government funded) Australian universities, with each team member analysed approximately nine websites, using a ten-minute time limit for each analysis. The restricted time parameters were intended to capture the degree of ease in which information could be accessed. Figure 13 demonstrates the way in which the team utilised analysis units of policy, images, items of celebration, items of interest, and references to the word 'sexism' to guide the audit process. The website audit revealed analytical themes of acceptable gendering; conspicuous absences; and in-built obscurity. These theoretical themes laid the foundations for recruitment and how the creative focus groups were conducted.

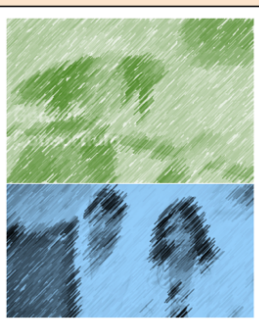
Institution	**Gender Equity Policy** What's in it Reporting	**Image**	**What is celebrated?**	**What do we notice that's interesting?**	**Other**
Uni X	Gender consultancy services in: gender analysis and gender mainstreaming capacity development gender auditing applied policy research on gender issues gender-sensitive monitoring and evaluation		Focus on Gender equality, diversity development. Indigenous engagement Very big on Athena Swan	Gender and development equality policy has an Australian and international focus.	16 results in search bar for "sexism" Results mainly links to Gender studies course, Professors and Researcher dealing with this topic.

Figure 13 | Snapshot of website audit collection method.

Beyond the text-based searches, the content analysis included any available policy documents on gender equity and diversity, along with screenshots of images and general page layouts. Almost immediately it was evident that institutional websites are spaces that not only provide information but are also spaces that generate an experience or perception of how everyday sexisms sits within each university landscape. Websites are the digital 'face' of the institution, they are the institution's vehicle for self-presentation, asserting not only who they are, but who they want to welcome (Ahmed, 2012). When doing a content analysis of the websites I had to remain cognisant to the way in which the multimodal media (text, image, info graphs, video, sound, animation) operates in the various combinations on the screen and in relation to the body engaging with it. This was done because a solely textual focus was insufficient to how sexisms were being expressed and addressed, as "visual

meanings extend, elaborate or contradict textual meanings, and vice versa" (Swan, 2017, p. 280). This led me to consider websites through a slow lens. As a relational and multimodal platform, websites create experiences that are 'multidimensional' as they allow for various layouts without limitations of page size, and are 'multilinear' as they house external links which can take you in different spatial or temporal directions (Dickinson & Telford, 2020). Through the content analysis I began to wonder, if websites are "distinct 'hybrid' genres with digital, verbal, aural, kinetic and visual meaning-making modes" (Swan, 2017, p. 280), then how do they direct us to perform in the world beyond the screen? In other words, how do our bodies engage the media on these digital platforms and what happens when our bodies leave the website and move through the world?

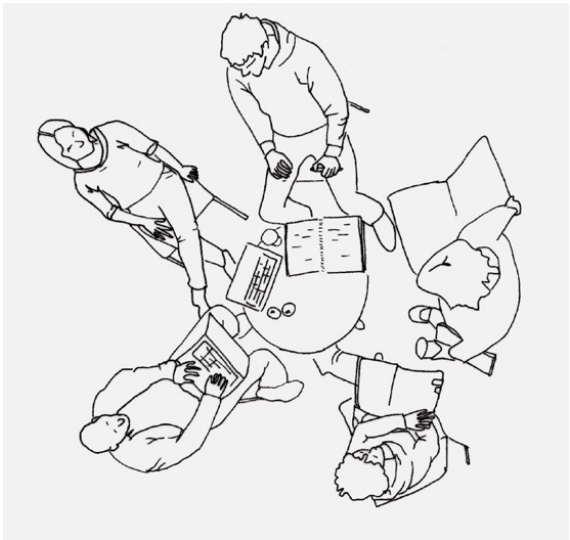


Figure 14 & 15 | Outlines of images captured through the websites audit.

In order to consider the ways in which the website messaging moves with us, the research team focused on the website images. Utilising a simple creative task of tracing website imagery, the team and I were able to begin deconstructing the ways bodies were being visually represented. As you can see in Figures 14 & 15, the tracing task limited the identifiable characteristics (gender, race, and age) of the bodies and the environments they are positioned in. This simplifies the image and requires one to place greater attention to the way in which they *see* the bodies. As an analysis method, the fine line drawings opened up the possibilities for an intersectional reading, considering how we assign gender, race or age to the bodies in the images. Let's consider for a moment Figure 14, an aerial shot of a group of individuals sitting in a circle around a round table. Everyone in the image is in different sitting positions and appears to be in a meeting as indicated by the laptops, books, and body language. All of this is to be read at a distance and at first glance there is a sense of inclusivity, harmony, and no hierarchy. Now let's consider Figure 15, again we see two bodies in different sitting positions, this time viewed from the front on which creates a vertical hierarchy in the composition. This image was located on a webpage about a university's gender equity and sexual harassment policies. When the team looked at these images through a semiotic reading, a timeworn gender binary emerges. Men take space, as seen by the masculine figures spread legs and height, and women yield space to men, as seen by the feminine figures crossed legs and lower compositional positioning. By looking at the various images used across the Australian University websites, like the examples shown here, the repeated gendered visuals form "citational mechanisms" (Campbell & Mills, 2016, p. 2), that signal standards of gender representation within Australian academic spaces. These seemingly 'static' images are implicit in the reproduction and maintenance of everyday sexisms. Indeed, the repetition of such imagery contributes to the conditions for how our bodies learn to move within certain contexts, dissolving into the habitual practices when we engage our universities spaces and people, either digitally or physically (Haschemi Yekani, 2022).

CREATIVE WALKING INTERVIEWS

From the content analysis of the audit a prominent factor that emerged was *inattentiveness* to the ways in which we *see*, either when looking on websites or moving through university campuses. Attention and inattention are factors in the compositions and use of the images we gathered. When auditing the website imagery of Australian Universities, one begins to wonder if these images were created with the intention to be *seen* or were they intended to be signposts to be looked over briefly before moving past? Through taking the image off the screen, via the tracing activity, the content analysis drew into focus my bodily orientation to the image and thus how I was *seeing* the data. What occurs through the ten minute exercise of scanning a university website, is that the body is put into action or familiar bodily routine, for "just as we 'know' how to flip through magazines" (Frosh, 2016, p. 174), we 'know' how to scroll or move through websites. The habitual scanning mode rendered some images invisible at first, requiring several scrolls back and forth. Equally, the environments that we are in when we engage visual content, such as phones or posters, informs how we come to bodily 'know' the visual content of the university. Equally, these sites can also contribute to our inattention. Observing that our experience of images is tied to the objects, platforms, and spaces that house them, it is then natural to view spaces as co-agents in the relationship of meaning-making; adding to the textures and contours that assist in the social construction and production of what is 'known' (Frosh, 2016). These elements are all interlocked, not only informing the way in which imagery is made but also how they are "viewed, displayed, and given value in our culture" (Jones, 2012, p. 174) which then operates as materialised understandings of social practices and spaces within Australian universities.

Inattention to the way universities represent gender in visual materials and the effect this has on social practices, speaks to feminist academic Sara Ahmed's notion of 'non-performativity' (2012; 2019; 2021). A term used to articulate the "institutional speech acts that do not bring into effect what they name" (2021, p. 30). Non-performativity is the difference between what the universities claim to do and what is actually experienced by its staff and students. Additionally, non-performativity is where gender equity and diversity policies, initiatives and awards i.e. Anthea Swan, fail to interrupt or change the "structural inequities the schemes intend to challenge" (Nash et al., 2021, p. 359). During Phase One, I explored how our inattention to *seeing* everyday sexisms is an extension and symptom of the non-performative nature of university systems. When considering how to bring attention to the visual representations of gender and sequentially its influence on everyday sexisms, it was clear there was a need to start with the lived accounts of those who move through universities. By representing staff accounts of everyday sexisms through the spaces in which they were encountered, I could make explicit the ways in which digital visual representation has implications on how bodies move and engage universities physical sites.

These physical campus spaces, much like the websites, are sites that encourage a habitual way of seeing and moving. For example, the way in which you navigate from the lecture room to your office or how you move between the laboratory to the carpark reflects a form of attention or inattention to the gendered university experience (Edensor, 2010; Ingold, 2021). As these are sites that academics occupy daily, see Figure 16, they are often unassumingly implicit in the acts of everyday sexisms. Of course it is important to pause here to note that not all bodies move subconsciously through campus spaces, those who have experienced inequality or exclusivity in these sites are more attentive to when and how they move within the academy (Ahmed, 2007). As the artist within the *Everyday Sexisms* project, the choice to conduct creative walking interviews,

Figure 16 | Mundane everyday spaces of our institutions (next page).


THE PORTR
STILL LIFE
BLUE AND YELLOW DON'T MAKE
AGAIN

was not to offer new forms of imagery for university websites, rather it is a method used to make explicit the interconnected relationship between gendered visual representations (seeing) to the physical campus spaces (moving) to the lived experience of university staff (feeling). By illuminating how image, space and experience are woven together, also reveals the material processes that assist in the reproduction of institutionalised social norms, policies and culture; indeed the non-performativity of universities (Ahmed, 2015a). In response to the *Everyday Sexisms* method of the website audit, I conducted creative walking interviews with seven Early Career Researchers from STEMM and Performing Arts disciplines as a way to capture their lived experience of everyday sexisms within their university environments. The sample group was intentionally kept small and was selected from two different disciplines and schools within one Australian university, capturing differing experiences that influenced discipline-based staff demographics, facilities and resources, career progression, productivity, and contribution. The walking interview, as a creative method was also central for finding the intersecting factors within the participants' experiences of everyday sexisms and how this relates to slow research within the arts (Eggers, 2018; Reed, 2019) and feminist theories (Ahmed, 2021; Beebe et al., 2012; Stengers, 2018). Furthermore, the choice to populate the test sample with Early Career Researchers was intentional, as ECR's have historically demonstrated a high exit rate on the pathway from PhD conferrals to academic leadership (Christian et al., 2021; Nash et al., 2021). ECR's often have precarious working status, which increases their vulnerability within the university working population and as such are less likely to report instances of harassment or sexisms (Bourabain, 2021; Hoepner, 2021). Thus, capturing experiences of gender discrimination from within the early career category offered a poignant site for data collection, creative reflection, and intervention.

Within the participant sample, the fields of expertise spanned theatre and performance studies, dance studies, exercise science, marine science, bioscience, and computer science. Out of the seven participants, 57% where female identifying (n = 4) and 43% identified as male (n = 3), 57% of participants had a CALD background (n = 4), 28.5% identified as queer (n=2) and all participants walked unaided. It should be noted that the interview method was designed to be movement based to centre bodily responses. By labelling the interviews as *walking interviews*, I recognise how this will signal or favour one form of movement. The aim of the movement-based interview is to ensure that the body is free from the confines of traditional interview contexts (singular location, enclosed and indoors) and that the body is engaged in whatever movement capacity possible. Indeed, walking or movement that traverses space opens the interview to being a mechanism for "radical placement and displacement of self, fixing and unfixing self to urban structures, locational politics and cultural form" (Labelle, 2008, p. 189).

Walking interviews have been well documented during their rise in qualitative research methods since the turn of the century, whether that be go-along interviews (Bell & Bush, 2021; King & Woodroffe, 2019) docent method (Chang, 2017) or the participatory walking interview (Clark & Emmel, 2010). This project's method of creative walking interviews utilised aspects of the aforementioned methods. There was the habitual and everydayness of the direction and sites that the walking interview took was determined by the participant to embrace the participant as an expert or go-along approach. The site which represented everyday sexisms was also selected by the participant and they participated artistically by taking a polaroid of the location. Walking interviews as a qualitative method are inherently person centred, interactive and creates a setting for the intersectional and embodied worlds of those being interviewed to emerge (King & Woodroffe, 2017; Springgay & Truman, 2018). Choreographically, walking offers a method of embodied movement that connects seeing

physical landscapes as sensory environments that can be relationally understood through kinaesthetic motion (Manning, 2009; Rogers, 2012; Springgay & Truman, 2017).

> Through walking, places stimulate our perceptions and senses, igniting multiple possibilities for interpretation, atmospheres, and presences… Framing and articulating relationships between movement and place, we open the site of performance to interpretation. Telling place through movement is also bringing something to it. (Brown, 2018, p. 81)

Conducted across five days, the interviews took thirty to sixty minutes to complete. The mobile method utilised a combination of open-ended and traditional qualitative interview questions that were primarily used to establish the participant's identity, discipline, role, and level of academic experience. To begin, we sat down either in the participant's office or on an outside bench where I would outline *Slow Choreographies* research context and the working definition of everyday sexisms. After the context was provided, we began walking, in the direction determined by the participant. The first open ended questions posed the following:

Q1 Have you experienced everyday sexisms either directly or as a bystander?
Q2.1 If yes, can you describe what that experience was, how it felt or feels?
Q2.2 If no, why do you think this?

Participants laid out their relationship to everyday sexisms, whilst we moved through their office hallways and around the exterior sites of their campus, walking side by side. Most had a premeditated example ready to share, yet some shifted their accounts after hearing the working definition of everyday sexisms. Some even updated their example because they had just encountered sexisms in the moments prior to the interview taking place. Once the participant had provided an example and description of the feeling associated with their experience, they were then asked to stay with this feeling, only now they were asked a series of questions that centred their body within their reflection. This was done by asking participants to consider their experiences through choreographic compositional elements of space (i.e scale, direction) and time (i.e duration, rhythm). These compositional elements, whilst simple, stemmed from a choreographic body-based approach, which values the role and position of the body within participants' descriptions. Beginning with a simple description of the location and the time of day of the example, the participants were then asked the following choreographic space-time questions as a way to prompt an alternative description of their encounter with everyday sexisms.

SPACE | To describe the spatial composition of the feeling I asked,

Q1. Can you describe the SIZE of the feeling? Does this differ to the size of the interaction?
Q2. What is the LEVEL of the feeling, where did you feel it in your body?
Q3. What is the PROXIMITY or depth of the feeling to your body?
Q4. Does the feeling have a DIRECTION?

TIME | To describe the temporal composition of the feeling I asked,

Q5. Can you describe the SPEED of interaction? Does the feeling have a DURATION different speed to the interaction?
Q6. Can you describe the RHYTHM of the feeling?
Q7. Does this feeling repeat and at what FREQUENCY?
Q8. Does the feeling have a DYNAMIC or ACCENT?

As the participants described their experience through these terms, they were developing a set of compositional perimeters that would then be used to compose a photographic image. After sharing their space-time based descriptions, participants were then asked to lead us to a site that either literally or metaphorically represented their account of everyday sexisms. Participants reflected on the spatial orientation of their body within their account, and then placed a small, tufted rug in the space, in lieu of their body. These tufted rugs were utilised to maintain the anonymity of participants, but they were also a way to give them a tangible physical object to mark the fleeting encounter of everyday sexisms. Using a polaroid camera, participants were then asked to utilise their spatial and temporal descriptions to inform how they took their picture. There was no time limit or restriction on the number of photographs participants could take. Once satisfied with their polaroid image, they were then asked to direct me, through recounting their compositional choices, to capture a version of their polaroid using a DSLR camera. Having to articulate their compositional choices to me, often led to shifts in their compositional direction as seen in Figure 17, which reveal the compositional changes between the polaroid and the DSLR images.

Figure 17 | Polaroid composition Vs DSLR Composition.

Once the interview was completed, I immediately took time to map the walked pathway of the interview, as led by the participant. Through applying 80gsm stock transparent paper over a printed campus map, I used short, dotted lines to track the pathway. Using a 0.5 ink liner pen, I marked the start of the interview with an X and signified the site of the photograph with either the word *Here, There* or *Again*. Looking to Figure 18, shows how the dotted pathway is accompanied by an outline photographed site's floor plan, along with a summary of the key points from the interview. The combination of the re-tracing and re-counting methods paired with the polaroid and digital images provided creative data of the Early Career Researchers' experiences of everyday sexisms. Data generated from the participants' bodies moving through their working environments revealed conceptual themes of *exclusive spaces, bypassing,* or *dismissing capabilities,* and *seeing as believing*. These themes will be discussed through the subsequent writing and analysis of the artwork *Here There Again* (Fishwick, 2022b), which is elaborated in the following exegesis section *PINNING: HERE THERE AGAIN*.

Figure 18 | Campus Map used under transparent paper to mark the walked path.

EVERYDAY SEXISMS ENTANGLED IN TIME AND SPACE

Choreographic composition and documenting via photography, drawing and mapping stems from my existing choreographic use of these methods. These multimodal creative approaches matched with the qualitative method of walking interviews is what enabled a double action of drawing out the body centred aspects of participants' experiences. Simultaneously the walking interview pulled into focus how these experiences of everyday sexisms are spatially contingent. Expressing the spatial and temporal composition of their feelings, whilst moving through the physical sites, is what enables the "self and world to overlap in a ductile and incessant enfolding and unfolding" (Wylie, 2005, p. 240). Being in motion, put the participants' conscious and subconscious gestures in relation to the physical elements of their university (van der Vaart et al., 2018). The walking also freed the body to respond differently, enabling the physical posture, breath, shape, and gait of the participant to have greater variation, creating physical commas that the body might otherwise do in a sit-down interview (Evans & Jones, 2011). Asking participants to consider their experience of everyday sexisms in relation to their body, was often met with a pause and a slight physical jolt; either a head tilt, eyes lifting to the sky, a deep breath in or the sternum sinking back in their chest. The choreographic analysis was to centre their body within their reflection and to give their feeling a physical form, not only in their verbal account but through their gestures.

For participant Penny[9], when asked to describe the feeling tethered to their account of everyday sexisms, she reflected that, "it's like it's like just a little lump, a little mound, it's just like one of many little humps, Yeah, like I don't know how to describe it... I think mole hill is good". As Penny described the size of the feeling attached to their experience of everyday sexisms, she lifted her right arm at chest height, before making the gesture of her hand running along a bump in a flat surface. This action moved from right to left and was repeated three to four times. Each time her arm gestured Penny would bend at the knees as if her body was walking over a bump, or across uneven ground. When asked about her choice for the right to left horizontal gesture, she reflected, "I don't know why and logically should be left to right because it's just like going on and on into the future. Maybe it's because of where we were sitting". This connection Penny makes between her gesture and the spatial orientation of the encounter signals a moment when she made a connection to how the lived encounter physically informs her body's present-day movements. The spatial articulation of Penny's feeling was also woven to the temporal analysis of her feeling's duration, "it's like a soundwave, I guess that's what I'm doing with my hands [lifts hand and bounces it down and up slowly whilst moving right to left], it would be slow and despondent… it's just like a Dooooom… Dooooom… Dooooom". Here the gesture of her hand led to a gesture of sound, both physically articulating the feeling in space and time. Demonstrating how action opens the potential for varied pathways of expression, articulating what might otherwise have been linguistically edited out, if the body was not in motion (Manning, 2016).

9 | Penny is a white, queer, female ECR, working within the field of performance and theatre studies.

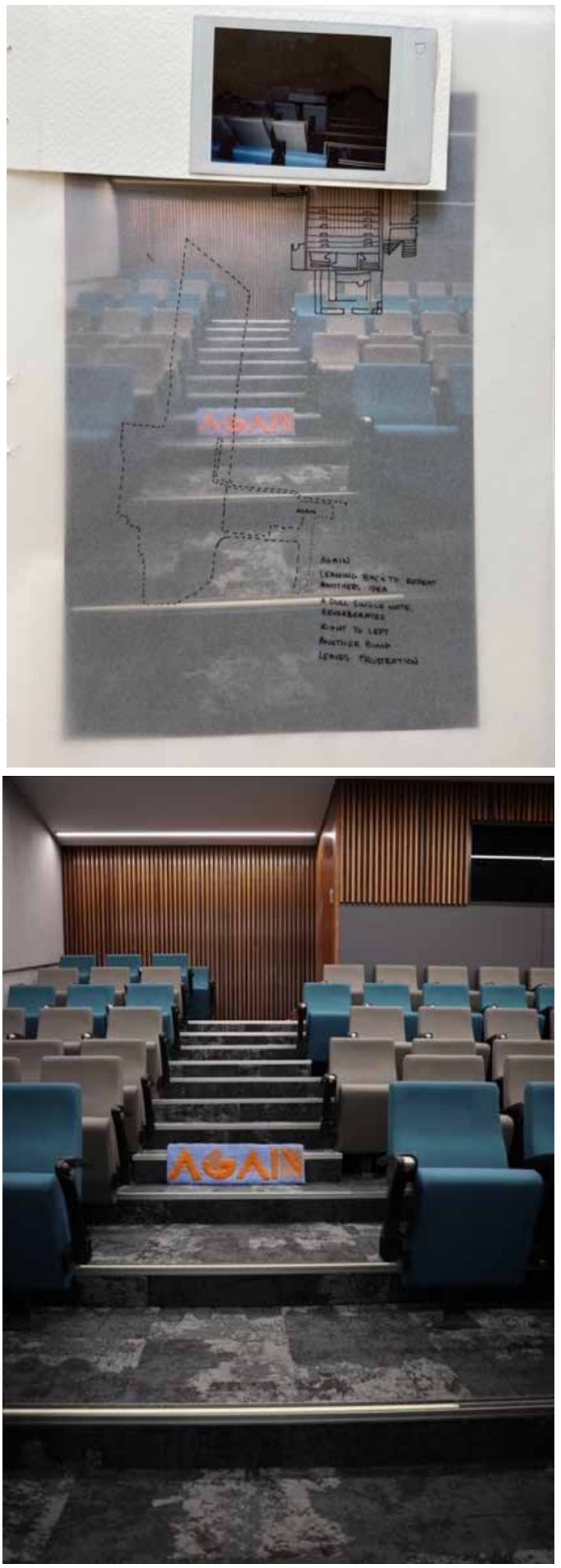


Figure 19 | Layers of a map, polaroid, and final photograph.

Penny's description of sexisms feeling like mounds, bumps and blips, making room for how the experiences of everyday sexisms inform our engagement with the physical spaces on campuses. The blips emerged verbally but were also performed through Penny's body. Early on in the interview we entered a building mid-way through Penny's description of everyday sexisms, and during their re-telling, her posture began to collapse before verbalising the need to avoid the building we were in.

> *[walk into a specific building]… It's a trend that I have really noticed in my working life at universities and in the arts….oh hello [body gets smaller as she greets a colleague that walks by]… this all feels like dangerous territory [said in hushed voiced and followed by an awkward chuckle]…Umm, yeah so it is to do with the jobs that have to be done but aren't the fun jobs that kind of just like, well, this has to be done. Yeah. And noticing trends of … the…[turn down a new corridor] Oh my God, let's go to a different building…a completely different building [walk out of that building to avoid running into colleagues]...*

This moment was an emergent bump in Penny's re-telling, triggered by how the space and the experience tethered to it made her feel. As their attunement to their surroundings became more prominent, she bent at the knees, retracted her chin, and hunched her shoulders whilst her eyes darted around the space. Penny's body was embodying the caution affiliated with the space. Penny's past encounter emerged through her body, "shifting [the] mood, tenor, colour or intensity " (Wylie, 2005, p. 236) of the site we were moving through. Penny's caution to the spatial bumps of her workplace, returns us to the idea of self-editing within the walking interview format. The method revealed not only a linguistic editing but a spatial editing. Literal removal of her body from that space, which speaks to the ways in which gendered bodies navigate particular spaces differently. For Penny, it was done in order to feel comfortable and safe to speak. Whilst the site that triggered the self-editing (a hallway) was not the exact site of the encounter being discussed, see Figure 19, it reiterated Penny's description of her feeling having a frequency of "many blips, until infinity". Meaning, encounters with sexisms are felt beyond the site of the interaction, traveling with the body into different times and spaces. The encounters and associated feelings travelling with us, into new locations on campus in ways that we often cannot see or feel unless we are attuned to the mobile nature of everyday sexisms.

The creative walking interviews as a qualitative method enabled the spaces that we are often inattentive too, to become visible. Most importantly, that visibility through this method is created by the ones who have felt and continue to feel such everyday microaggressions, the participants. For Rikki's[10] interview the mobility of the interview style, meant we moved through hallways, past labs, and office spaces as well as through carparks and outdoor common areas. The mobility of the method encouraged her to consider the mobility of her feeling, the mobility of her experience. For Rikki, the photograph meant she could make visible not just the site of her encounter [an external site] but also the loading dock, a site where that same form of dismissal of knowledge or bypassing of capability was continuously felt.

10 | Rikki, is a cis gender woman from a CALD background working within the field of marine sciences.

> *Ok, like for example I was in the field, as part of my fieldwork is diving. And I'm really good at diving, I know what I'm doing in the water … and I know how to do, how to put the boat in the water and stuff like that. But then if they have a man [present], they're like 'oh no, he'll do it'. Like he's the one organising the boat [because] he's the man. [shallow laugh] You know I'm capable.*

Through Rikki taking the initial polaroid image, she could reflect on the physical composition of the feeling she had just recounted. As a result, Rikki intentionally placed herself into her polaroid image via her shadow, see Figure 20. Rikki's compositional choice to place her shadow in the bottom left corner was in direct correlation with her articulation sexisms manifesting through one's capabilities being bypassed. The feelings associated with such encounters of dismissal were expressed spatially when Rikki described the spatial centre of the feeling of everyday sexisms.

> *I feel like you're sort of watching it from the outside. You are there, but it's like it's not part of you. That kind of behaviour. So are you sort of like looking at it from outside, you know what I mean? You're sort of like watching it. You're part of the scenario and you feel the emotions but it's not really yours.*

Figure 20 | Layers of a map, polaroid, and final photograph.

The feeling of dismissal as of being on the outside looking in, articulates another form of everyday sexisms spatial exclusivity. For Rikki, the experience of exclusion is not just tied to the field work site, it is emergent in the loading dock on campus and indeed her female body. Loading docks are for moving and loading equipment or vehicles, and from Rikki's experience it is where men deferred to do the physical work. The overriding of Rikki's capabilities with the comment "*if they have a man [present], they're like 'oh no, he'll do it'*", signals what kinds of bodies are allowed to occupy or lead in that space. These are gendered and behavioural gestures imbued within campus spaces, which leave traces in the bodies that move through them (Certeau, 1984; Foster, 2002). The signally of what bodies are welcome in certain spaces was also articulated through what participant Jake[11] could not see. The absence of certain bodies in particular spaces equated to everyday sexisms not being seen or felt at all. For Jake, he made it known early on in the interview process that he might be the wrong person to talk to as he did not have an experience to report. Rather he cited cases of sexisms and harassment that he heard through the news like the #MeToo movement. Whilst Jake acknowledged that sexisms were real and present in universities, he could not see it in his immediate environment.

11| Jake is an international ECR with a CALD background and works in mathematical science department.

> *I think institutionally it's a big issue, but yeah, in reality [to my workplace], I think it's it doesn't happen in my life or in my work environment, I don't think that it's a very big issue.*

This sentiment points to the implication of certain bodies not being present, or if certain experiences are not felt directly, then the issue is perceived to not exist. A form dismissal based on seeing as believing (Ahmed, 2021). During the interview, I was led through every level of Jake's campus building where he used the gaps between the questions to showcase the building's well-resourced facilities. The more we moved through the building the more evident it became that certain kinds of bodies were missing. As we are walking down a closed stairwell, Jake articulated the spatial proximity of sexism feeling "a few meters in front" of him. When asked to articulate the context of that feeling, Jake concluded that it was due to the absence of women in his department.

> *Frankly speaking, I think it is because mathematics is not 100% equal, because the difference between male and female. They have, they are different. I don't mean that they are not very clever, I mean because there's some differences [in interests], some people are good at calculation mathematics and [this] sort of things, I mean sure we have some female genius, but that's not a very common or probable, [as we don't have] that many females interested in mathematics*.

It was in the spatial gaps, stairwells, and lifts, that Jake began to connect their perception of everyday sexisms to their workplace spaces. The spatial location of where Jake made this connection (stairwell), points to how the interview process through its body centred, mobile and compositional questioning created room for Jake to consider his work environment differently. The space-time questions and walking method enabled Jake to articulate his experience of everyday sexisms as a form of absence. That as there was no women in his workplace or discipline meant no sexisms are occurring and this was further represented through Jake's choice of site for the final image, see Figure 21. The site in the image is Jake's office, a space shared with six men.

Figure 21 | Layers of a map, polaroid, and final photograph.

The creative walking interview as a response to the *Everyday Sexisms* website audit, illuminates how a sensorial literacy based on material-body relations expands how lived encounters of sexisms can be read and understood as more than a bodily exchange. By putting the body in motion and in relation to the physical spaces it moves through, as well as situating the felt experience of sexisms in relation to space and time composition, participants engaged in a sensorial reading of their experience which produces nuanced physicalisation of everyday sexisms' felt effects. I also offer that the creative walking interview in the context of Penny, Rikki and Jake's interviews offered them a space of creative enquiry and an alternative vocabulary for articulating their experiences. Which by extension, meant they could see, feel and hear their everyday campus spaces differently, where the "familiar and normalised practices and attitudes took on a different character" (Calder-Dawe, 2015, p. 93). The tacit nature of walking makes it a simple gesture of intervention, paired with the photography and choreographic description that interrupts the inattention that comes from automated ways of seeing and moving through campus environments. Through mapping these interviews the gendered visual representations of everyday sexisms "produces a narrative that unfolds through place, organising experiences spatially rather than temporally" (Evans & Jones, 2011, p. 856).

By organising spatially and from a choreographic vantage, the relationship between gendered visual representations to the spaces where lived encounters were experienced, maps and weaves different dimensions of how sexisms reproduce in university contexts. Indeed this method choreographs our attention to the spaces where sexisms are felt or seen, and works against the non-performative nature of university systems which aids in the perpetuation of everyday sexisms (Ahmed, 2021). The images and maps made

through this creative method centre the participants' perspective through the inscription of their experience, enabling these creative objects to become a repetitive "site of encounter" (Manning, 2016, p. 71) with one's memory, feeling and sensing of space. In the following section *PINNING: HERE THERE AGAIN*, I will continue the discussion from here on the value of using lived accounts of everyday sexisms to inform how sexisms are visually and physically expressed. The following segment discusses how the artwork, which utilises the walking interview data, creates a nuanced depiction of sexisms spaces. I articulate via a personal recount of my encounter with the multimedia artwork, *Here, There, Again* (Fishwick, 2022b) how the artwork acts as an alive vessel for *affective returns* to lived experiences of everyday sexisms. The artworks utilise collective mapping to amplify universities non-performativity in addressing gender in-equality, specifically by pinning lived experience of sexisms on university campuses. Thickening the felt effects of everyday sexisms as spatial citations, acknowledging past experiences in the present, as a way to prevent them slipping to the recesses of our collective attention.

PINNING: HERE THERE AGAIN EXHIBITION

The method of the creative walking interviews, as outlined in the previous section *WALKING: Audit And Walking Interviews*, utilised choreographic prompts to frame academic participant's accounts of sexisms as an affective return (Barbour, 2018; Cvetkovich, 2014; Pile, 2010). By asking the academic participants to reinterpret their experience through space and time choreographic prompts, this enabled them to articulate the motion of sexisms felt effects. The walking interviews' spatial-choreographic thinking created the basis for how my artwork *Here There Again* performed as a tool for re-positioning sexisms within universities, as a continuous slow choreography.

Here There Again counters the slow continuous choreography of everyday sexisms through the practical pinning of personal sites of sexisms on a collective map, or the turning of pages through the photographic book, see Figure 22. This is how the artwork uses gestures as a way for the public to re-position their past experiences as a choreography of space, time, and body (Stewart, 2008). Gestures of pinning, turning, and mapping facilitate a collective moment for the public to "meet in action" (Ahmed, 2021, p. 294) and as a way to work against the non-performative nature of universities. *Here There Again* turns everyday gestures into "nodes of speculation that offer new ways to think" (Cvetkovich, 2014, p. 13) about one's own relationship to everyday sexisms. For example, the artwork's pins, images, and rugs become physical metaphors or *nodes* of the felt effects of everyday sexisms. These physical metaphors invite the public to engage via physical movements of pinning, turning, and mapping. These gestures made by the public accumulate in the artwork, highlighting the spatial relationship between the artwork, the lived encounters that occur within universities and the collective of bodies feeling the effects. The affective quality of the artwork is explored in this section as a creative intervention, one that takes the form of attunement to the everyday sexisms resonances within certain university spaces, tethered to specific actions and objects.

Figure 22 | HERE THERE AGAIN, part of the exhibition Unfinished Business, 2022.

The personal recount that follows, is written from my own perspective as a form of reflective writing. *Here There Again,* was part of *#FEAS Unfinished Business* exhibition running between June to July 2022, at a university gallery space *Spectrum*. This group exhibition facilitated and curated by #FEAS Feminist Educators Against Sexisms, featured sixteen feminist, queer and Indigenous artists artworks that respond to the unfinished business of working towards equitable feminist futures. *Here There Again* consisted of one A0 map of multiple university campuses, this was accompanied with instructions for gallery attendees to pin a location where they had encountered or felt everyday sexisms. There were also forms that attendees could fill out and small stickers of the walking interview rugs that participants could use to 'pin' their experiences beyond the map. There were three rugs, two on the ground and one mounted on the wall, these either said Here, There or Again. The final component was a book made of the creative walking interview maps, polaroids, and photographs which attendees were invited to read. I utilise the personal recount to re-visit, re-interpret, and re-vision the artwork whilst being physically situated in a university gallery context, a spatial milieu that created conditions for a slow reading of *Here There Again.*

Encountering the artwork as part of *#FEAS unfinished business* exhibition, situated the recounting process as being part of a collective transpersonal inscription, flowing and extending beyond myself, the artworks and beyond the gallery (Barbour, 2018). In this way the following recount moves beyond the naval gazing of the artist, to encompass a sensorial choreographic reading of the artwork, articulating the affect the artwork and the collective choreography of the exhibition produces (Berlant & Stewart, 2019). From a choreographic perspective, the personal recount is an embodied response to the personal nature of sexisms, that it is something that stems from and is projected onto the body. The recounting highlights how the artwork responds to sexisms by creating a new choreography *with* the public. This alternate choreography takes the form of physical gestures that stimulate a double action of re-interpreting and re-visioning past encounters with everyday sexisms. Re-interpreting as it requires individuals to take another look at their past interactions and histories of experiences. Re-visioning by asking participants to consider the feeling of their experience as a spatial and temporal composition made of maps, rugs, and photographs. The personal recount invites you, the reader, to consider how pressing pins into a map opens alternative associations and vantage points from which to reflect on past experiences of everyday sexisms. It also invites you to consider how these experiences are personal, yet collective happenings.

RECOUNTING HERE THERE AGAIN

On an overcast Tuesday afternoon in June 2022, I walked into Spectrum Art Gallery. Greeted by a pink neon sign, *#FEAS Unfinished Business*, I step over a black circle rug. Walking past the first floating wall, I encounter to my right a textile fabric work *There, There* by Linda Knight (2022). I turn my head to the left to find six prints by Miriam Stannage (1976-1977) forming a line across the white plastered wall. I pause for a moment to look around, I scan the horizon of the gallery before I notice that I am standing at a distance to another work, *Here There Again.* It is sitting on the right-hand side of the gallery in a makeshift corner formed by another floating wall. At first, I noticed how the light casts short shadows. These shadows form uneven upside-down terrains that slowly seep out from under the arranged objects. I go to step, but I immediately pause from my ears pulling back. I hear the sound of a woman's voice. I look down at the floor guide in my hands, I see that it is Narungga artist Natalie Harkin's voice reciting the work, *Archive Fear Paradox [2] Whitewash-Brainwash*

(2014). I stand still long enough for the text to loop, read almost as a whisper.

> *…who settle her gut to tame her tongue and wedge deep in the pulse of her heart. Like where to hide stories through a fabric threaded and woven with invisible places where no other can see or would know where to look…*

The soft sounds of Natalie Harkins' voice are intercepted with busts of kitsch TV sound effects from #FEAS collectives' video the *#FEAS Report* (Blaise et al., 2020). The latest statistics on university gender disparity are read out like a strange kind of sports report.

> *There was good news for the men's 2020 event, where they managed to ride in on the wave of working from home which was a great win for them, Margie from Melbourne, speaking from the side-lines with 2 children under 5 says, "Quite a few men have openly said in front of me what a great year it's been for them because they've been at home and they haven't been interrupted, they've been so productive and haven't had to travel here and there and they got 2 books out this year" [A whistle blows]*

The sound of the whistle sets me off the spot, I move towards the orange rug hanging on the right-hand wall, *Again* is spelt out in high contrasting bright blue thread. I re-position my body to face the rug, the plinth, and the book. I stay in stillness for a moment so that I can return the shadows spilling out from under the rug. There are and they elongate the rug's form, stretching it down the wall. I shuffle my right foot forward; it touches the edge of something. I look down to see another rug, *Here* and I feel like I am being reminded, spatially and temporally, that I am *Here* (in this place, at this time), *Again* (back or toward a former place). Yet what is the place I am returning to today? Leaning into this feeling of uncertainty, I sidestep the rug until I am at the right-hand side of the plinth, I look down to see what my hand is already feeling.

Figure 23 | #FEAS Report amongst the Unfinished Business Exhbition.

Figure 24 | View of the Rugs, Plinth and Book.

The BOOK has a cream woollen cover and sits quietly on a plinth, lit as if some kind of holy relic. In this moment, I am returned to the pulpit on Sundays, the lectern at the school assembly, and the chair reserved for the boardroom head. Before I even turn the first page, I can feel that I have assigned value and authority to what lies between these pages. I turn the soft cover to read the first page; *Here There Again, a catalogue of everyday sexisms as spatial citations, amplifying how gender inequalities cross time and space* (Fishwick, 2022b). In this moment, I encounter this book in a new light, it has become a wolf in sheep's clothing. Between this soft naive woollen cover is an uncomfortable truth. I now realise why I am *Here*, *Again*. I am here, yet again, in a familiar conversation. I turn the first page to find different sized sheets and page textures. The order goes from a polaroid image on a thin strip of cardboard, to a hand drawn map on transparent film, to a digital photograph printed directly onto the textured page. Pulling back each layer, it feels like a slow reveal, one that is bringing something gradually into view, see Figure 25. I notice that the first polaroid has "Interview A" written on its white edge, and I wander, who is Interviewee A? Do I know them? The transparent maps are hand drawn at different scales, accompanied by the description; *fast with a soft tail trailing into other spaces, occurring again and again, curling inward at the chest.* The final image is from a different vantage point at a different time of day, making me wonder if *it* occurred again in the space between turning pages, or in the time between the polaroid and the final image being taken? I continue to the next page.

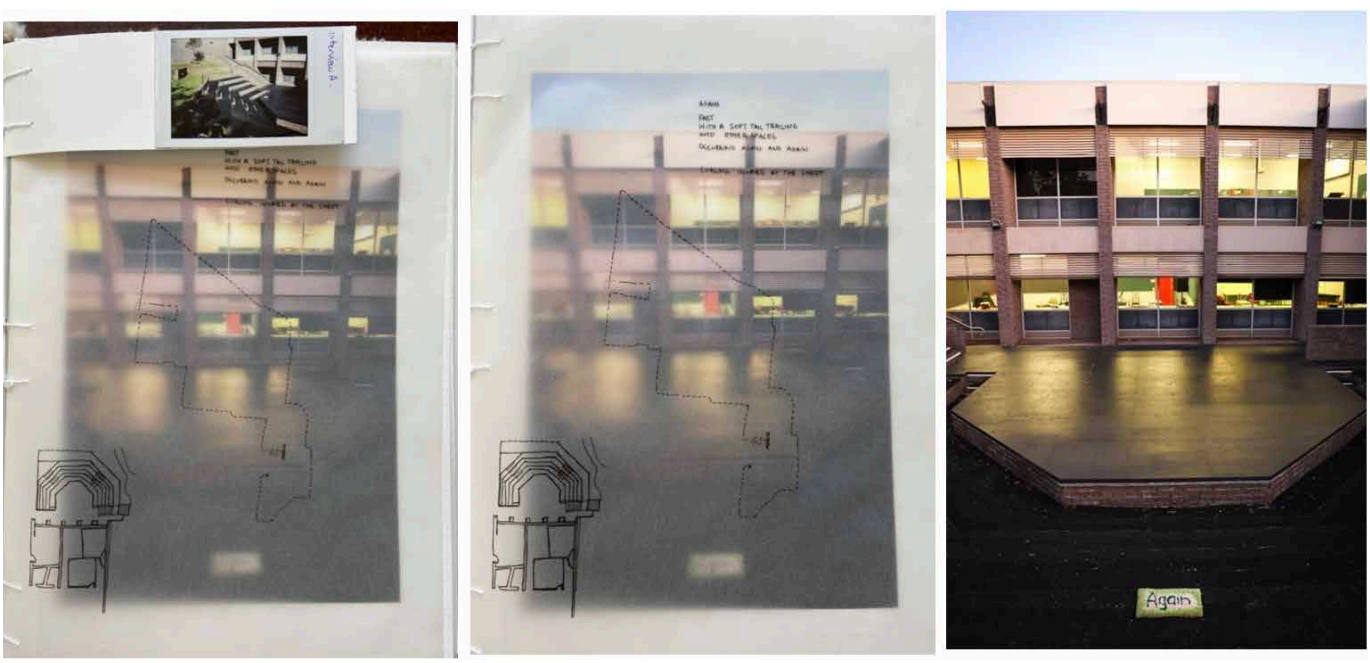


Figure 25 | Order of layers in book.

As I turn each layer of card, film, and paper, I begin to consider the gesture of turning not only in relation to my whole body, but also to the contents of the book. Turning over, turning past, turning back, turning away, turning towards. I notice the pace of my hand as it controls the page up and over. I sense that I have landed in a rhythm, one that evenly passes each page up, over, and down. I only use one hand and hold each layer at the edge so as not to leave a mark, a fold, or a dent. As my hand turns the pages, they accumulate on the left-hand side of the plinth, see Figure 26. The witnessing of these experiences does not disappear once I turn the page, in fact I can feel it accumulating and morphing into my bodily memory, as much as it amasses on the plinth. I think to myself, *remember this space where sexisms were seen and felt, remember to move differently there, move*

with caution. With every map, every polaroid, and every photograph I take in, I find myself lingering longer in the space between the page lifting and landing. I notice that I am choreographically inserting myself into the places in these images; have I been there? How did I feel in this space? What bodies were moving through these places? I am all at once in and beyond the gallery at this moment. With every turn of the page from right to left, I feel like I am getting closer to the feelings pressed into the fabric of each page. At this moment Natalie Harkin's voice echoes in the background, "where to hide stories through a fabric threaded and woven with invisible places" (2014). I find myself in an intimate encounter, one that is not solo. I arrive and depart from another person's encounters with everyday sexisms with each turn of the page. These strangers' experiences are being choreographed to my own experiences because the locations within this book occurred in hallways that I have walked down hundreds of times, or in boardrooms that I have never been in yet know all too well. These stories are woven into the campus spaces, the same spaces I moved through to arrive at this gallery and at this artwork. The hair on the back of my neck stands on end at this conceptual arrival and instinctively I look up, turning my back to the book. In the pause I notice a large group of students walking past the gallery on their way to their next class. Do they know what happened in the places they are moving through? I turn back to the book; my hand is on the final page.

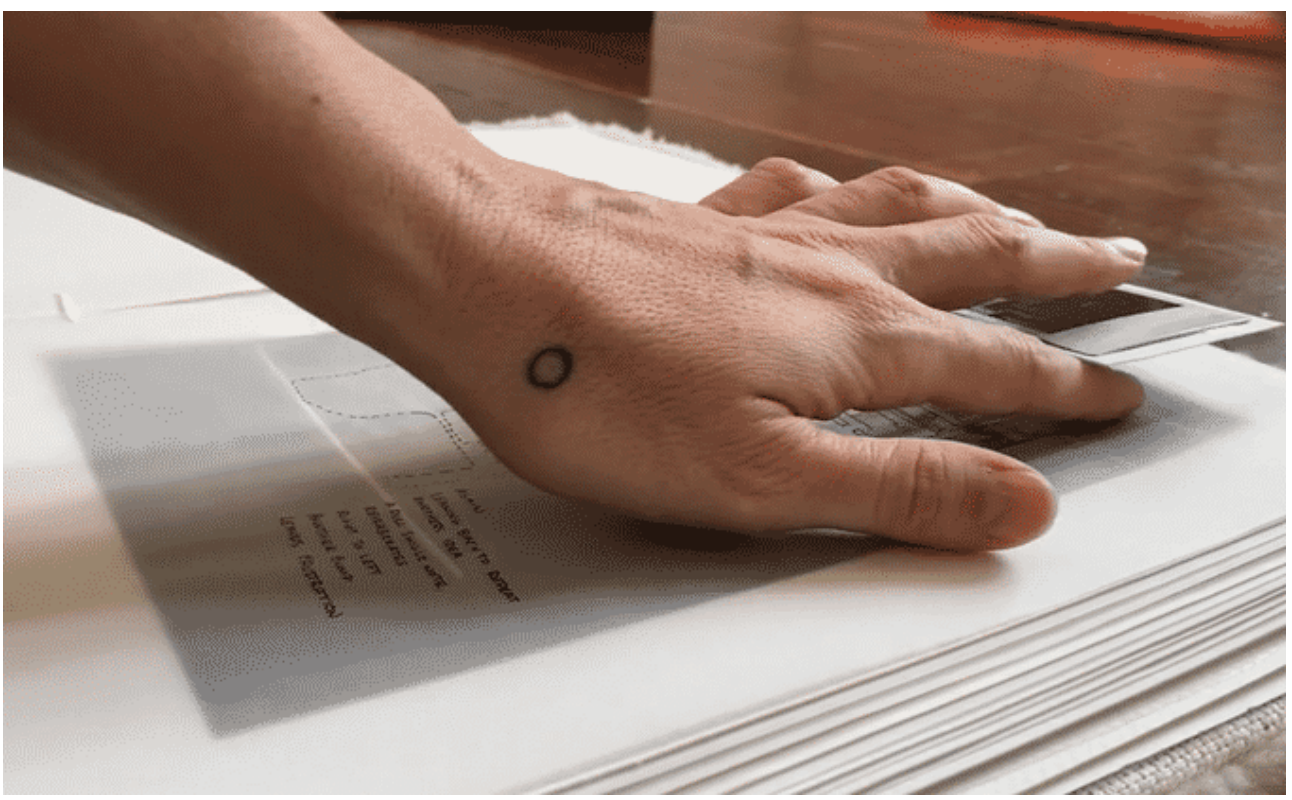


Figure 26 | The gesture of turning pages.

Figure 27 | Insert of 10 images in the book.

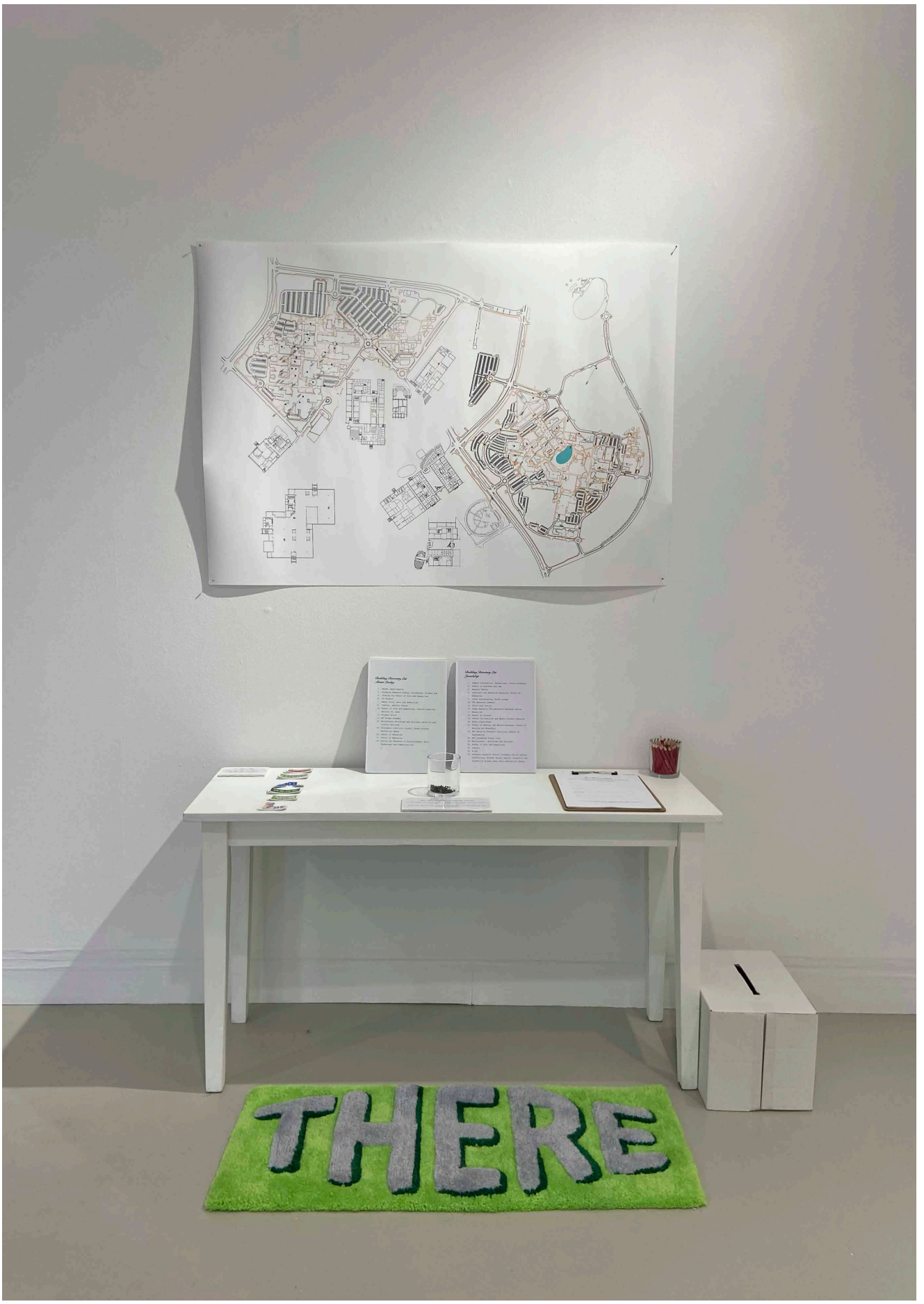


Figure 28 | The Map, Pins, Map Key, Stickers and THERE rug.

Closing the back cover, I re-turn the book to its original facing, gently placing it on the centre of the plinth for the next person who arrives here. I look up to see the rest of the gallery, I hear a couple quietly chuckling at the *#FEAS report* video, another person is directly behind me, with their head held close listening to Linda Knight's sound sculpture. I turn back towards the book before stepping around the plinth and over the *Here* rug, so as to re-position myself in front of the large MAP. Below the map is a table and at the foot of the table is another rug, *There*. Looking at my feet on this rug, I clock that I am *Here Again*, whilst thinking about what happened over *There* (at that place). Once more the artwork is asking me to be in and beyond the gallery all at once. I lean forward and up, to survey the items on the table. Laid out in an orderly arrangement is a small pile of neon-coloured stickers that resemble the rugs in the photographs. I am invited to take one and place it somewhere on campus. Picking up an *Again* sticker, I pan my eyes over to the middle of the table, to read the prompt: *we invite you to use this map to pin down an everyday sexism that you have experienced or witnessed on campus*. Behind the prompt is a small glass jar, full of short silver pins with black spherical heads. I pick up a pin, it is cold and sharp as it sits between my thumb and pointer finger. Straightening my spine, I stand up from the table and begin scanning through memories of my time on campus. I flip through a mental rolodex of my interactions on campus pathways, the stairwells, and the dance studios. I arrive at the memory of a conversation; reminiscent of *Margie from Melbourne's* story featured in the *#FEAS Report* video that echoes in the background. It was a conversation with a male academic, who insisted one of his books be included in my dissertation, before claiming it was *just* a joke. I slightly twist my shoulders as if to re-position my body to match how I stood in the hallway where it happened. I noticed that my chest began to curl inwards. I stand looking at the map for what feels like five minutes or more. Eventually I realise that this map is not a single place, it hosts various scales and geographies. I seek out confirmation on the table below. The map key affirms that two different campus sites typically twenty-five kilometres apart, are on this single A0 page as seen in Figure 29.

I step back from the map and briefly close my eyes. I turn my shoulders once again to orient myself and for a brief moment I am standing in the site of the encounter whilst standing in the gallery; *Here* whilst *There, Again*. I lean in to press my pin into the page, and as I do, I see the shadows it casts, see Figure 30. Like tall, slanted figures, each pin stretches beyond the moment of contact. The pins become ghosts with long tails, reminding me of how these encounters seep out and into new situations, felt across time and space. I notice the angle of each pin, no two are the same. I think about how the pins must have been pressed with different force and different intentions. I lean in and turn my left cheek parallel to the map, so I can see the slant of each shadow. I am reminded that not all experiences can be directly articulated. Rather, you have to approach them side on, you have to twist your shoulders. I notice the small holes and indents left from a pin that was either moved or had fallen out. The empty marks made me think of the traces, the invisible divots, and bumps left in space after everyday sexisms occurs. There are bumps and diverts left not only in space, but also marked in the body.


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Figure 29 | The combined map of multiple campuses.

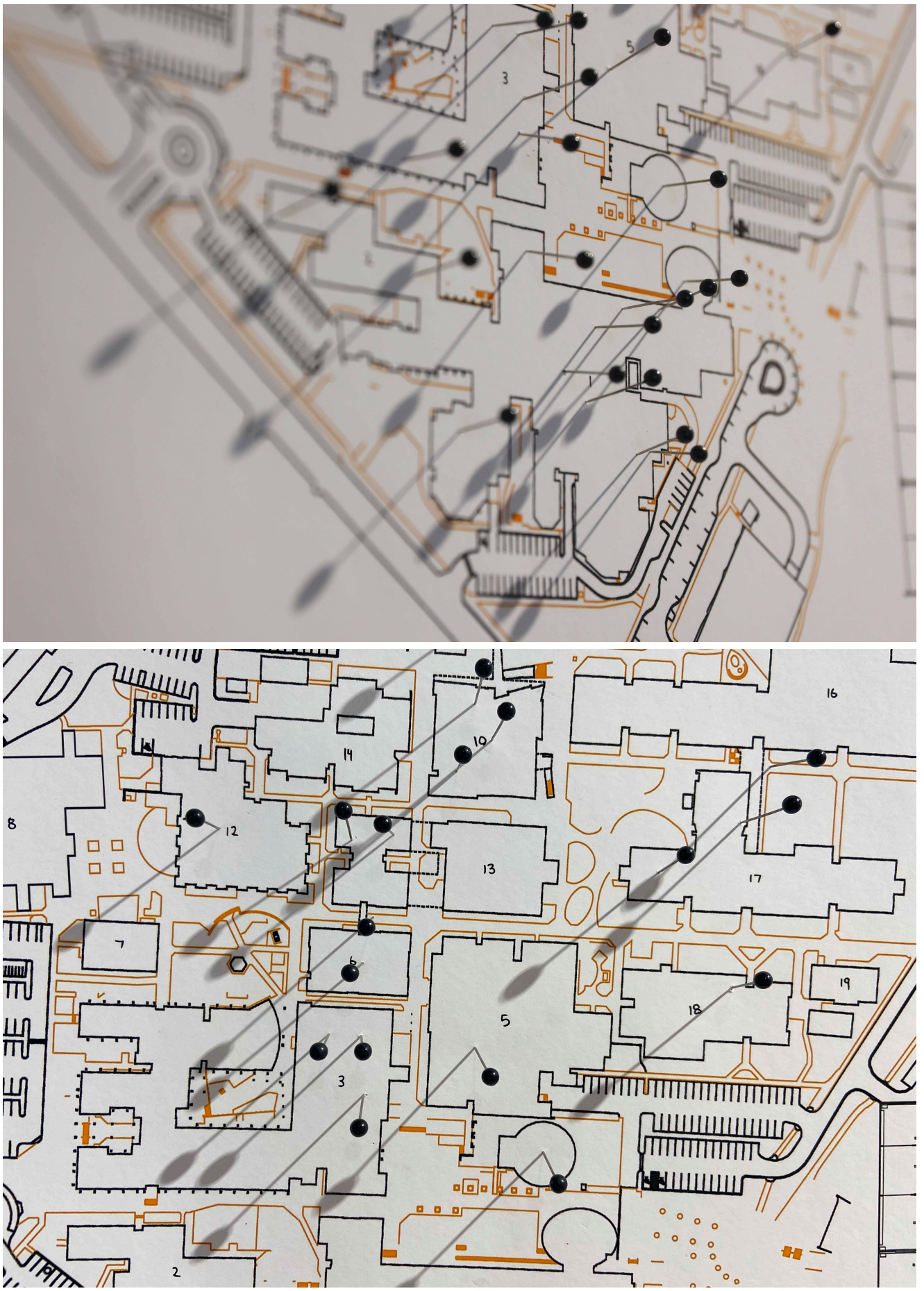


Figure 30 | Participants pins of the sites where they experienced everyday sexisms.

Before I leave the map, another gallery attendee walks up to the map. They read the prompt before picking up a pin. They pause with the pin hovering over the surface of the paper. Retracting their chin and lifting their shoulders they ask me, *'do you know what number building the lecture theatre with the piano is in'?* I reply and then their eyes scan over the small black numbers handwritten amongst the building outlines. Once located they press the pin with a short and sharp gesture. As they turned to walk away, a long exhale seeped out of them. Standing alone once more in front of the map, I contemplate the moment just passed, the residue of what felt like a shared micro performance, where I and a stranger choreographically meet in action (Ahmed, 2021). Together pressing into paper, together returning to other spaces and times, together witnessing other encounters pressed into paper. Through pinning and turning I join a larger collective, one of encountering everyday sexisms. This collective is tufted, threaded, pressed, and pinned together through this artwork. I look down once more, at the rug beneath my feet, I now feel like I am one of those tightly knotted threads, bound together with many other strands. I am comforted yet woven with sadness. I am not alone, but there are far too many threads, far too many pins. Looking at the many woollen strands that hold up my feet, I sense a collective that extends beyond the boundaries of who and what I know. Whilst I have been pinning and turning in this gallery, I can feel the continuing gestures of resistance by bodies who have come before, the bodies who are alongside me and the bodies that will come after my intimate encounter with this artwork. As I turn to walk out of the gallery, I move p*ast There, There* by Linda Knight and turn my head to the right to look at Miriam Stannage's prints once more. I hear the voice of Natalie Harkin and the whistle blowing of #FEAS, and I am reminded that I "travel here and there" (Blaise et al., 2020) through spaces "woven with invisible places where no other can see" (Harkin, 2014). I am part of a collective of artworks, of pinned experiences, and of walked pathways.

WHAT DOES THE *HERE THERE AGAIN* DO?

The recount of the gallery experience begins by articulating the role of space and the way it informs how a body sees and moves. By considering the spatial context that *Here There Again* was encountered, it gives value to how certain spaces invite specific modes of operandi and thus feeling prior to and during encounters with the artwork.

> [Galleries] Slows down the pace of the visit enough for visitors to experience affective encounters and to become aware of it; to ponder what or whom lies at the other end of these encounters and to ask questions; to use empathy to "welcome the stranger", make outlandish guesses and open imaginative horizons about what lies beyond our humanity. (Varutti, 2021, p. 142)

Affect generated by our body encountering art is not easily replicated or pinned down, as it is a fluid and relational happening. Yet the slow and open-ended qualities of the artwork make room for people to encounter how they feel in relation to the pins, photographs, maps represent. This relational and ambiguous nature of the artwork assisted me to view my personal encounter as being part of a collective transpersonal inscription, flowing and extending beyond myself and beyond the gallery (Barbour, 2018). Throughout the recount, I note the way in which the artwork is viewed in relation to other artworks within the exhibition and how this causes

people to ponder what or whom lies at the other side of these images and pins. The collective conditions in which the artwork was encountered meant that the patterns of everyday sexisms, on a macro and micro level, could be made explicit. The slow space of the gallery informed the slow recount of *Here There Again*, as a series of affective returns. By which I mean how all of the sensations, expectations, encounters, habits of seeing and moving were stimulated by artwork in order to "catch people up in something that feels like something" (Stewart, 2008, p. 2). The artworks stimulate a specific kind of looking as being more than an "optical operation"; rather it encourages looking as a "thoughtful activity" (Yglesias, 2016, p. 86) that engages the sensorial and the physical. The images, maps and rugs become an inscription of the participants' experiences, functioning as a continuous "site of encounter" (Manning, 2016, p. 71) with one's memories, feelings and sensing of everyday sexisms within the academy. The spatial-choreographic nature of pinning the map and turning of the book's pages, builds a collective narrative that unfolds through space and through gestural inscription (Evans & Jones, 2011; Ingold, 2021). Here the map, the book and the rugs operate as tools for spatial-choreographic mapping that provides a "narrative re-enactment of journeys made….and the inscriptions to which such re-enactments may possibly give rise" (Ingold, 2021, p. 192).

My recount of the artwork demonstrates the affective transpersonal capacity of creative encounters, offering conditions for a person to be "affected through or within their embodiment"(Barbour, 2018, p. 300) when encountering the artwork in a gallery setting. Here the affective qualities of the artwork, works with the individual and the collective inside and beyond the gallery, in this way offering a re-interpretation and re-vision of everyday sexisms as a slow choreography of space, time, bodies and feelings. *Here There Again* asks the public to engage a specific kind of "willingness to look where looking is invited and required" (Nordstrom, 2020, p. 32) when addressing everyday sexisms within universities. The choreographic methods and participatory nature of the artwork makes explicit the often-invisible realities of the spaces we move through on campus. By working with the slow and ambiguous spatial choreography of university sexisms, *Here There Again* re-imagines the conditions required to consider how sexisms can be articulated, represented, and interrupted in university contexts, in this instance a university gallery. The artwork advocates for specific spatial and sensorial attunement to the everyday sexisms resonances within certain university spaces, tethered to specific actions and objects.

> *As a journey that is charted through movement, dancers embody the intervals between map-marked positions…They resist the authority of given maps through inventive displacements, layering movement from one place onto another, unburying past habitations and stories. (Brown, 2018, p. 82)*

PHASE II
BLOCKING: VIDEO VIGNETTES

	EVERYDAY SEXISMS		SLOW CHOREOGRAPHIES		
PHASE I Development	Website Audit	→	Creative Walking Interviews	→	HERE THERE AGAIN *Participatory artwork*
PHASE II Survey data collection	Survey Recruitment and Development	→	Video Vignettes and Letter Writting	→	. SURVEY RECRUITMENT . CORRESPONDENCE REEL . FAUX LETTER
PHASE III Initial survey analysis	NVivo Creative Focus Groups (6x)	→ →	Perth Institute of Contemporary Art Residency *(Mutliple Methods)*	→ →	. STICKY EFFECTS . CREATIVE WORKBOOKS . TRANSCRIPT GRABS REELS
PHASE IV Engagement	Previous Methods of Everyday Sexisms	→	Choreography	→	AND AGAIN *40 minute choreographic work*

The *Everyday Sexisms* team sought to recruit at least one university from a Major Eight, a Regional, an Innovative Research Universities and an Australian Technology Network category of university to participate in the project's survey. Out of the thirty-seven Australian universities, the *Everyday Sexisms* team was able to contact thirty-four using the communication details attainable from their websites. Originally, the *Everyday Sexisms*' phase of recruiting universities was to be completed by early 2022, however it continued into early 2023 due to the difficulties of getting universities to become involved in the project. By early 2023, twelve universities had agreed to distribute the survey to their staff. The primary form of communication with the universities was via email, but also extended to included face-to-face and Zoom meetings, all correspondence was logged on a spreadsheet by the *Everyday Sexisms* team. I discuss the recruitment of universities, rather than the recruitment of individual participants, to showcase the structural and managerial layers of institutions that contribute to the difficulty of addressing everyday sexisms. Furthermore, what emerged from the university recruitment phase, was experiences of accumulated labour (Zheng, 2018), ghosting via the form of dismissal and silence (Ahmed, 2021; Hoepner, 2021), and ambiguity (Thomas et al., 2007) from the correspondence with the various universities. This is not surprising as contemporary higher education in Australia, New Zealand, the UK, and the USA, have increasingly moved towards business-like approaches where academic activity is relegated to commercial goals and other neoliberal practices (Ahmed, 2012, 2021; Sims, 2019, 2020). Neoliberalism as "a peculiar form of reason that configures all aspects of existence in economic terms" (Brown, 2020, p. 17) and as such creates a zeitgeist where individual value is measured in terms of productivity and economic return. Indeed, Australian federal funding policies are increasingly based on graduate employment rates, thus equating education as a product to be purchased (Sims, 2020).

Neoliberal managerialism has impacted the university sector whereby academic staff are no longer beholden to the public but to their supervisors, meaning "more power is placed in the hands of management and external consultants" (Sims, 2020, p. 15), whom more often than not are not well versed in the sector they are working. According to academic Margaret Sims, these neoliberal managerial practices shape the practices of Australian academics, who are "those providing the core of the business" (Sims, 2019, p. 22). Most notably, is the steady increase of managerial layers that academic teaching and research work has to pass through in recent years (Sims, 2019). Unsurprisingly then, the process of recruiting Australian universities to participate and distribute the *Everyday Sexisms* survey meant working through the many managerial layers of universities. It was during the recruitment of universities when the *Everyday Sexisms* project felt the effects of neoliberal practices, emerging via the extensive "surveillance, auditing and assessment" (Lokhtina & Tyler, 2021, p. 64) of the survey before agreeing to participate in distribution. Once universities had agreed to distribute, some controlled who within their employment would receive it. Often this meant the survey was sent to people deemed interested or potentially responsive to the themes, which immediately limited the scope of whom might engage the survey.

CAPTURING THE BLOCKING

The experience of the *Everyday Sexisms* study in recruiting universities to participate was long and laborious. The recruitment of universities to the survey began with email correspondence to the thirty-four university contacts but had to expand to include Zoom meetings, phone calls or face-to-face meetings in order to negotiate how the universities would distribute the survey. All correspondence and meetings were logged in a collaborative Excel spreadsheet, noting the date and time of the sent and received correspondence. This extended and laborious recruitment process encountered by the *Everyday Sexisms* team whilst frustrating, demonstrates the perspective

of the researchers and what it is like to address everyday sexisms within the Australian university sector. Furthermore, it is important at this stage of *Slow Choreographies* to account for and foreground the recruitment process as it contextualises the methodological descriptions and analysis that follow on from here. Indeed, methodological writings tend to skip over important reflexive details of how the positionality and situatedness of researchers and their research evolves (Kristensen & Ravn, 2015; Rose, 1997). Taking time to reflect on and make visible the recruitment process, specifically the email correspondence between the research team and university administrators, gives value to how the recruitment process shaped the development of the *Everyday Sexisms* and "the knowledge [they were] able to produce" (Kristensen & Ravn, 2015, p. 725). It also continues to illuminate the 'non-performativity' of institutional procedures and policies that often result in hidden and overly complicated pathways for reporting gender discrimination, or in this instance research it (Ahmed, 2021).

The following creative outputs, the *Correspondence Reel*, *Faux Letter* and *Recruitment Video,* all intentionally create a slow engagement with the university recruitment data. The Reel and the Letter recreate and evoke the relational and embodied way in which the university recruitment unfolded, and the *Recruitment Video* was a creative strategy for staff recruitment, in response to the experience of recruiting universities. These three creative works function as tools for attuning to and staying with the time and labour it took to recruit universities. Highlighting this stage of the research process through creative outputs, also extends the way in which the tufting re-telling and *Here There Again's* images, maps and rugs, function as continuous "site[s] of encounter" (Manning, 2016, p. 71). The Reel and Letter specifically use the vertical digital scrolling, repetition of words, and correspondence timelines to tell the physical form of the time it took to recruit universities (Ahmed, 2021). The creative outputs invoke an embodied encounter with the rhythm, gesture, frustration, and persistence required to continually respond and re-orientate recruitment strategies in order to have universities participate. Visibilising the labour of this recruitment process is to not only valuing the impact it had on the research findings, but also supports the researchers to "acknowledge and disclose their selves in their work, aiming to understand their influence on and in the research process" (Holmes & Gary, 2020, p. 3). The experience of navigating the many university layers, positions the project to better understand the experiences of the academic staff trying to navigate the same complex university system. The *Correspondence Reel*, *Faux Letter*, and *Recruitment Video* all creatively highlight the work that feminist researchers do "when we are not accommodated [and] the work we do in order to be accommodated" (Ahmed, 2021, p. 316).

CORRESPONDENCE REEL

The first *Video-Vignette*[12], known as the *Correspondence Reel*, reflects on the temporal, administrative and emotional labour that the delays and perceived reluctance added to the *Everyday Sexisms* during the university recruitment process (Bonisteel et al., 2021; Cuthbert et al., 2022). One of the biggest issues for the university recruitment process was moving beyond the initial contact phase with university mediators to reach the participants who represent

12 | Throughout my choreographic practice, working with photography, film, and video editing has been a vital facet to how I understand and engage with different spatialities, in this instance digital spaces, are considered as choreographic landscapes. My involvement with the research collective *#FEAS, Feminist Educators Against Sexisms*, has also entailed translating empirical data into digital formats of video and gifs that extend research findings in accessible and playful ways.

the “richest and most complex source of information relevant to the phenomena” (Given, 2008, p.744). Dealing with mediators and the varying distribution requirements of university systems, had a significant impact on the progression and reach of the survey, despite these mediators working in institutions where their public-facing material put forward their commitment to inclusion and diversity (Given, 2008; Kristensen & Ravn, 2015). Whilst many of the mediator contacts actively tried to approve their universities’ participation in the survey, many were met by systematic restrictions that were beyond their control. Comparatively, the declining involvement through refusal, non-responsiveness, or long winded email chains requesting more information, created additional logistical labour for the research team (Given, 2008; Thomas et al., 2007). Whilst not uncommon when conducting recruitment at the institutional level, where there are expansive layers of institutional bureaucracy, the constructing of alternative recruitment pathways subsequently impacted the other research phases and as such added emotional labour to the project which should not be underestimated (Kristensen & Ravn, 2015). Acknowledging the emotional labour that comes from over managerial university recruitment processes is key, because it speaks to the effects of not regarding the emotional labour of academics within their workplace. As Margret Sims states, when workers perceive this over managerial culture as normal, their personal experiences tend to become internalised , which leads academics “to believe their reality reflects the only way things operate” (2019, p. 22). This in turn makes it more difficult for structural change to occur and for slippery issues like everyday sexisms to be addressed at any level of the institution. Furthermore, by capturing the logistical and emotional labour of recruiting universities through creative methods, is how *Slow Choreographies* actively resists how “neoliberalism presents higher education as gender neutral” (Burke & Gyamera, 2023, p. 270) or free from gendered and structural inequalities.

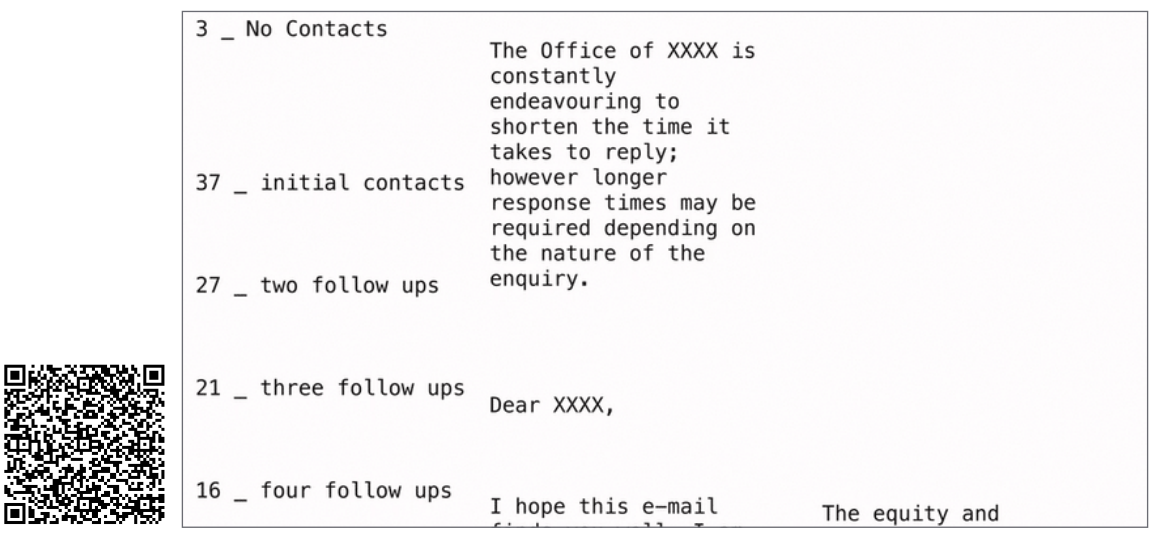


Figure 31 | Correspondence Reel Gif.

The time of the recruitment process along with the written exchanges became the material or data for the *Correspondence Reel,* see Figure 31. The written exchanges were logged into a spreadsheet including the date of sent and received communication, as well as links to the universities gender policies and programs. When analysing the logged data, I used measurements of repeated phrases, response frequency, number of people per email chain, and number of follow up emails. All content in the spreadsheet was then paraphrased to maintain anonymity for the universities involved. The *Correspondence Reel* divides the data into three columns,

- Numerical statistics of follow up emails;
- Automated responses;
- Reasons for declining participation.

These three columns scroll from the bottom to the top of the screen in a constant motion. Each column has its own velocity, creating moments of syncopation and competing rhythms. This was done to represent the reality of recruitment work kinetically and visually as being unsteady and irregular, with brief moments of unity and success. The movement trajectory of the reel is kept simple, mimicking daily practices of *scrolling* through and back over emails accumulating in inboxes. The everydayness of the correspondence data is amplified using generic keyboard typing sounds and almost cliché email responses which situates the viewer in familiar context. In addition, the reel gradually layers different textures using a slow increase of sonic and visual static, as seen in Figure 32, that eventually leads to a visual erasure the data. In the final portion of the video after all the data is removed, footage of scrolling through email inboxes is layered with the sound of ghostly empty wind. Most of the video is layered with the instrumental version of *Don't worry baby* by the Beach Boys (1964). The use of the track is intentionally tongue in cheek, using humour to both disarm and unsettle the viewer when watching the data scroll by (Pollitt et al., 2023). This small detail and aesthetic choice speaks to this PhD's body of creative works, which utilises subversive humour, naïve and kitsch aesthetics[13] to not only disarm viewers but also to poke holes in the way universities appear to dismiss everyday sexisms from their policies and processes (Blaise et al., 2020). The static and build-up of visual, sonic, and conceptual layers over the course of the five-minute reel, replicates the feeling of the laborious and accumulative pressures experienced by academics working within the systems of Higher Education.

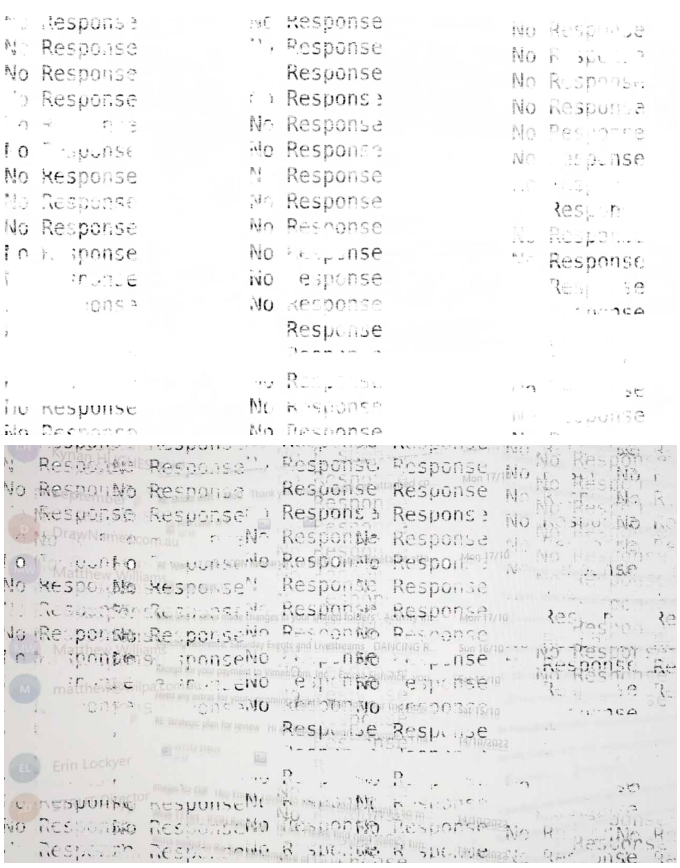


Figure 32 | Static and build-up of visual layers.

13 | With three supervisors of this project currently running #FEAS, there are some elements of Slow Choreographies that is informed by the activist, political and DIY feminist humour utilised by #FEAS along with a multitude of other feminist influences. *Feminist Educators Against Sexism (#FEAS)*, was established by Professor Mindy Blaise, Dr Emily Gray and Associate Professor Linda Knight in 2016 and joined by Dr Jo Pollitt in 2020. #FEAS uses creative-based methods to creatively oppose gender-based discrimination within Higher Education. Unsettling humour and DIY aesthetics are key to how #FEAS challenges the gendered status quo in academia, for example pop-up performances of Stand-up comedy – Sexism, it isn't funny! (2017) and Sexist/Anti-Sexist Bingo (2016) at research conferences.

This creative response blocks the recruitment process from slipping into the background of the *Everyday Sexisms* findings. The film not only gives visibility and physical dimensionality to the recruitment process but also generates new forms of data (Renold, 2017) that require a form of *slow looking* (Reed, 2019). The way in which the reel is structured requires an alternate mode of reading and looking. This is intended to produce certain effects that emulate the experience of the research team during this university recruitment process. Specifically, it *activates* a relational form of looking through the spatial layout, medium of communication and excessive repetition of the phrase 'No Response', which in turn requires a *continuous* and *persistent* form of attention from the reader. Just as re-telling of the tufting process thickens our attention through suspending time via repetition, so too does the scrolling back and forth across the correspondence text (Burrows, 2010). Finally, the *Correspondence Reel* gives value and visibility to the felt effects of everyday sexisms that emerge through recruitment research processes such as frustration, disappointment, and confusion. I invite you to watch the full reel at this point (see Figure 33). After watching, come back, and read the script below (see Figure 34) which is laid out in the same spatial configuration as the video. Try reading each of the three columns separately. This is an invitation to turn or scroll back and forth across the data, to stimulate not only slow looking but to activate the subtle movements and gestures that physically representing the laborious work of recruiting universities. Notice how the time it takes to read through it and how it makes you feel.

Figure 33 | Video of full Correspondence Reel.

Figure 34 | Correspondence Reel script (next page).

34 Universities

77 people

6 face to face meetings

127 emails

3 > No Contacts

37 > intial contacts

27 > two follow ups

21 > three follow ups

16 > four follow ups

12 > five follow ups

8 > six follow ups

5 > seven follow ups

2 > eight follow ups

2 > nine follow ups

2 > ten follow ups

1 > eleven follow ups

1 > twelve follow ups

No Response

No Response

No Response

No Response

No Response

No Response

No Response

No Response

No Response

No Response
No Response
No Response

FAUX LETTER

The *Correspondence Reel* examined the email responses and time delays encountered by the *Everyday Sexisms* team when recruiting universities. What the Reel did not capture was the difference between what universities were outwardly presenting on their websites and how they engaged the invitation to participate in the *Everyday Sexisms* study. To accompany the *Correspondence Reel*, I created a Faux Letter, that weaved together the received email correspondence with the accreditations and gender and equity policies featured on universities websites. This letter explicitly cross checks universities outward appearance with the level of engagement encountered by the *Everyday Sexisms* team. It directly points to the non-performativity (Ahmed, 2021) of the universities' various gender equity and diversity policies (i.e. Anthea Swan [14]), which often fails to interrupt or change the "structural inequities the schemes intend to challenge"(Nash et al., 2021, p. 359). The *Faux Letter* worked with the same data as the *Correspondence Reel*, whilst threading through the university policies and awards gathered through the website audit in Phase one. The *Faux Letter*, see Figure 35, like the reel, strips the data of names and only keeps the date of the day, not month or year. Whilst there are days noted, there is no way of telling if it has been a month or year between each instruction. Intentionally distorting the temporal qualities of the letter is to evoke the disorienting feeling that emerges through the multiple back and forth with multiple universities. The requests to audit and alter the survey by universities during the *Everyday Sexisms* recruitment process have been reframed as a response from 'a university of some kind', making the institution a situated author.

My intention with the Letter was to respond to what is being inferred between the lines of the recruitment correspondence. Re-framing the universities responses into a tongue-in-cheek 'how to guide' that reflects the reality of what it's like to distribute a research survey at a given Australian university. In line with the *Correspondence Reel*, the letter includes procedural instructions, the feelings emergent through the previous research phases, such as, *patience* and *disappointment*. These are all intentional choices in which to be explicit with the kinds of felt effects such resistance and refusal creates. The letter much like the reel uses wry humour to point out the absurd and layered nature of the neoliberal practices of contemporary universities (Sims, 2020). While not a single university requested all the things outlined in the *Faux Letter*, the layering of different university requests creates an overview of the hoop jumping, blockages and patterns that were encountered throughout the recruitment process. Here I invite you to read through the full letter on the following page.

14 | Athena Swan is an accreditation and awards program for gender equity, diversity, and inclusion, with the Australian charter launching in 2015 via Science in Australia Gender Equity (SAGE). The Athena SWAN charter seeks to increase female participation and gender equality across all levels within STEMM disciplines.

August 2022 – February 2023

A UNIVERSITY OF SOME KIND

Dear Research Team,

Thank you for contacting the Office of XXXX. Your email has been noted and will be attended to by XXXX in greater detail when possible.

Initially, we would like to acknowledge the significance and value of your ARC Discovery Project and our universities' interest in participating, where suitable, as it aligns with our values. We understand your interest in working with our university might be due to our ability to achieve population parity for Indigenous employees, increased representation of women at senior levels in STEMM and in the professoriate, and eliminated discrimination based on sexual orientation, sexuality, or gender. We also run a series of programs such as the Indigenous Cultural Awareness, Understanding Unconscious Bias, LGBTQI+ Ally training, Equity and Diversity Essentials, School holiday program, Indigenous Professional Staff Grants Program, Carers' Career Development Assistance Fund, Indigenous Trainee Program, Ally Network, and our Trans and gender diverse services. All of which presents our institution as an ally for participating in this research project.

Whilst you wait for XXXX to respond, we have some initial details and questions we send out to those wishing to distribute their research surveys with us. To assess this request and to ensure our faculties distribute your survey, we will be requiring the following details:

1) A list of which universities have agreed to participate;
2) An audit of the survey questions, or link to the questionnaire itself;
3) Timeline of when the survey be deployed to our staff, as we are worried about the timing;
4) Elaborate on how data will be made anonymous during the dissemination of results;
5) Confirm that a snapshot of our results will be provided to us;
6) Confirm the ethics approval in relation to this study, including the HREC Approval letter, Participant Information Sheet.

Beyond this information we will approve distribution on the 7th, and you will receive an email form our Human Research Ethics Manager stating that approval for distribution was given. On the 10th the request will then be delayed due to loss of administrative staff which is due to the global pandemic. On the 4th we will advise you to contact the chair of the DVCA group at XXXX, you will then write and get NO RESPONSE. On the 13th you will need to write to the generic E-mail address supplied on our website and wait for a response. On the 3rd you will then wonder "has this gone out". Following this you will work with one of our university staff members to agitate for greater visibility of recruitment materials on the 17th. You will then need to E-mail on the 18th, follow up on the 30th, 5th, 29th and 11th. After you have done this, you will then need to seek advice as to how to circumnavigate the feeling of your request being passed around and ignored. On the 27th ... nothing. On the 11th you will reach out to an individual with pragmatic details for survey distribution. On the 8th you will email a key contact at our institution via the address listed on our website, only to find out through another staff member that this individual has since left. Pivoting, you will communicate with one of our other fantastic staff members who will assist you to the best of their ability. However, as they are new to the position, they will miss the cut off point for survey approval requests. After you receive another reply from us on the 28th, you will then need to send a full version of the survey and a recruitment email template (YES, AGAIN). Whilst waiting for a response you might consider organising another meeting with a key staff member to see if there is a way to position the survey in relation to our existing survey schedules to avoid staff fatigue. Although we made a commitment on the 17th, it will then be withdrawn on the 31st. On the 4th you will be given a green light from our XXXX faculty to distribute by the end of that week. It will seem like it will go ahead.

Beyond these steps you will also need to consider having patience, as our internal discussions will mean that all the required information will be passed on to several people and encounter a little bit of juggling before being determined that the survey will be delayed to the following year so as to not clash with our pre-existing scheduling. You will need endurance to send follow ups on the 15th, 18th, 30th, 7th and 10th. You will also need to account for more follow up e-mails on the 1st 5th, 9th, 4th, and 27th. Will need to be skilled in identifying when you are being ghosted, as we will do this at some point. We do stress that our staff will be very apologetic as they work within the system to revert a response back to you as soon as possible, so please don't blame them. Contemplate the potential to be told that we, the university, are NOT INTERESTED after determining that there would be a lack of interest from our faculty, but we will wish you and the research team well.

We would like to direct your attention to our current policies and plans, which align with your research project. These include: a Black Lives Matter Pledge, an Employee Equity page, a student equity plan, a Gender Equality Strategy, a commitment statement to diversity and inclusion, a charter of Conduct and Values, an Athena SWAN Action Plan, a Returning to Work after Parental Leave guide, a Gender Equality Strategy, a plan for encourage male champions for change, a Gender Bias Checklist, a STEMM Profile and an Equity, Diversity, and Inclusion Outline.

Kind Regards.
A Australian University of Some Kind.

Figure 35 | Overview of the Faux Letter.

Figure 36 | Insert of full letter.

This letter shows the convoluted responses and maps the divergent, and confusing encounters faced by the *Everyday Sexisms* team during the recruitment process with irony and humour. The letter is a textual extension of the first Video-Vignette, *Correspondence Reel,* and subtly shifts how the labour of the felt affect is articulated. Both the *Reel* and *Letter* generate the feeling that the onus is on the recipient to manage the felt effects of this blocking overly managerial processes, yet where the *Reel* shows this through numerical value of amount of follow up emails, the *Letter* explicitly implicates the reader to manage their feelings, "you will need endurance" and "you need to consider having patience". In addition to this, the *Letter* like the poetic re-telling of the tufting process requires a specific kind of slow attention and rhythmical reading, all of which helps the reader to get "closer to the feeling" (Ahmed, 2016) it is addressing. How one feels (consciously or unconsciously) from such encounters "tells us about how the world works" (Åhäll, 2018, p. 38), similarly the *Correspondence Reel* and the *Faux Letter* was created to echo an encounter of everyday sexism. Leaving the reader and viewer feeling disoriented, frustrated, confused and somehow at fault, whilst simultaneously making visible how the neoliberal, non-performative university world works(Ahmed, 2021; Savigny, 2014; Sims, 2020).

The reasons for the silence and ghosting experienced whilst recruiting universities can never be fully known. However, what is known is the effect of continuous follow ups, lengthy email threads and administrative handballing which often eventuated in dead ends or drastic compromises. These compromises are part of what Sara Ahmed calls *diversity work*, which is hard work because "it can involve doing *within* institutions what would not otherwise be done *by* them" (2012, p. 25). Furthermore, some of the twelve participating universities would co-opt or divert the survey in a "performative 'doing' of diversity" (Cuthbert et al., 2022, p. 764), either through only distributing to certain demographics of their staff or requesting changes that lay outside of the research teams objectives. The effect of this not only impacts the trajectory of the *Everyday Sexisms* but reveals a dimension of the Australian university landscape that is reluctant to openly prioritise addressing everyday sexisms. These two creative responses make clear how addressing everyday sexisms within Australian universities feels like "coming up against something that does not move, something solid and tangible" (Ahmed, 2012, p. 26).

A DIFFERENT STRATEGY

In response to the blocking and controlled distribution by university administration, the *Everyday Sexisms*, together with my creative expertise, took a creative approach to recruit as many participants as possible from within the pools we had access to. This was an intentional strategy to increase the participation of men, who commonly do not think that sexisms are about or impact themselves (Mazzuca et al., 2022; Radke et al., 2018). Similarly, this strategy was to reach those in feminised disciplines where it is often perceived that sexism is not occurring (Kirkman & Oswald, 2020). The creative approach to recruitment took the form of a second *Video-Vignette*, titled *Survey Recruitment* (see Figure 37).

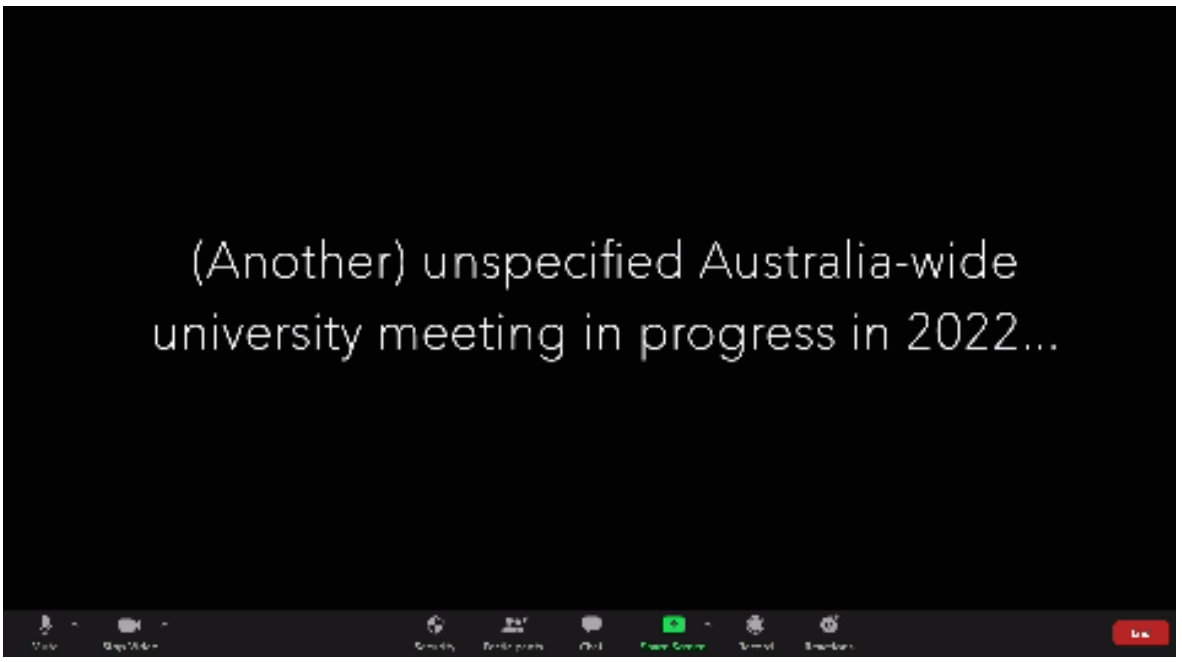


Figure 37 | Recruitment Video

Part of *Everyday Sexisms* recruitment of participants, the second *Video-Vignette* was to outline the project's definition of everyday sexisms, as it is often conflated with sexual harassment or assault (Calder-Dawe, 2015). The video begins by locating the viewer in a Zoom meeting, immediately contextualising the research within a familiar scenario. The primary scene was constructed around the premise of a senior academic being late to join the scheduled meeting. Whilst the other staff members join one by one, they engage in a conversation that reveals subtle kinds of sexisms. There were scripted moments where some of the performers would do a gesture or action, as a physical metaphor of how experiences of everyday sexisms are often dismissed in everyday scenarios. For example, a shoulder shrug, an eye roll or looking away from the camera. In addition to the scripted physical gestures, a green line would slide across the screen whenever am everyday sexisms occur in the video (Figure 39).

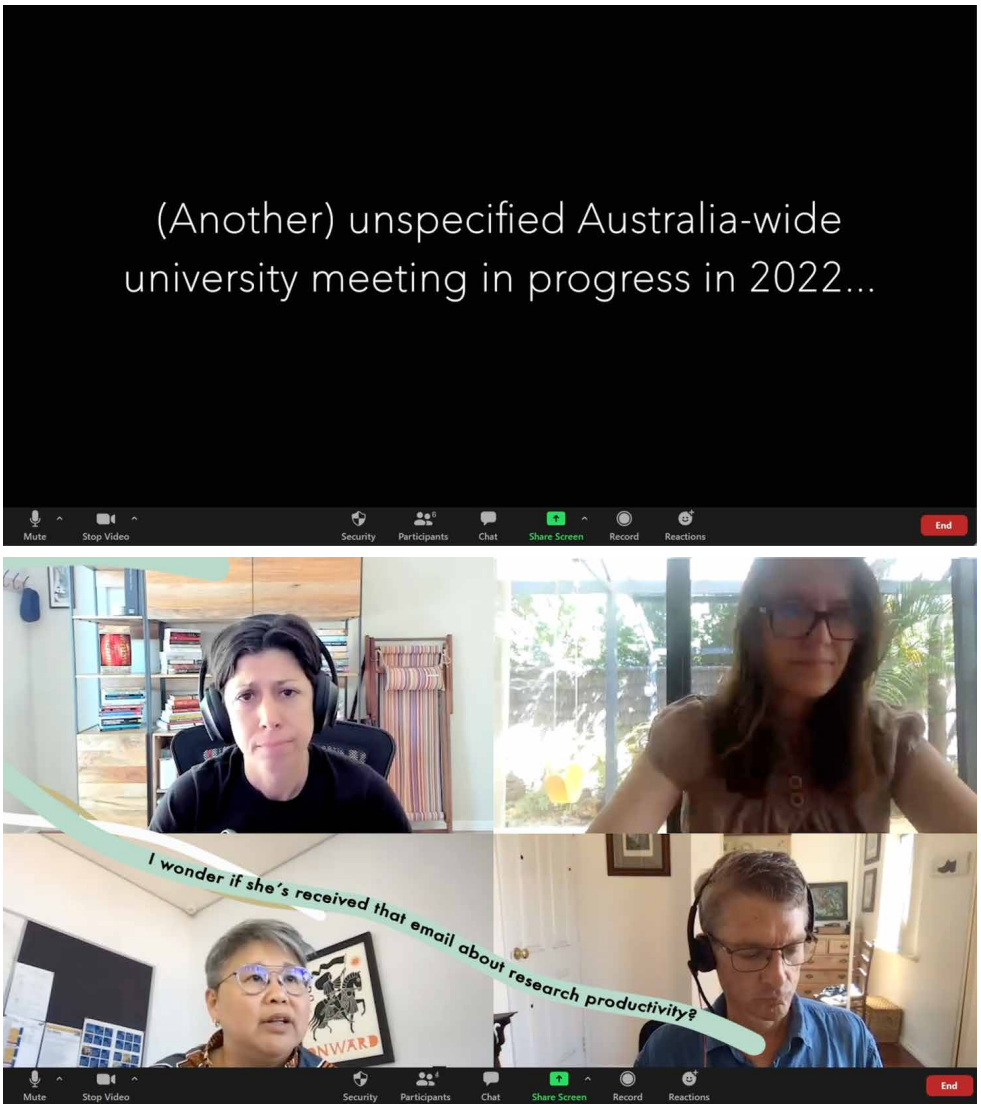


Figure 38 & 39 | Screenshots of the recruitment Video-Vignette.

Zoom as a digital space, has specific spatial qualities compared to a public facing university website. Where the static gendered images of universities websites in Phase One functioned as "citational mechanisms" (Campbell & Mills, 2016, p. 2) for how bodies can occupy university spaces, the choreographed Zoom call offered a democratised dynamic visual space. Digital meeting platforms have become everyday spaces within academic life, responding to the recruitment process through this spatial context draws into view the sites beyond physical campus' where everyday sexisms occur. It also expanded the localities not represented in the website audit imagery, to include the liminal space of online meetings, living rooms and home offices. This is what makes the *Survey Recruitment* video a continued physical thickening of the lived accounts of everyday sexisms gathered through the *Here There Again* artwork. The use of working academics as performers, and a mixture of off-campus and on-campus spaces, was a way to amplify how the *Everyday Sexisms* survey wanted to gather lived experiences of how everyday sexisms extend beyond the walls of the academy. Furthermore, to amplify how the *Everyday Sexisms* team intended for this creative strategy to communicate that the study wanting to hear from a broad range of university staff members, including male university staff, women, and gender diverse peoples, the *Survey Recruitment* video ended with a verbal callout. As Figure 40 shows, the script explicitly laid out the way in which the *Everyday Sexisms* study acknowledges the various intersecting factors that shape how everyday sexisms are experienced differently throughout the university sector.

SCRIPT

(ALL) Everyday sexism manifests in different ways. Sometimes you think you've seen it, sometimes you've felt it, sometimes you aren't so sure. If you didn't see it in this video, that's okay. Not everyone sees it when it happens, but its effects are still real. There are gender equity initiatives at all public universities in Australia, but what about the everyday sexisms? How are they addressed?

(P1) How is this experienced by me, a woman of colour?

(P2) How is this experienced by me, a middle-aged straight white male Professor?

(P3) How is this experienced by me, a queer woman of colour?

(P4) How is this experienced by me, an academic mother?

(P5) How is this experienced by me, a mid-career male academic in a female-dominated discipline?

(ALL) We want to know what you think.

Figure 40 | Final script of the Video-Vignette

In addition to the performers' bodily movements, I used an animated line to cross each of the Zoom squares at points when everyday sexisms emerge. Making the example explicit through text that represented the performers' unspoken thoughts. Whilst Zoom calls function as these liminal spaces where individuals are "simultaneously alone and together, embodied and disembodied" (Gray et al., 2022, p. 891), the ability for multiple bodies to equally share screen space and to be represented in motion, dissolves the figures from being visually fixed. It is also key for ensuring that visual representations of everyday sexisms are depicted as dynamic and shifting happenings. Representing everyday sexisms requires movement, as it adds critical context that is otherwise lost in static imagery. In the *Survey Recruitment* video, the body that shifts in the seat in response to a colleague's sexist comment or the body that leaves the frame to look after children, are everyday sexisms captured or amplified in a moment of movement. Just as the performers bodies shift in scale (leaning in or away from the camera) and presence (leaving frame or entering frame), they are embodying the varied and changing nature of everyday sexisms.

The *Survey Recruitment* video-vignette offered a different form of engagement inside the traditional recruitment strategy of a circulated Email through mediated channels. The video offered an illustration of the *Everyday Sexisms* study's intention to capture and record the data differently. Using the video format enabled the performing bodies to represent the nuances of everyday sexisms vocally and physically within a university staff context. This is important as the feminist intersectional design of the survey is about connecting with individuals at the intersection of multiple oppressions, but also those who do not see themselves as impacted by sexisms (Abrams et al., 2020). It is also key to *Slow Choreographies* to respond with and through the body, allowing movement to fill a gap in research communication where "visual, aural, and haptic media are mostly used" (Derry, 2023, p. 80). Most significantly, communicating the research through various modalities during recruitment, signals to participants, the *Everyday Sexisms* study's "commitment to think and do differently within the contemporary university" (Pollitt et al., 2023, p. 489).

PHASE III
STICKING: SURVEY & PICA RESIDENCY

	EVERYDAY SEXISMS		SLOW CHOREOGRAPHIES		
PHASE I Development	Website Audit	→	Creative Walking Interviews	→	HERE THERE AGAIN *Participatory artwork*
PHASE II Survey data collection	Survey Recruitment and Development	→	Video Vignettes and Letter Writting	→	. SURVEY RECRUITMENT . CORRESPONDENCE REEL . FAUX LETTER
PHASE III Initial survey analysis	NVivo Creative Focus Groups (6x)	→ →	Perth Institute of Contemporary Art Residency *(Mutliple Methods)*	→ →	. STICKY EFFECTS . CREATIVE WORKBOOKS . TRANSCRIPT GRABS REELS
PHASE IV Engagement	Previous Methods of Everyday Sexisms	→	Choreography	→	AND AGAIN *40 minute choreographic work*

OPEN-ENDED SURVEY ITEMS AND DATA PROCESSING

> *Feminists need to become fluent in a variety of styles, disciplinary angles and in many different dialects, jargons, languages… in favour of the recognition of the complexity of the semiotic and material conditions in which women operate. (Braidotti, 2011, p. 66)*

Throughout this exegesis, I have outlined how everyday sexisms are experienced as interlocking forms of oppression, because gender is not experienced in isolation from an individual's race, class, sexuality, disability status, age, or academic discipline. Such identity statuses are lived simultaneously, and are experienced as "cross-cutting forms of difference that carr[ies] deep social consequences" (Baca Zinn et al., 2007, p. 153). I will discuss how the survey design utilised a feminist and intersectional approach. Namely, the theories guiding the design that were then expanded through consultation with a diverse Advisory Board, and critically consider how the survey would engage the "diversity of lived experiences while maintaining an ability to reveal commonalities and general patterns" (Harnois, 2013, p. 134). Indeed, when considering the feminist intersectional design of the survey, one of the key challenges was trying to reflect the interconnected ways everyday sexisms are experienced by participants. In response, a mixed-methods approach was employed. This meant the survey could provide numerical evidence whilst also allowing individual stories and voices to be heard, capturing the complexities of how everyday sexisms are experienced (Bowleg & Bauer, 2016; Creswell, 2015). The survey design entailed pilot tests and 'think aloud' sessions in consultation with Advisory Board members (Koro-Ljungberg et al., 2013; Zhang & Zhang, 2020). The Advisory Board for the *Everyday Sexisms* consisted of key stakeholders within Australian universities, such as Equity and Diversity workers, women STEMM leaders, and First Nations women academics. These steps were taken to address any blind-spots, misrepresentations, or inequalities "built into commonly used techniques" (Harnois, 2013, p. 140). The research team's intersectional feminist approach to survey design holds the research to broader spheres of accountability, crossing "disciplinary borders to engage in dialogue with scholars in other disciplines, as well as communities under-represented in academics" (Harnois, 2013, p. 140). For example, Indigenous academics on the Advisory Board questioned the use of non-Indigenous participants viewing a vignette that specifically engaged with First Nations women' experiences of racism within higher education. This was instructive feedback that the *Everyday Sexisms* team made use of by creating logics within the survey, to direct what vignettes were offered to certain participants.

As outlined in Phase Two, to ensure that the survey findings spoke to the diversity of the Australian university sector the *Everyday Sexisms* team sought to recruit at least one university from the main four Australian university groupings, (Group of Eight (Go8), the Regional University Network (RUN), the Innovation Research University (IRU), the Australian Technology Network (ATN) and Non-aligned universities). Due to the resistance and refusal experienced during recruitment and as articulated in Phase Two, the intended sampling for the survey distribution had to be re-worked, expanding the process to every public institution in the country. As such thirty-four out of the thirty-seven Australian public universities were invited to participate. This was done in various ways, by contacting gender and equity officers and directors of gender and culture departments whose details were publicly available on the university's websites. The three universities without correspondence were due to no contact information being publicly provided for these departments. The survey was constructed through an online Qualtrics software platform, and consisted of five sections that included the following outcome variables:

- Vignettes of sexisms/reportability;
- Beliefs in modern sexisms;
- Personal/bystander experiences of everyday sexisms;
- Sense of being valued/safe at work;
- Self-efficacy/career progression.

Building on the outcome variables and the projects preliminary research, the research team designed ten vignettes. Each of these vignettes were constructed to reflect the various kinds of everyday sexisms and how different aspects of one's identity are at play within these encounters. Figure 41, demonstrates how the preliminary findings from initial interviews informed the type of narrator attributes related to the everyday sexisms in each vignette. Set early in the survey, the vignettes operated as an indicator for participants of what the research project constitutes as everyday sexisms and to determine whether or not it is recognisable, and if so, by whom. The vignettes also provided a guide for what everyday sexisms looks like. The two vignettes presented to a given participant were linked to the demographic details they provided using a skip pattern function (Harnois, 2013).

As part of the feminist intersectional design of the survey, participants were able to select as many of the demographics as they identified with. The aim of linking vignettes to the multiple demographic characteristics of participants, was taking on the advice of the Advisory Board, to ensure nuanced responses by those who have had lived experiences and shared identities with those presented in the vignettes. Ensuring that Indigenous participants were invited to speak to the vignette which features an Indigenous subject, so that the survey provides a level of agency to the discussions concerning their lived experiences (O'Sullivan, 2022). Furthermore, the research team understood that to ask participants to a single identity attribute would force an "inappropriate frame on the respondents' experiences" (Harnois, 2013, p. 49). As a design function, the skip pattern based on multi-demographics did require extra labour when cleaning the data. Primarily as it gave rise for neosexisms (Tougas et al., 1995) or 'reverse discrimination' (Gray & Nicholas, 2019) to be expressed within responses to certain vignettes but also throughout the survey.

	Vignette	Narrator Attribute	Sexisms	Prelim Findings
1	I am the Dean of a STEM school at my university, I moved to Australia from Singapore to take this position. I am the only woman ever to have held this position, but not the first Asian Dean. The other day I was running a staff meeting and one of my male colleagues kept pressing me on the issue of lab time for our students. The discussion got heated, and my colleague was patronising and dismissive of my ideas. I was left wondering if male Deans get spoken to like that or is this just a cultural difference in Australia?	• Asian woman • Dean of a STEM school	Patronising & dismissive treatment from male colleague	Academics' views on patronising comments from men to women (even women in leadership positions). Mistreatment of Asian woman in leadership role.
2	I am a Wiradjuri woman. I finished my PhD 10 years ago and just started a new job. At the interview it was made clear to me that the School was looking for Indigenous representation. Now that I'm here, I feel that my contributions as an Aboriginal woman are not valued in the same way that non-Indigenous colleagues' work is valued. No one ever says it, but I know it's because they don't really understand or value our ways of knowing.	• Wiradjuri woman • Ten years post PhD	Hired for 'Indigenous representation'. Feels her work is undervalued and not understood	Academics' views on white ways of knowing in the academy; intersections of Indigeneity/gender; 'diversity hires'. Tokenistic inclusion of Indigenous (women) colleagues.
3	I went for lunch the other day with a colleague who's a casual academic and Research Assistant like me, assisting with data analysis and writing. Unlike me, he's white and male; unlike him, I have kids. He was telling me about how many papers he's published this year, most of them having come from his work as a Research Assistant on various projects. It seems like he's automatically included as a named author and a contributing member of the research team. I just feel like the hired help. I've never been named on a paper.	• Casual research assistant • Woman of colour • Parent	Inclusion as an author on papers	Academics' views on inclusion of RAs as authors; differing treatment of male/female RAs. Research leaders' failure to follow guidelines as they pertain to academic authorship and original contribution.
4	I teach a class on feminism. I am a white professor and identify as non-binary and queer. The course covers queer theory and feminism. My teaching colleague, a lecturer and a man, got amazing student evaluations, saying how great it was that he talked about his kids all the time, and that he applied everything to the real world. Mine weren't so good; the students said that I had an agenda, was too theoretical, and that I shouldn't force my personal life down their throats.	• White professor • Non-binary • Queer • HASS	Students complain about their theoretical agenda, and discussion of their personal life.	Academics' views on sexism in teaching evaluations. Idea that some topics are (too) personal (e.g. when a person from a minority group educates on that topic, they have an 'agenda'). Potenital issue of ageism.

Figure 41 | Sample vignettes and prelim findings.

READING THROUGH THE DATA

Within this section of the exegesis, I focus on the survey responses that came from the open-ended items of the survey. These were provided to me by the *Everyday Sexisms* team via an excel spreadsheet which included some numerical data, fixed percentages, and snapshots from the 227 cleaned survey responses. I predominantly used the open-ended items, as these responses allude to stories, which signal bodily, material, temporal and spatial effects felt by survey participants. As such, these open-ended items formed the basis of my creative residency at Perth Institute of Contemporary Art (PICA). Working between October to December 2022, I analysed the single largest dataset that came from the twelve participating institutions (N=227 cleaned data). This provided me with a significant amount of open-ended (qualitative, short answer) from which to conduct creative analysis, but it also allowed for a deeper examination of a single university's landscape and its relationship to everyday sexisms. In addition to this, an initial SPSS quantitative analysis of the data[15], was conducted prior to the residency and some of these results are included throughout the PICA analysis, as footnotes to thicken the creative analysis.

15| Whilst this study acknowledges how quantitative data tells stories that amplifies and brings different dimensions to the stories of the survey's qualitative data, my role and approach to this PHD has been to bring thicken and extend the felt dimensions of sexisms within the ESAU data. As such the qualitative short answer responses from the survey were prioritised to draw out and visualise the metaphors, syntax and lived experiences of everyday sexisms.

The first task of the PICA residency was to process the three open-ended sections of the cleaned data set provided by the *Everyday Sexisms* team. Firstly, through using the qualitative data software NVivo before extending the analysis through creative processes of tufting, and soft sculpture. The three open-ended sections consisted of scaled items and open-ended responses; to encompass this, I have paraphrased the various questions from each section below.

COMPLAINT: Based on the vignette you were provided; do you think the narrator of the vignette would or could make a formal complaint?

VALUE: Thinking about your personal identity and/or circumstances, what is your perception of how your university 'values' your perspective?

SAFE: Being safe at work is about more than simply the absence of active harm or abuse. For a workplace to be a 'safe space', it should be a place that makes you feel welcome, valued, visible and supported. Thinking about your personal identity and/or circumstances, do you feel safe at work?

When considering the use of a traditional qualitative tool such as NVivo, I wanted to not only learn how to use the software but to also find ways in which a slow read through or a slow lens would enable multiple returns to the survey data and the coding process. With each readthrough my previous interpretations were disturbed, indicating to me how the data could move within the NVivo coding process and as well as across creative methods and mediums (Ivinson & Renold, 2020). Indeed, a slow lens is to *read through* the data in an embodied and relational way, placing active attention to not only what was present in the open-ended items, but also attention to

what was missing within the survey data and how that relates to the broader project findings. It also involved following my embodied sensitives to capture the feelings emergent from encountering the survey data in this way. By approaching the NVivo process in a slow relational and embodied way, it framed the survey data as being full of movement. Signalling the data's potential to travel beyond its initial survey form, through different times, spaces (computer, paper, gallery, campus) and modalities (digital, body, material), enabling various forms of connection through the creative analysis (Renold, 2017).

To begin, I did a preliminary read through of each open-ended response to generate analysis codes based on my first impressions of common themes. These codes included, complaint, visibility, expectation, progression, precarity, combatting sexisms, resisting sexisms and sexisms within sexisms. Figure 42 outlines each of the codes, their definition, and the number of references (participant responses) that populate each code.

CODE TITLE	DESCRIPTION	REFERENCES
COMBATTING EVERYDAY SEXISMS	Suggested strategies to interrupt and prevent everyday sexisms.	24
COMPLIANT	Instances of complaint.	121
EXPECTATION	Universities requirements for staff involvement.	18
HIDING	Expressing the need to conceal ones' identity and opinions.	36
PERFORMANCE	Staff productivity, outputs produced.	25
PRECARITY	Referencing one's employment status.	18
PROGRESSION	Impact on career progression.	27
RESISTANCE TO EVERYDAY SEXISMS	Questioning whether sexisms is a real issue.	38
SEXISMS IN SEXISMS	Reverse sexism, neosexisms, reverse discrimination.	19
VISIBILITY	Staff feeling valued and seen within workplace.	86

Figure 42 | First read through codes, code description and number of references.

Complaint was the largest populated code (N=121) as all participants were asked to comment on the vignettes they were presented with. The responses to workplace safety primarily referenced the theme of hiding (N=36) and concealing ones' identity or opinion in order to feel safe,

> I do not identify as First Nations at work because of the stigmatisation and the tokenism. I find it draining to attend meetings constantly asking for my input when there is zero chance of any change as a result. My disability is seen as something that I need to do something about, not something that the institution can/should do anything about. My experiences are not seen as an asset they are seen as a liability that is in my control.

Woman, Indigenous, Disability, Chronic Health, Working Class, Carer, STEMM

Similarly, the responses about feeling valued, often saw value being equated to visibility (N=86), ranging from seeing certain identities being celebrated to whether their identity demographics were acknowledged at all,

Women, Non-Binary, Gender Diverse, Parent_U18, Carer Disability, White_AU, STEMM

Gender diversity is valued as it marks the university as progressive without having any resource demands made of the university. Being a carer for a disabled child feels like something I need to hide. Carer accommodations are consistently absent when other accommodations are noted for other groups. I've even felt under threat by my women colleagues in my work area who identify as feminists but resent my carer responsibilities - for example, even when I dropped to part time one year, I was attacked that I was making other women academics look bad.

What these results made me reflect on was the way in which participants expressed a hierarchy of discrimination as it relates to different aspects of their identity. A question that emerged from these open-ended responses, was how do these intersections of discrimination apply to specific different university contexts, colleagues, times of day or spaces? What feelings are emergent in these descriptions of discrimination hierarchy? With these questions in mind, the second read through of the data, I considered how sexisms were felt and how these responses related to the findings from the walking interviews. As a result, the second read through of the data, generated additional codes of gesture, object, time, space, feeling, intersectionality, and labour, as seen in Figure 43. By relating the survey responses to the data obtained through the walking interviews, I found a "vantage point from which to explore what more might come into view" (Ivinson & Renold, 2020, p. 169) from the survey.

CODE TITLE	DESCRIPTION	REFERENCES
FEELING	Expressing how they feel or felt.	51
GESTURE	Description of a physical gesture literal or allegorical.	19
INTERSECTIONALITY	Referencing one's identity or the topic of intersectionality.	50
LABOUR	The amount of work or effort experienced.	38
OBJECT	Objects referenced/metaphors.	25
SPACE	Different locations mentioned.	14
TIME	The amount of time needed or lack thereof.	19

Figure 43 | Second reading codes, code description and number of references.

Notably, the slow read through found more by becoming attentive to the metaphors, objects, and feelings present within the responses,

Woman, LGBTQA, Neurodivergent, White_Overseas, HASS

I'd much rather work under a cis-het white man who understands allyship than someone who TICKS A diversity BOX but doesn't actually WALK THE WALK.

Woman, CALD_Overseas, STEMM

I feel I am constantly FIGHTING AN UPHILL BATTLE.

Man, LGBTQA, Disability, Neurodivergent, HASS

I am LUCKY to have access to an office space with a DOOR.

Woman, Working class, Neurodivergent, STEMM

There is NO ACKNOWLEDGEMENT of my neurodivergence or background. It feels as though it is SWEPT UNDER THE RUG and seen as an ANNOYANCE.

I found the codes that emerged from the second read through, illuminated the multi-dimensional ways in which everyday sexisms are experienced and articulated. Specifically, how the objects through metaphors were positioned as gestures of sexisms felt effects, re-framing them as active items that have more than their traditional meaning, purpose, or form. For example, the rug is not just an object that covers the floor, it is a moving entity that performs sexisms concealing and laborious acts. Similarly, the feelings that emerged from between the lines of these responses (frustration, suspicion, dismissal), built on the catalogue of felt effects generated through the walking interviews. All of the codes are viewed as gestures that enable a more multiplicitous and "expansive grasp on the complexity of being, doing and having and how these arise through our intra-connections with the material worlds in which they are lived" (Ivinson & Renold, 2020, p. 169).

Reading through the data multiple times and literally moving data from excel to NVivo, from full comments to segmented codes, assisted me in finding the movement within and between each open-ended item. Furthermore, by conducting these multiple read throughs of the survey data in the spatial context of an artist studio, meant my interpretation was framed equally by the tufting-frame, wool, and artistic materials, as much as my experiences of academic spaces. This spatial context of the artist studio made it easier to connect the survey data to the other *Slow Choreographies* artworks, as well as other imaginative and metaphoric associations. With the understanding that this survey data was not only going to be analysed through NVivo software but also through my creative processes, the third read through organised the data through a creative and relational lens. The third read through involved moving singular participant responses into multiple codes, which expanded the survey data by weaving it together to create new connections and non-linear relationships between coded themes. By doing so, I was able to view each code as a physical catchment that the data could move across and through (Renold, 2017). Treating these codes as not fixed or positivist items meant that I could use the coding processes in "open ended ways, connecting to multiple data sources" (Bhattacharya, 2015, p. 18).

Once coding was completed, I was left with a dense pool of survey responses. In order to re-frame how I conducted the fourth read through, I returned to the walking interviews proposition; have there been times that you experienced sexisms at work, and how did that behaviour make you feel? This question captures the underlying directive that stretches throughout the survey open-ended items, as well as *Slow Choreographies* creative outputs. Working with this underlying question I drew out the terms, *time, sexisms, work, behaviour* and *feel* and ran within NVivo a word frequency query to see what related responses were inside the coded items. I also included the term *complaint*, to capture the responses to the vignettes. The query examined how these six terms rated within the top hundred words, of which I included stemming words over four letters. The query produced the following frequencies and rankings for those six terms.

1. Work/Working/Worked/Works (N=212 or 1.14%)
2. Complaint/Complaints (N=178 or 0.96%)
5. Feel/Feels/Feeling/Feelings (N=152 or 82%)
17. Time/Times/Timing (N=91 or 0.49%)
26. Sexisms/Sexism (N= 76 or 0.41%)
67. Behaviour/Behaviours (N=41 or 0.22%)

For each of these terms, I generated a 'word tree' visualisation, see Figure 44. The logic of the trees was determined by having a context range of N=10 (number of words branching from the root term), ordering

the branches alphabetically. Inside NVivo software, you can find the connecting branches and thus original sentences by simply clicking on any branch. However, after exporting the word trees from NVivo, the ability to find the original connecting sentences or branches becomes impossible as it is no longer interactive. This failure to connect sentences outside of NVivo turned the word trees into a series of disjointed statements. What it did offer is new connections via the freedom to create new, often abstract, sentences. A reimagining of the survey data through the readers' choices. By limiting the survey responses to six-word trees, I reduced how much of the original survey I worked with, exploring the newer abstract connections within this portion of the survey data. As such this process, all at once narrowed down and expanded the survey data.

The fourth read through of the data took the form of notating the connections between left and right branches of the word trees. Done to make explicit how the different branches form sentences offline, and to move the word tree data from the computer screen to the printed page. This method placed my body on the floor, hunched over the top of the printed A3 word trees, and developed a bodily rhythm of clicking, scanning, writing, clicking, scanning, writing. This fourth read through centred the body into the analysis through the moving across modalities and physicalities. Indeed, this bodily relationship to the digital survey data, produced a certain kind of reading that expanded how I came to *know* the data. Building on this process I then went through the data a fifth time to find out the corresponding identity characteristics of the participant associated with each tree branch. To do this, I had to go back into NVivo and the original Excel dataset to manually locate the participate associated with each word tree sentence, before adding this information to InDesign. At this point in the analysis, returning to connect the identity demographics to open-ended items re-framed how I previously perceived each response. It revealed my own biases and assumptions of *who* I thought would be making these responses. Figure 45 shows a static image of the interactive version that emerged from this fifth read through. The identity matrix on the left-hand side are the demographics nominated by each survey participant featured in the word tree. As you move over each circle, the identity matrix appears in line with its corresponding branch. Depending on how the reader moves across the dots, determines the different order in which the characteristics accumulate and layer. The reader, through the movement of their hand on the mouse, weaves together a demographic tapestry, visually and physically moving the data beyond the NVivo coding software.

The slow read throughs saw the data moved through various formats, from Excel spreadsheet to NVivo word trees to interactive PDF's, to a printed page. This movement of data is evidence of choreographic thinking employed in non-dance related contexts, continuing the mapping, and tracking of different perspectives of everyday sexisms, from pinning to Video-Vignettes to interactive word trees. Moving the data through these different modalities brings physical, spatial, and temporal dimensions to the survey data. Indeed, the multiple kinds of read throughs brings various survey-body assemblages to the analysis of the two-dimensional survey data. For example, the time elapsed between each read through or how my body sat on the ground whilst reading, enabled different perspectives of the survey data and how it relates to different phases of this research. The way in which my body found different connections with the 'fixed' survey data signals the potential for the slow embodied approaches to produce "other thoughts/words/actions that resist those (research) im-pulses to capture, to boundary, to bracket, so as to tell the 'real'" (Fairchild et al., 2022, p. 96). Rather these different read throughs meant handling the survey data as "lively and mutinous phenomena that proliferate in their becomings" (Fairchild et al., 2022, p. 97) via interacting with creative thinking. As a result, each read through produced alternative understandings, interrelations, and responses to the data, that were then transposed again through various creative processes during the PICA residency.

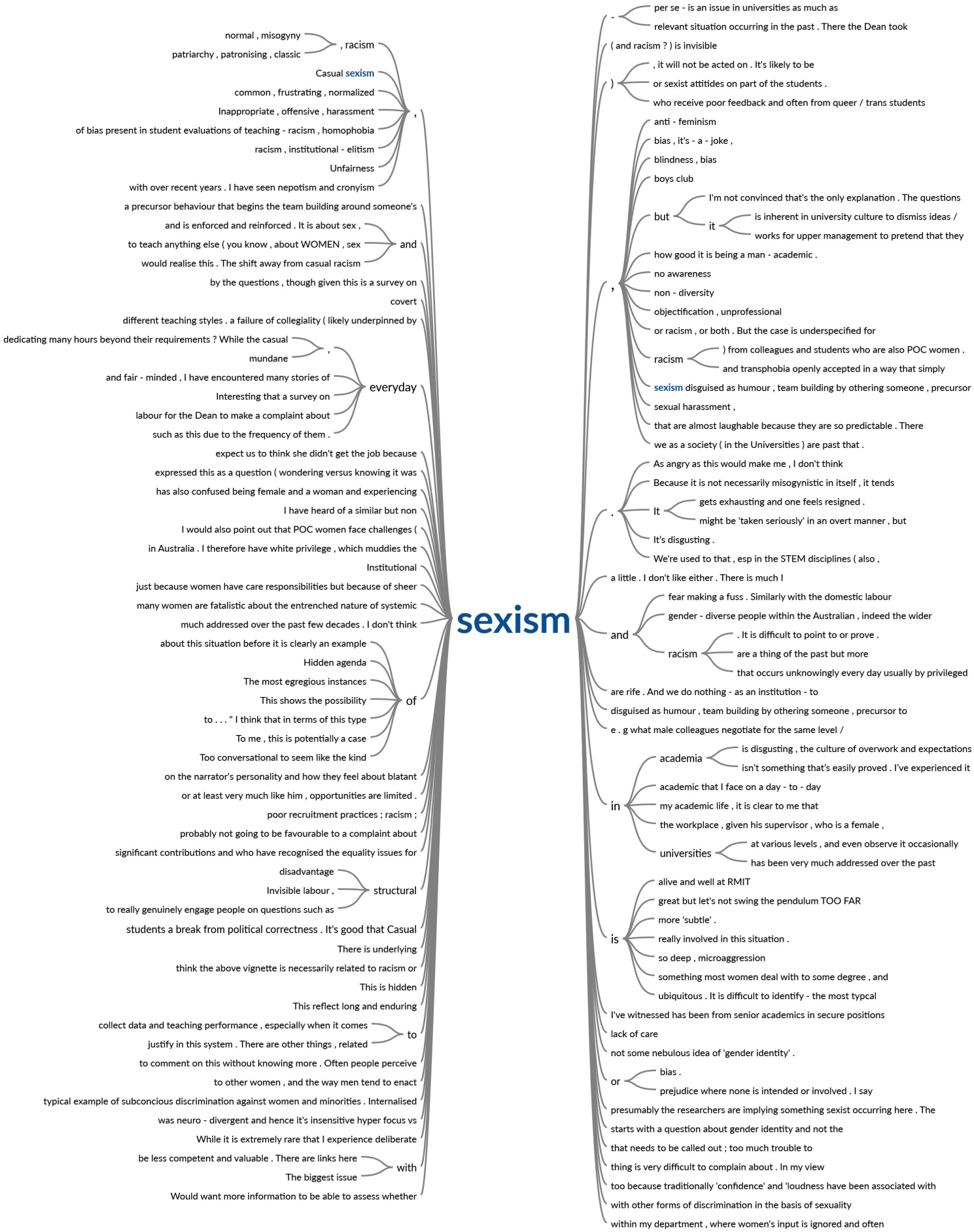


Figure 44 | Sexism word tree.

Scroll over the circles to view idenity matrix for each comment.

Click on items to hide

Woman
Woman NB
Woman Other
Non Binary
Man

HASS
STEM
Business or Law
Multidiscipline
Creative Ind

Multidiscipline White OS Woman	1	agressive , rude , sexist
Parent White OS Woman	2	as a misunderstanding . I say this because I see bad
White OS Parent Woman	3	cases rather than more holistic evaluations masculine bias ; decisive transactional
Business or Law White AUS Chronic Health Man	4	definitely not , she needs to lead her staff in appropriate
STEM White OS Man	5	effort / trouble - once again responsibility and fallout around unacceptable male
Neurodivergent HASS Parent Chronic Health White OS Carer Woman	6	I feel strongly that we have to call out such
HASS LGBTQIA White OS Parent Woman	7	is a problematic power dynamic or track record of poor
Carer HASS Parent White OS LGBTQIA Woman	8	may be a reflection of cultural differences with regard to
White AUS Parent Multidiscipline Woman	9	more openly discussed , folk might be willing to change their
White OS Woman	10	norms , particularly around 'femininity' , with regard to both appearance and
HASS Parent White AUS Woman	11	is a one - off or part of / it was a series of incidents or → a pattern
Multidiscipline CALD OS White OS Man	12	increase . Although , in my experience victims of this sort / they might have been used (unfortunately) to this kind → of
	13	rather than being the recipient of racist and sexist negative
STEM White OS Woman	14	seems to be feeling uncertain about whether it's actually " typical "
Creative Ind White AUS Woman	15	That
CALD OS Multidiscipline Man	16	that complaints about student behaviours are treated differently to staff
Neurodivergent Carer Multidiscipline Woman	17	action of an individual . At least in my university , / complaint would be made , or at the very least / to be masculine and to devalue girls . This is / victim will eventually leave unless management act to stop → the
CALD OS White AUS Chronic Health Carer Woman Business or Law	18	
Creative Ind White AUS Woman	19	
Carer White AUS Parent White OS HASS Woman Neurodivergent	20	
Chronic Health STEM Man Neurodivergent	21	
	22	
White AUS Man	23	gender diverse people are more likely to suffer from / in isolation . If the male colleague were to display → this
Business or Law Parent White AUS Woman	24	
Carer HASS Woman Neurodivergent White AUS	25	This is normalised disrespectful
Parent HASS Woman	26	This kind of explicit
CALD OS Woman	27	to complain about . In my view it is a precursor
	28	use humour to point out that this is not 'good'
HASS Parent Woman	29	women Profs with kids who replicate this kind of unethical
White OS Multidiscipline Woman Neurodivergent	30	work I do and present . Their own research and personal

White AUS
White OS
CALD OS
CALD AUS
Parent
LGBTQIA
Carer
Chronic Health
Neurodivergent

Match the numbered lines on the left to the numbered lines on the right to form a sentence.

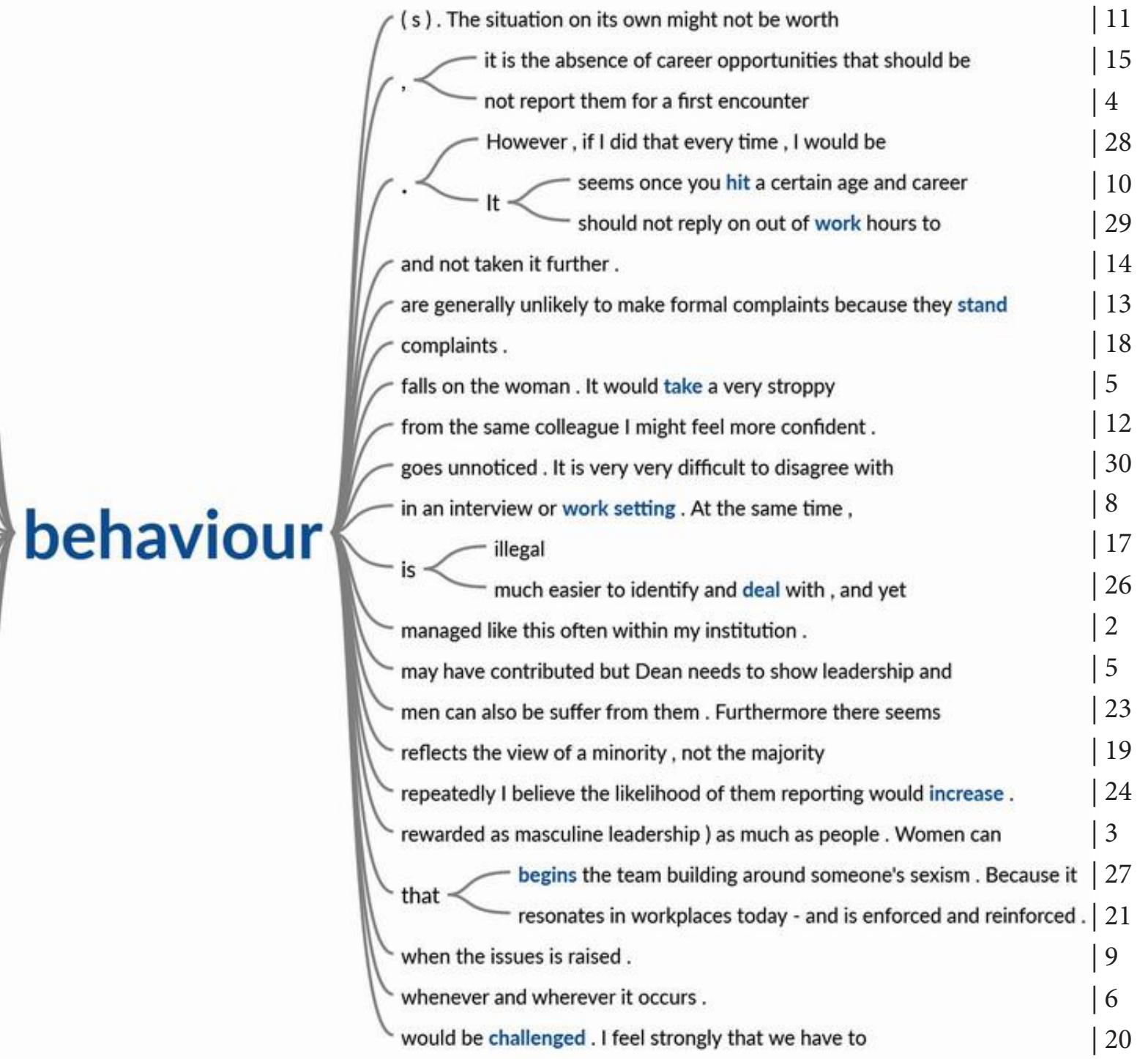


Figure 45 | Image of the interactive demographic key and numbering system.

PICA RESIDENCY PROCESSES: RETURNING TO RE-FRAME

> *Art, as a way of learning, acts as a bridge toward new processes, new pathways. To speak of a "way" is to dwell on the process itself, on its manner of becoming. It is to emphasize that art is before all else a quality, a difference in kind, an operative process that maps the way toward a certain attunement of world and expression.* (Manning, 2016, p. 47)

For art critic Britt Julious, "art is as much about labour as it is about interpretation" (2017). Whilst Julious made this statement in relation to artists appropriating work made by others, specifically appropriation of black female artists, it also points to the often unseen and overlooked aspects of why and how art is made. Valuing labour as much as interpretation, signals the ways in which creative processes hold unseen yet critical knowledges. I view the labour within artmaking as a series of interrelations between material, body and thought, as well as interrelationships between types of *doing*. This PhD's interweaving layers of *doing* research are what offer alternative forms of communication and ways of engaging the world (Manning, 2016).

> Creativity and imagination here refer not to a departure from reality, but rather a complex engagement with it, encompassing diverse ways of moving through and engaging with changing landscapes, critically analysing the past, and thinking unconventionally about the possibilities of cultivating more. (Barry et al., 2022, p. 4)

The PICA residency was a space to return and re-frame this projects' existing data through creative methods of tufting, liquid glass, and sculpting, with the intention to not only make visible sexisms felt effects as present within the qualitative data, but to also extend those feelings to have corporeal dimension. The following segment of writing specifically looks at the PICA residency and what thinking through creative methods of tufting, liquid glass, and sculpting brought forth (Barrett, 2014; Barrett & Bolt, 2014). The creative methods not only provided a specific slow feminist analysis of the survey data, but they also produced a suite of artworks known as *Sticky Effects,* which continued to extend the analysis findings. Articulating that in the *doing* of art making, one can foreground embodied intuition to draw out the emotive, textual, and bodily aspects within the data and activate new imaginaries through creative outputs (Manning, 2016; Renold et al., 2020). Feeling, sensing, and responding through the physical handling of materials orientates the body differently, not only to the survey data but to all the research phases that have come before. During this stage of Phase 3, I returned

to the survey data as well as the data from the website audit, interviews, recruitment process and weekly Zoom team meetings. Creatively, I returned to the tufting process, the existing images, maps, vignettes, and faux letters, in tandem with new creative approaches. I view these creative processes, as both experiences and negotiations, where research findings emerged from following failures, entanglements, and intuition "without concern for the vertical distinctions around which they have been organized" (Braidotti, 2011, p. 66). In this stage of Phase 3, I have created two segments of writing *RETURNING TO RE-FRAME* which discusses the creative methods in relation to returning to the qualitative *Everyday Sexisms* data and *STICKY EFFECTS*, which outlines how the artworks generated new platforms that extend and thicken the *Everyday Sexisms* data.

Choreography and dance as a type of *doing*, has long been conceived as a process of re-turning. As an artform it requires one to work with a sprawling lineage of knowledges that echo sporadically through the body, through thought, and through material. The dancing body is all at once moving with the past whilst bringing the future into being. In this way, choreography can be approached as a slow return. It is from this vantage that I utilise the concept of a slow choreographic return in non-dance related creative processes (i.e. tufting, liquid glass, and sculpting). Re-turning in this way, is a form of repetition that generates sensations and feelings that are not fixed to the original source or encounter, rather re-turning or repetition is a dynamic action (Deleuze & Patton, 2004; Kartsaki, 2016; Manning, 2016). When a performer continuously circles their right arm, their arm is seemingly taking the *same* path and making the *same* shape, yet "the same line is no longer exactly the same" (Derrida, 1978, p. 296). This is because our orientation to the action and its pathway is situated in different points of time and space. From this example it is possible to note the differences that emerge from repetition, albeit visually imperceptible from the outside, the complexity and newness can always be felt by those doing the repeating. Repetition is a way to return differently and is a way of staying longer with something without restricting it to its original form. It is a slow return. Here, the slow return of the creative process enables and works with the differences that emerges from re-encounters with the data, with material, with sensation and with the spaces between all of those aspects (Kartsaki, 2016).

Barbara Bolt frames Heidegger's concept of *handlability* (1977), as a negotiation of the tacit knowledges through practical and physical engagement or "handling" (2004, p. 64) of things. The residency involved the daily repositioning or handling of paper, rugs, storage tubs of wool, chairs, and tables. These materials were moved in order to find new relations, they were moved to find new sensations, and they were moved so the body could move with them. Understanding through *feeling* each object's scale, weight, texture, and function. Whilst the repeated re-positioning of materials and objects in the studio were often the preamble before I tufted or wrote, it was a kind of *doing,* a slow return, where I could attend to or reflect on how the materials were used, re-used, extended, or challenged through the art-making process. It is in these moments between the more defined making-processes, that the physical and sensorial qualities of the creative 'data' were brought to my attention. For example, the process of returning to the *Here There Again* book meant re-handling the physical materials (wool, paper, image, maps) but also the memory of the process (tufting, photography, walking and talking). Re-handling as "a relation of care and concernful dealings" (Bolt, 2004a, p. 52), was extended beyond the book to the walking interviews rugs, the faux correspondence letter, the survey vignettes and word trees. All of these outputs materials, through re-turning and re-handling, were co-responsible in generating art and thus generating more creative data (Renold, 2017). In the following writing I discuss how I physically handled objects in the context of the PICA studio space and these objects include; maps, photographs, wedges, rugs, liquid glass, paper scroll and the faux letter.

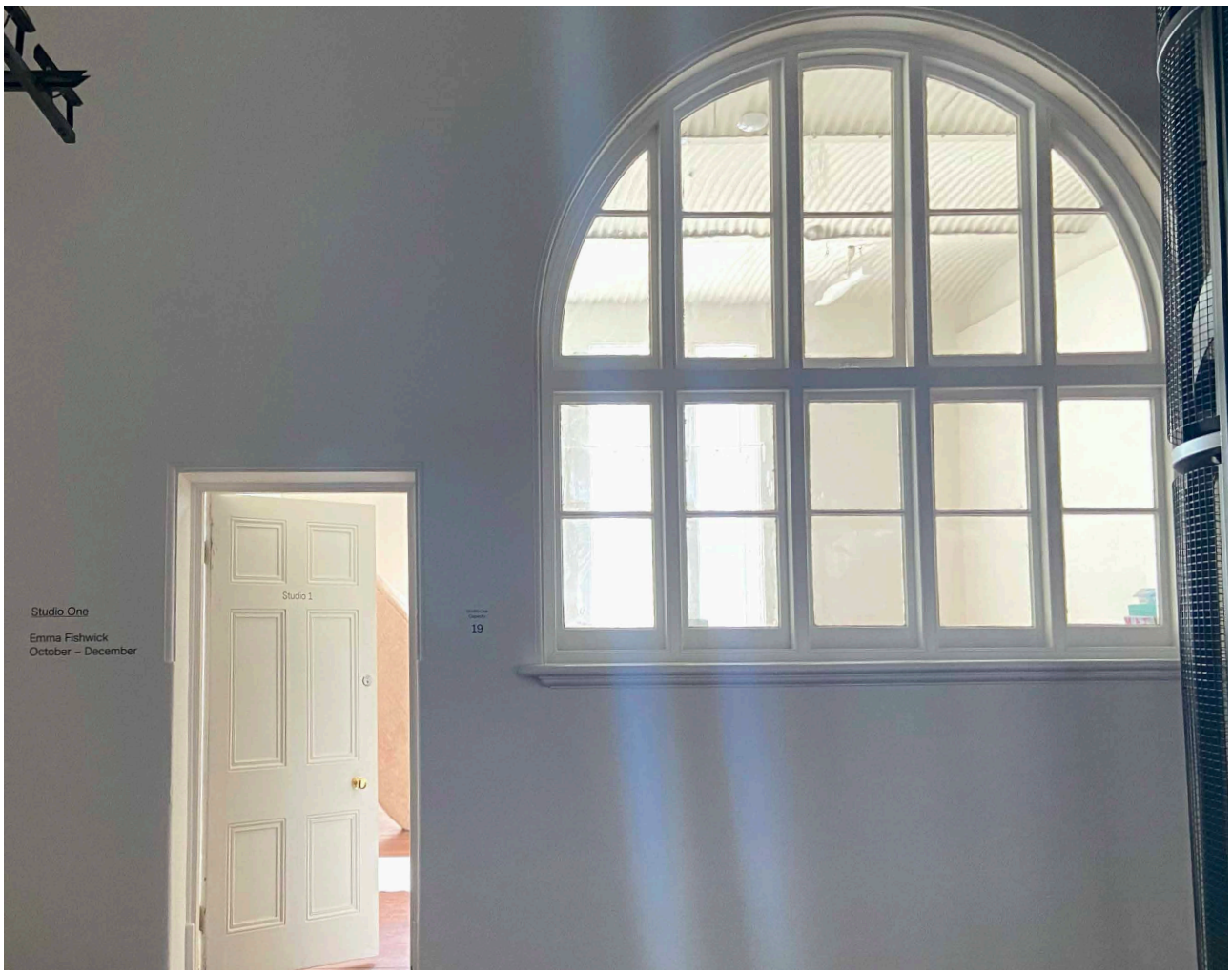


Figure 46 | PICA Studio.

HOLDING THE BOOK

One of the first returns of the PICA residency involved holding the book from the *Here There Again* artwork. Sitting with this object between my two hands and on top of my thighs, I turned the pages, one by one. Taking the time to return to this woollen object and its layered internal contents, I found myself desiring a different orientation, a different way of encountering the layers and textures, a different way of seeing what was contained within and between the stories. By re-turning to this object and the repetitious action of turning pages, I sought to unfix its form, which subsequently agitated how the layers related to one another. Carefully, I cut the cotton thread that stitched the layers together. Deconstructing and constructing simultaneously. The A4 photographs were separated from the transparent maps and the polaroid tabs. I mounted each A4 photograph in a row across the right-hand wall of the studio, the transparent maps and polaroid tabs were grouped and hung by a single pin (see Figure 47). The deconstruction and gesture of literally pulling the pages apart, deliberately created space for me to look again to re-choreograph or indeed rehearse the walking interview data differently.

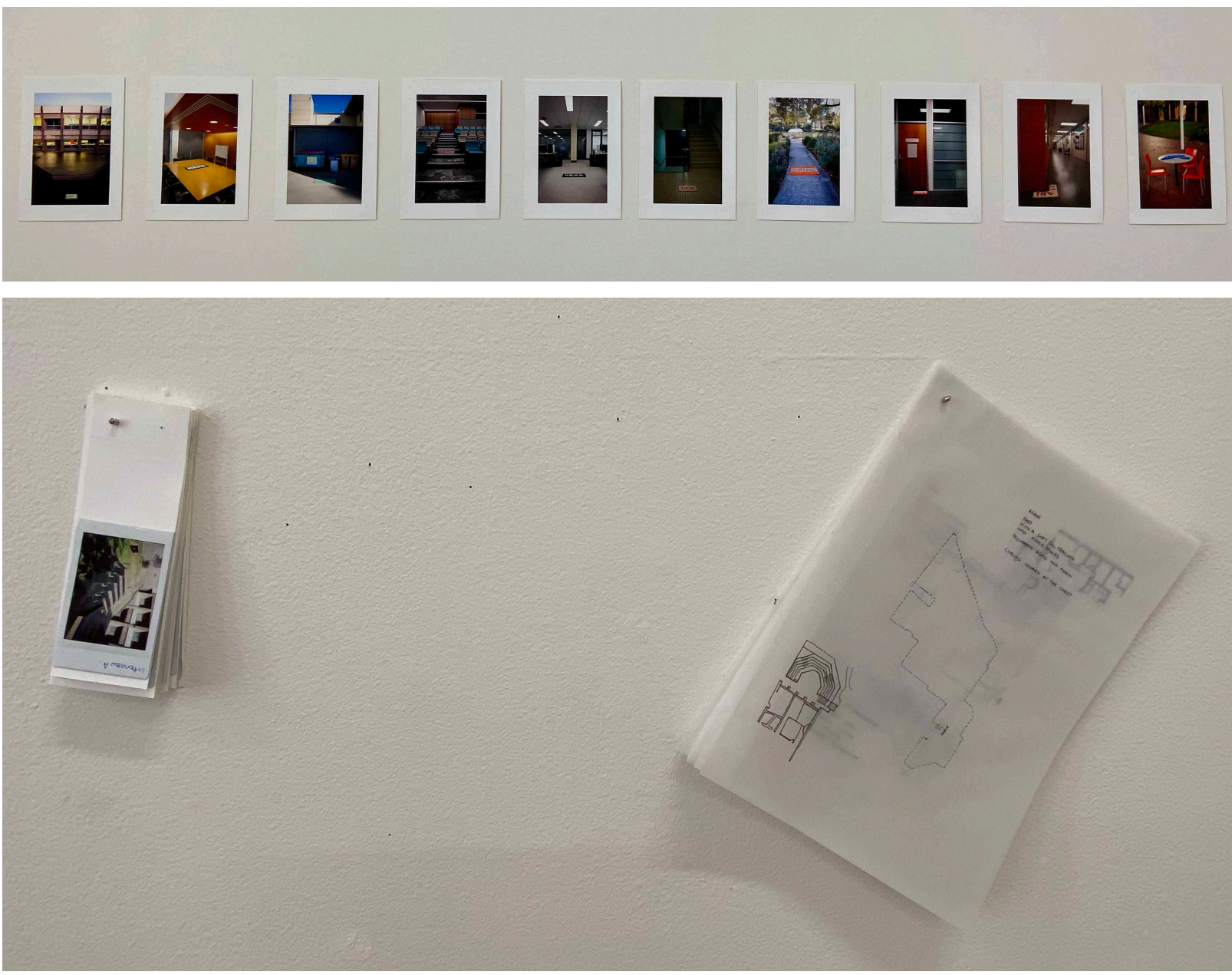


Figure 47 | The book from HERE THERE AGAIN, separated into three parts

HANGING THE VIGNETTES

Following this, I returned to the survey vignettes by printing them onto A4 pages and then mounting them on the wall across the left-hand side of the studio. This configuration created a physical cross-referencing of the survey to the walking interview photographs. Simple as it may seem, the arranging of the vignettes in this way, spatially choreographed the data of the book to the data of the survey. Proposing new relations, new questions, and new dynamics between the phases of the research. For example, between reading each vignette, I would turn to look back across the studio to the parallel photograph and wonder has this vignette happened in that space. In this moment of speculation, the data extends through the corporal dimension of my turning body. The turning of the book's pages shifts from my hands to my head, neck, and eyes, making the body the bridge where data meets. In this example, re-turning becomes part of the art-making process and analysis, producing a certain kind of poetic efficiency that allows "the untranslatable to remain untranslated and yet produce the right amount of friction or desire for transfer of experience"(Bauer, 2022, p. 9) to occur. Through the deconstruction of the book into a new spatial formation with the survey vignettes, I created different relations between the vignettes, photographs, and the body. The handling of the vignette returns me to different points in the research project, and between modes of creative *doing* (survey/walking interviews and text/image). What occurs is a transference of data between material, space, and time via the body to generate new data (feeling, sensation, memory).

REPOSITIONING THE RUGS

In addition to de-assembling the book, I extracted the rugs in each of the photographs out from the image and into the studio space (see Figure 48). Considering what the *Here*, the *There,* and the *Again* is in this studio and in relation to the survey data. The rugs being spatially orientated within and outside of the photographs created an engagement with the data across time and space. It made explicit how the materials and artworks allow for the original data to remain, but to remain differently so that something new may emerge from it (Kartsaki, 2019). Indeed, re-turning through handling the rugs, saw them re-positioned from the university campus and into the spatial context of artist studio. Recalling the encounters of everyday sexisms shared through the walking interviews, the gallery attendees' pins from the *#FEAS Unfinished Business* exhibition, the vignettes and the survey open-ended items were threaded together in the act of re-handling of the rugs. A complex tapestry of sexisms was being woven in the studio and body (*Here)*, with the various accounts of encounters (*There)*, generated through returning (*Again)*. Taking this further, I returned to the tufting process. Done between slow read throughs of the survey data, this space between the tufting and NVivo became a point for "transdisciplinary crossings" (Braidotti, 2011, p. 58), where I was co-responsible for bringing new data forward.

Figure 48 | The Here There Again rugs from the Walking Interview photographs.

TUFTING THE SCROLL & RUG

In the exegesis section *Slow Interruption*, I re-told the initial tufting process. Building on this re-telling and the slow choreography within it, I now reflect on how re-turning to the tufting process in the context of the survey analysis provided a "vantage point from which to explore what more might come into view" (Ivinson & Renold, 2020, p. 169). In the PICA open studio, I returned to holding the tufting gun, with the backing cloth centimetres from my face, I tuned in to my senses engaging the material and how this creates threads between experiences that are both visible and the invisible. For example, the spatial understanding of tufting from my personal and domestic context naturally seeped into the institutional public sphere of an art gallery and artist studio. These threads were evident in the body when negotiating how the speed of the tufting gun and the pressure applied by my body, produces different relations between thread and cloth. The faster I moved the gun, the looser the thread, the slower I moved the tighter the thread. In the moment of sensing how the speed connected to the tension of the weave, I realised that the process, the materials and the tools were asking a certain kind of patience from me; it was asking for slowness (Preston, 2019). Indeed, artist Julieanne Preston frames the patience required for creative processes as being "linked to the form of tolerance related to human prejudice, bias or ignorance relative to ethnicity, race, gender orientation, age or ability" (2019, p. 32). To lean into the process that is embedded with patience, is to also handle the creative data with care, with sensitivity and rigour, to comb through the woollen fibres and separate the entangled caught strands.

Figure 49 | The fodder of the tufting process.

By returning the body to the tufting gun and woollen threads, I found myself oscillating between technical application and relational, metaphorical, and embodied assemblages. These assemblages of gesture, feeling, memory, wool, and machine extended to include the data gathered through qualitative methods of audits, surveys, and interviews. Indeed, after two years of research, I found in the repeated act of sweeping the woollen

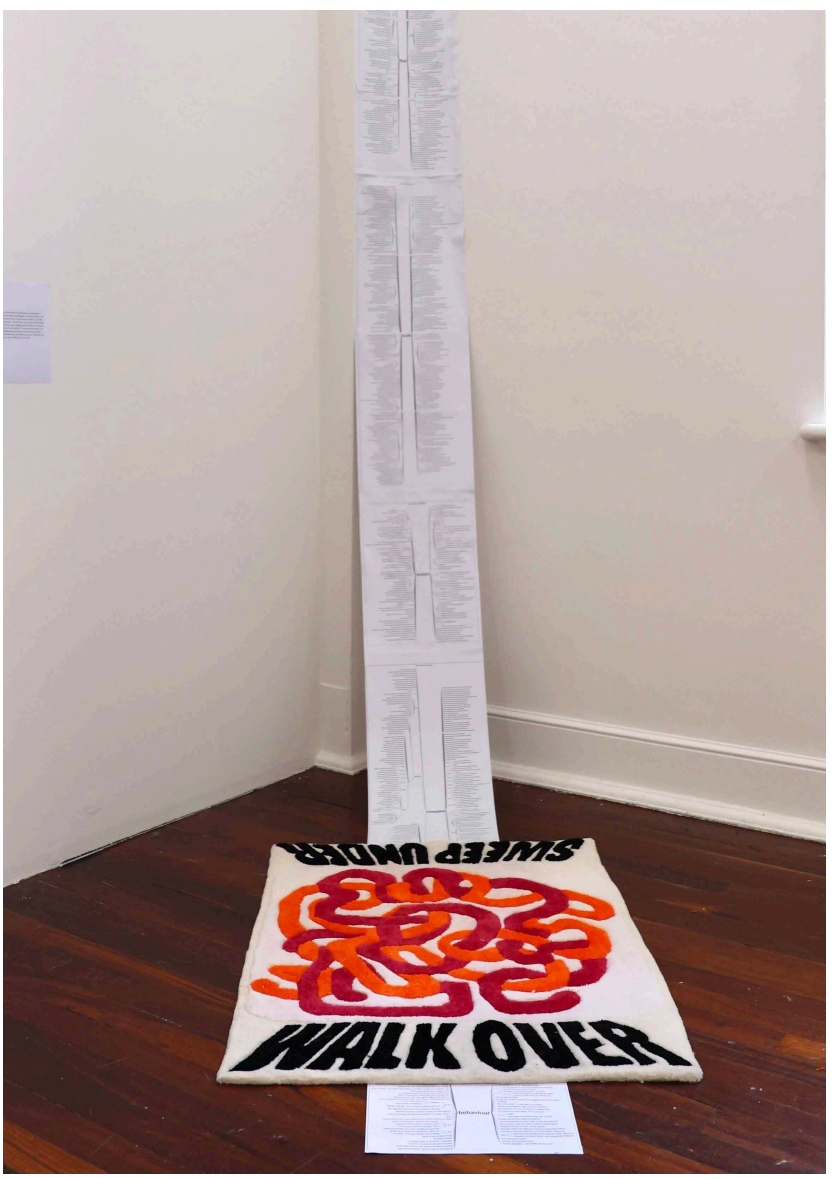
fibres that came from carving the rug (see Figure 49), resonating with participant reflections of in/visible labour unaccounted for within their university workplaces. For example, university contract workers are often positioned as academia's domestics, doing the "feminised, embodied activities: gaining access, interviewing, listening, collecting data, and …working in the field" (Reay, 2004, p. 35). Such embodied research activities come with the extra and often unacknowledged work of managing adverse emotions, whether that be their own or others. Connecting the survey experiences of excess and invisible labour, such as caring duties or cultural consultation, to the sweeping of the excess woollen fibres, demonstrates how different elements of creative process can act as nodes, or triggers to speculate the survey data. Indeed, these moments in the creative studio are connecting the lived accounts to the body through action. By returning to the tufting process in this residency, I came to view the traces left in the body as connected to material and qualitative data but also as "fodder for something [more] to happen"(Preston, 2019, p. 35). Furthermore, it enabled me to re-orientate how the previous creative methods and findings can be employed as a surface of feeling and connectivity. By positioning the tufting process as a surface, "acknowledges a contingent agency to materials and objects" (Preston, 2014, p. 19) but also identifies the *spaces between* human and material as valuable spaces to undiscipline the creative boundaries and work against what is already assumed (Brown & Longley, 2018).

I refer to the *surface* of the tufting process as being more than the soft woollen exterior of the object it produced: a rug. Rather the surface of the tufting *process* is conceived as the choreography between body, machine, and material and how they negotiate one another through movement, rhythm, speed, and physical contact. This of course requires a multidimensional understanding of surface as being more than "surface-as-ground"(Manning, 2013, p. 104). The multidimensional surface is evident when the tufting machine transforms the singular woollen thread into a collective of threads, "making felt the relational weave" (Manning, 2013, p. 105) of the tufting process as it unfolds. The wool and gun and backing fabric dance, move and re-configure just as a body moves and re-configures itself in space when it dances. With each repetitious puncture of the machine through the cloth and each cut of the thread, the tufting process surface is imbued with difference. This difference is also evident in threaded lines on the cloth as seen in Figure 50, they are similar but different. Each threaded line provides visual traces of the dance between body, machine, and fabric, where the tufting gun negotiates with the previous movement of machine and body. The gaps between the lines indicate the "more-than surfaces" (Manning, 2013), the space between human and material are like the space between a lived encounter and the residual feeling.

Figures 50 | Tufting surfaces.

Following on from the *Here There Again* artwork, I created a new rug, *Under and Over,* as a way to sit in the continuum of *Slow Choreographies* creative outputs, but also as a way for the tufting process to respond differently to *Everyday Sexisms* study, specifically the survey data. The *Under and Over* rug was tufted between read throughs of the survey data. This provided spatial, temporal, and physical interruptions to

both the tufted and read through processes, yet simultaneously enabled a slow intermingling between modes of *doing*. There were clear relations between reading the survey data and the tufting process, such as the directives of *sweep under* and *walk over* were pulled directly from the survey responses. The less evident relations are how the surface of the tufting process functioned as surface to re-think the survey data between the read throughs. By framing the coding of the word trees as an extension of the tufting process, meant extending the choreography tufting (between body, machine, and wool) to now include text, paper, and tape. What assisted in this perspective was altering the survey's form from digital to paper, because by printing out the NVivo word trees the data was no longer relegated to the flattened frame of a screen or NVivo *query tabs*. Rather the survey data was moved onto A3 paper which was stuck together to form a three-metre-long scroll that stretched up the wall of the artist studio (see Figure 51). In this way, I could view the survey data like the rugs collection of threads, the scroll is a gathered mass of data that forms a new surface. The paper scroll ascended the wall at one end and at the other end of the scroll it was held down by the newly made *Under and Over* rug, concealing a portion of the printed survey data. The scale and orientation of the paper scroll, and the rug produces a series of choreographic directions; up, down, over and under. The fine print of the word trees directs the body to lean in, bend down and look up. All of these re-framed how I came to 'know' the data through feeling, scale, texture, direction, and depth.



Figures 51 | Reoriented word trees and rug.

THE WEDGE AS A HANDLE

As mentioned earlier, the rugs from the walking interviews were pulled out of the images and into the artist's space. Returning to these rugs in the PICA studio, I wanted to re-frame their original *Here There Again* (Fishwick, 2022b) campus spatial connections, by altering the rugs spatial locality, functionality, and shape. The rugs were designed to be an alternative way for participants to articulate their lived encounters of everyday sexisms, but also to create a visual indicator of the affective residue these encounters leave in space. These original rugs were placed in different university spaces to mark specific spatial citations of everyday sexisms in those sites. By re-handling these rugs, I came to view them as objects and as a kind of metaphoric wedge. Here, the rugs act like a wedge and as a tool to hold open "the door of consciousness" (Ahmed, 2021, p. 115), that is often shut behind a fleeting encounter with everyday sexisms. To physicalise this conceptual connection, I purchased eight small foam Kinesiology wedges (250x140x100-5mm). Holding the wedges in my hands, I came to view this object as a mechanism to articulate a variety of surfaces of everyday sexisms. In the context of the artist open studio, the Here There Again rug was re-imaged to become a cover for the wedge, see Figure 52.

The handling of the wedge itself became less significant in this moment, rather what emerged was the potentiality of the wedge as an object that could handle sexisms, specifically through what it could represent and do. The wedge could be seen as a tool for resolution, or as an indicator of the physical effort required to address everyday sexisms. The wedge could be experienced as an object that can hold open doors, conversations, bodies, or other objects in relation to everyday sexisms. The wedge could also be an obstacle, a roadblock, a bump in the road, or the metaphorical hill one has to climb, tilt, or push in order to progress forward. Echoing walking interview participant Penny's description of everyday sexisms as feeling like "a little lump, a little mound, it's just like one of many". Thus, by re-creating the rug as a wedge, I was able to create a raised surface, an obstacle or micro roadblock, that engages the body differently to the original rugs, whilst continuing to map and thickening the movements, feelings, and gestures emergent from Phase 1.

Figures 52 | Tufting wedges and spatially reoriented rugs.

KNEADING THE LIQUID GLASS

In the spirit of returning, I revisited Angela Davis's *Revolution Today (2017)* speech in the first weeks of the PICA residency. Whilst tufting new rugs, I listened to how Davis's speech problematises the concept of the glass ceiling within mainstream feminism, as being grounded in hierarchies.

> How else does that metaphor work? Those who are already high enough to reach the ceiling are probably white, and then if they're not white, they are already affluent. Because they're at the top. All they have to do is push through the ceiling….If standards for feminism are created by those who have already ascended economic hierarchies and are attempting to make the last climb to the top, how is this relevant to women who are at the very bottom? (Davis, 2017)

When examining everyday sexisms through an intersectional lens, the ceiling quickly shifts from a vertical orientation to one that is everywhere. I propose that it is more useful in contemporary times to consider the glass ceiling as taking on a more malleable and invasive form of liquid glass. Morphing and seeping into different crevasses, filling space, and forming invisible barriers. Liquid glass changes the texture of things, adds a slow imperceptible weight, and leaves sticky remnants. At first glance there are striking links to the nature of sexisms as a social phenomenon and the process of making liquid glass. As a material and process, liquid glass like the rug is a means to handle everyday sexisms specially in this instance by physicalising everyday sexisms' sticky effects. Liquid glass is the term for clear slime, a non-Newtonian fluid that is somewhere between a liquid and a solid (De Brabandere, 2017). Made from domestic household materials of glue, water, borax and a substantial amount of physical manipulation, this sticky medium was used during the PICA studio analysis, as a potential agent to capture fleeting and slippery sexisms.

On the third day of the PICA residency, I made five litres of clear slime. One teaspoon of borax dissolved in one cup of hot water, slowly added to one cup of clear glue, repeated five times over and added to a clear plastic tub. The borax solution or activator was mixed into the glue in small increments, and as the glue became thicker, the spatula I was using to stir became redundant. In the end, my hands took over the mixing process. The physical handling of this substance, as seen in Figure 53, made me ponder the many gestures I had already accumulated over the course of this research project and the new movements I was enacting through mixing the liquid glass. Gestures of kneading, scraping, poking, pushing, and pulling were added to pinning, pressing, folding, and turning. In the moment of kneading the liquid glass, I could sense the borders of the gesture blurring. Was kneading actually poking, pushing, or pulling? This emergent thought through the action of kneading highlighted the multiplicity of physical actions. For example, these actions reflect what sexisms feel like and yet they are also gestures that can be used to resist sexisms. The porous borders of the movements that materialised during this process, also spoke to the intimacy of art-making as an act of "moving closer, into the vicinity of the thing we wish to know about" (Bueti, 2015, para.1). In this way artmaking, "doesn't lend itself to easy interpretations or appropriation" (Bueti, 2015, para.6), rather it requires a closer look, a slower sensing of what is being felt and thought in the moment of doing.

The intimate *leaning into* the sensations of kneading, pulling, and poking created space or fissures in the creative *doing* which animated further thought and alternative action (Bolt, 2016; MacLure, 2013). As I feel the *doing* of kneading the liquid glass, my mind flashes back to a research memory, or forward to different thoughts or

Figure 53 | Gestures of liquid glass.

sideways to new sensations. These cracks can also be seen as murmurings that emerge from the intra-actions between body and material (Barad, 2012). The intra-action murmurs about time, pressure, and patience required for addressing everyday sexisms. The physical traces of this intra-action are evident in the shifting opacity of the liquid glass and the flaky residue left on my hand (see Figure 54). The more you knead and press the liquid glass, the more air bubbles form altering the viscosity and opacity of the material. Too much physical kneading causes the liquid glass to lose its tacky texture, taking on the natural residue from your hands and forearms. The liquid glass took a week to release all the air bubbles and reveal a transparent glassy appearance. Engaging the process of making liquid glass rather than buying it pre-made, opened space for me to think about the transparency of our social encounters and the felt effects that emerge when the encounters are cloudy. The behaviour of the liquid glass presented similarities to the behaviours of sexisms, in that when left unchecked, they become transparent, tackier, quicker, and leaves resonances on the body, after it dries and begins to flake.

After making the litres of liquid glass, I had some residue on my hand that had not dried. As I rubbed my hands together to remove the excess liquid glass it caught the loose woollen fibres on my skin. The gesture of rolling and rubbing my hands together saw the two materials morph together to form a matte colourful substance (see Figure 55). This accidental misfire spurred on by my physical movement blurred the borders of the wool and the

Figure 54 | Residue of the liquid glass.

liquid glass in a way that was different to how I had used them previously in the studio. The meshing of these two materials through rolling, rubbing, and scraping, foregrounded the importance of movement as a device for handling sexisms. Indeed, this failure to clean my hands of the liquid glass, saw my movement blend these materials into a thicker liquid glass, that was multicoloured and slower in viscosity. As a result, I found greater range for how to sculpt liquid glass and indeed metaphorically suspend sexisms sticky effects. For example, I draped this new liquid glass over various objects, which slowly dried amid the material stretching as seen in Figure 55. From this misfire, I could see how bodily doing and the residue it creates, generated other ways of seeing the 'problem' through movement. By feeling the liquid glass mix with the wool as my hands moved back and forth, I could see how movement could slow down liquid glass, and in turn sexisms, enough to handle it differently.

As such, I continued to intentionally explore the ways in which the liquid glass could morph with other materials. I experimented with a layering action, whereby I layered the liquid glass over a pile of woollen threads (see Figure 57). This process happened over two days and required a slow observation, noticing where the holes emerged in the liquid glass because the wool had absorbed too much. These moments of gaps appearing helped me to see the repercussions of the liquid glass's form, it was as slippery as sexisms, slipping between the cracks, requiring me to continuously respond differently in order to fill the holes. In the end, I stopped layering, just as some academics run out of energy or time to resist sexisms, so too did I because the gaps kept occurring. After three days the multiple layers had dried, with the liquid glass becoming a firm clear cover that encapsulated the woollen threads. After two weeks, the liquid glass had lifted from the floor, like the flake on the back of my hand. The choreography between liquid glass, wool, movement, and time demonstrated the ways in which the effects of everyday sexisms stick, morph and dry in ways that cause residual effects after the encounter has occurred. From the failure to clean my hands of the residual liquid glass, to the repeated layering to fill in the gaps and holes, the body's engagement with the materials was central for creating a surface from which to find different entry points to see the survey data. Using these materials in such research processes is to "lure us toward the possibilities of engaging the force of imagination" (Barad, 2012, p. 216) in regard to the materiality of the survey data but also the physical handling of materials. The following writing outlines the way in which the artwork generated from such processual misfires, created surfaces to analyse the survey data in relation to other Everyday Sexisms data and *Slow Choreographies* artworks.

Figure 55-57 | Liquid Glass over woollen threads, the dried liquid glass and the second skin.

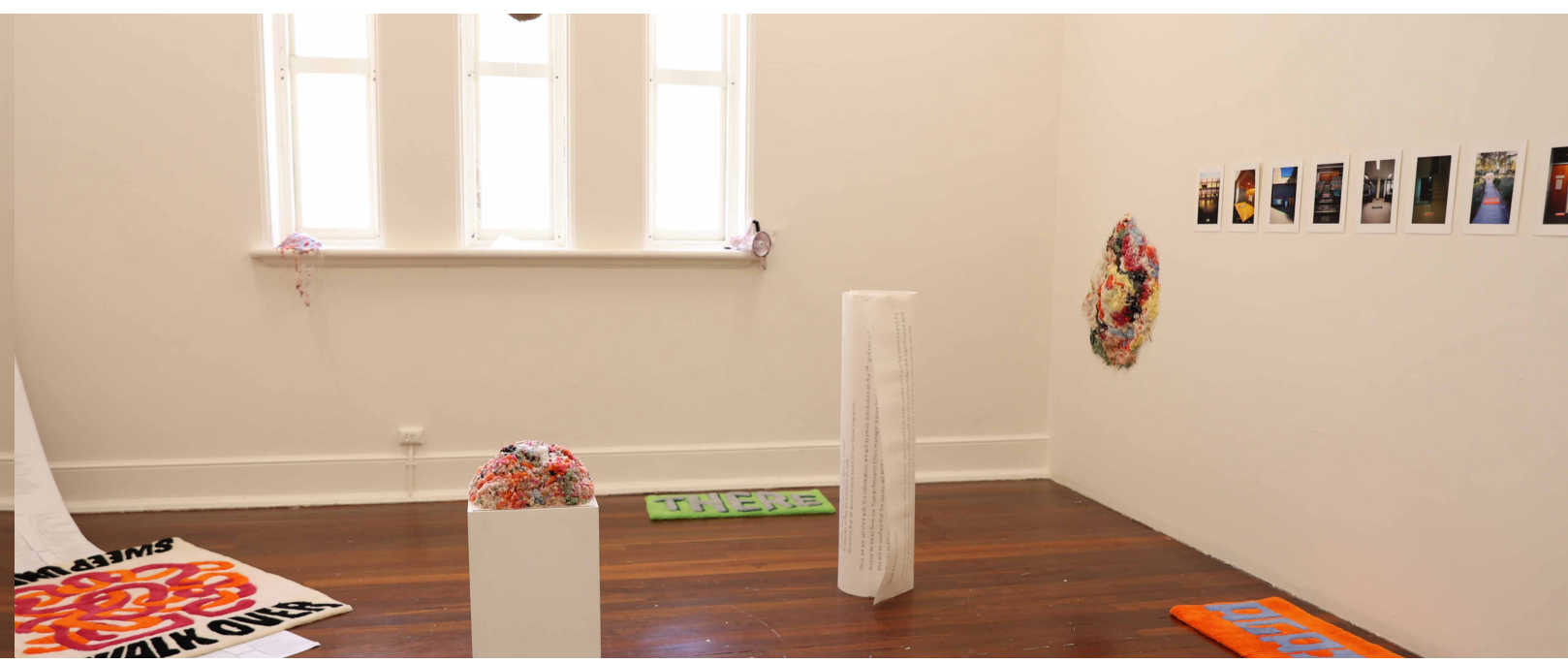
STICKY EFFECTS FEEL LIKE

> *The name performs itself and in the course of that performing becomes the thing done. In the double articulation involved in creative arts research, practice brings into being what, for want of a better word, it names. The research process inaugurates movement and transformation. It is performative. (Haseman, 2007, p. 150)*

In this section of writing, I outline how the artworks produced by the handling of objects, tufting and liquid glass making, offer new vantages that extend and thicken the *Everyday Sexisms* data. Indeed, I discuss how the artworks function as a surface upon which data can move and be engaged with by human bodies. Professor EJ Renold talks of the way in which artmaking and artworks help us to re-think what data *is* and how it is *generated,* not collected (2017). Framing data as something that comes into being through and with the researcher, is useful when unfixing data's form. Contemplating data as being part of a kinetic continuum that does stop "inside of a single research moment" (Renold, 2017), gives value to how data continues to generate and transform as it moves through different spaces, bodies, and types of encounters. The body-material relations that materialised through the PICA residency all speak to the way in which the survey data transformed and the residue it subsequently emitted. I liken the residue of data to Maggie Maclure's notion of data as wonder, where engagements with data are approached as "experiments with order and disorder, in which provisional and partial taxonomies are formed, but are always subject to metamorphosis, as new connections spark among words, bodies, objects, and ideas" (2013, p. 229). The residue of data could be felt in-between looking at a vignette on the wall and turning my head to look at the photographs on the other side of the room. In that moment of turning my head, I caught a glimpse of the light illuminating the woollen fibres from the tufting process floating in the air. This small fracture in the studio, demonstrates a moment of potential feeling, which the researcher could then follow. This kind of sensorial opening is where the residue of data and the plasticity of the space becomes tangible during creative research *doings*. Meaning, that these small fissures or openings in one's attention, becomes "fodder for something to happen, a turn to the speculative and what matter can do, and what matters can do together" (Preston, 2019, p. 35). Indeed, these moments make creative data's residue perceptible enough to trigger further thought and perhaps more importantly, animate further feeling, which one can then follow (MacLure, 2013).

For me the wonder of data, is its relational ability to splinter or gesture towards different lines of enquiry. During the PICA residency the enquiry meant following a feeling, a thought, or a memory, that at times dealt with fictional or lived realities. To clarify, I do not think that artmaking has the transcendent power to connect everything all at once, as a lot of things evade artists during the artmaking processes. The subjective nature of artmaking requires the speculative to be well researched and situated within communities of practice. Rather I offer that artist-research via artmaking, particularly when stemming from bodily knowledge, has the responsive ability to identify and then follow the various dimensions of data that appear amidst creative *doing*. This connects back to the methodological use of slow as a form of 'processual attention', that is simultaneously being in the act of *doing* and being somatically 'tuned in' to that *doing*. This kind of *tuned-in* doing is a process that is often engrained or taken for granted by the kinaesthetic *doing* of somatic practioners, choreographers, dancers and visual artists (Bacon, 2019). In line with Maclure's wonder (2013), or Preston's fodder (2019), this project uses slow as a form of attention that makes space for *tuning in* to the residue of data. A slow choreographic understanding of 'tuning in to the doing', is the plasticity of the researcher to sense the moments where feeling, thought, flesh and material collide and then use those moments to move the emergent data differently. In many ways, the more-ness of data, promotes the view that data, whether creative or empirical, can be a porous entity that transforms in intimate moments of bodily engagement. I discuss in this section, how the artworks themselves are performative utterances of the survey data, and how they have "the capacity to bring forth something new" (Barrett & Bolt, 2013). Namely, how they bring forth the sticky affects of everyday sexisms (Ahmed, 2015a, 2021). In this sense, the artworks of this exegesis are generative, performing a slow choreography, which does not "describe something but rather it does something in the world"(Bolt, 2016, p. 138).

The suite of artworks *Sticky Effects*, made during the PICA residency, produced sensorial data when bodies have an encounter or an affective exchange with them. To continue the creative and poetic re-telling or re-counting of Phase 1 and 2, the next portion of writing frames each artwork in the PICA studio in relation to survey themes and quotes. The writing is arranged under the titles *Swept under the rug, Risky but right, Fighting an uphill battle*, and *It goes on and on*, which are direct quotes from survey participants and relate the artworks to themes of ambiguity, dismissal, in/visible labour, career progression, reverse sexisms, and accumulative effects. This section of writing does not attempt to capture a fixed reading of these artworks, rather it is a relational discussion of the way in which the artworks residue reveals the felt effects of sexisms present within the survey data.



SWEPT UNDER THE RUG

The ten survey vignettes were attached to the wall with two pieces of glue-tac at the top of each A4 page. When people walked past, air from their movements would catch the edges of the page before lifting it off the wall. As if in a dance with the people moving through the space, these pages came alive in relation to the bodies in the studio. These ten survey vignettes were where the gallery patrons lingered the longest. I speculate that this is because it was the nearest thing to the doorway but also because words are often clearer to read than abstract sculptures. Words tell you something, artworks require you to feel. Reading these vignettes as the first action in the room, set a performative contract for how to encounter the other artworks in the studio (Peeters, 2022). Similar to how the vignettes were used in the survey, in the studio they became a conceptual anchor point for what the other artworks in the studio were about. After reading the ten pages, gallery attendees would often turn to look at what fills the studio behind them (see Figure 58).

Figure 58 | View of the vignettes and photographs on either side of the studio.

On the opposing side of the studio, ten photographs from the walking interviews are featured, however no written statements provided to explain the origins of these images. This was intentionally done to open up the creative walking interview data to different readings. As I have alluded to previously, the spatial configuration of the vignettes to the photographs is what initiates a speculative connection by the viewer; are these the spaces where these vignettes took place? The placement of the images on the other side of the room, required the body to actively move across the space to meet the image. Ambiguity was spatially crafted between these elements, to encourage gallery attendees to confront their imaginings of sexisms and "connect to, reconsider, and rethink" (Eggers, 2018, p. 112) the *other* that might come from our success or failure to make meaning. The ambiguity required the gallery visitor to make their own connections, and regardless of their success or failure to make connections, they are likely to see themselves "implicated in the project" (Preston, 2021, p. 250).

Ambiguity is brought forth in the studio by the body being in physical and imaginative relation to the ten vignettes and the ten images. With the gallery attendees having to experience the images and vignettes in the studio space to generate personal meaning or interpretation. The sense of not having all the details, was a way to embody the lived accounts of survey participants. For example, some survey participants when having to a)

identify if sexisms was present in the vignette and b) if it was reportable, was too difficult. This was commonly attributed to their perception that the vignette had too much ambiguity to be able to comment. It could be seen that the smaller practices of everyday sexisms demonstrated within the vignettes were not what would be deemed 'obvious' examples of everyday sexisms. Particularly if the participant's identity sat outside of the character being portrayed in the vignette. This resulted in responses that either did not know how such sexist interactions could be reported or even if the vignette was showing an example of sexisms at all.

> *How do you frame the complaint, who does this go to? The school? The promotion committee?*

Woman, White_Australian, Creative Industries

> *There is insufficient information included in the account [vignette] to assess whether there is an issue.*

Woman, Working class, Multidiscipline

The difficulty in identifying whether sexism has occurred, is what makes it 'easier' to look past the severity and impact of everyday sexisms. Indeed, when survey participants were asked if sexisms towards women and gender diverse academics was a problem in their institutions, the responses hovered between 'neither agree or disagree' and 'agree[16]. This result is at odds with the actual prevalence of everyday sexisms, which I posit is connected to sexisms being perceived as ambiguous or as a matter of individual perception. For the participants who did identify everyday sexisms in each vignette, they acknowledged sexisms ambiguity or slipperiness is what contributes to feelings of being dismissed, undermined, excluded, and devalued (Ahmed, 2021; Bourabain, 2021).

> *Sexisms is ubiquitous. It is difficult to identify. The most typical manifestation is exclusion e.g. a group joke about how annoying the men's wives are when you are the only women in the room; or senior leaders referring to 'lead in your pencil' when addressing a mixed staff group. These are both true examples. The effect is to undermine our confidence.*

Woman, White_Australian, Buisness/Law

Dismissed, excluded, undermined, and devalued utter different kinds of movement and spatial qualities, as well as distinctive bodily relations. A survey participant expressed how "there is no acknowledgement of my neurodivergence or background, it feels as though it is swept under the rug and seen as an annoyance". The inference here is that the participant is made to feel like their identity and circumstance is too troublesome or embarrassing to be acknowledged. It also indicates a metaphoric spatial relation to one's own body and self, as being *under*, *downwards* and needing to be *away from* others. The rug that layers over the survey word trees, takes these feelings expressed in the survey data and shifts the direction of dismissal back into the gallery space and by extension to the gallery attendee. The rug makes a direct proposition, "will you walk over or sweep under?" The rug directly actions what it proclaims, making room for what is "spoken and what is felt to be part of the same movement" (Calder-Dawe, 2015, p. 96). The movement centred propositions of over and under, implicates not only the viewing body but the material object of the rug as well. The rug is one of many objects, like doors, boxes, boats, and roadblocks, that were used by survey participants to articulate everyday sexisms impact on them.

16| Quantitative story: On a 5-point Likert scale ranging from "Strongly agree" (5) to "Strongly disagree" (1) measuring academics' sense of whether or not sexisms levied against female and/or gender diverse academics were a problem within the Australian university sector (adapted from Swim et al., 1995), female and gender diverse academics were slightly more likely to agree (mean scores 3.6 and 3.4, respectively) than male academics (mean score 3.2).

The rug is one physicalisation of the objects emergent through the survey data. The rug is intentionally directing our attention to the other items within our everyday environments, and indicates how these material things might have a different character and gravitas (Calder-Dawe, 2015). The rug sitting on top of the survey word trees, collapses the gap that is often "between an appearance and experience" (Ahmed, 2021, p. 41) of everyday sexisms. In Figure 59, the appearance is of common everyday materials (wool, paper, sticky tape), but the experience of what the artwork utters (the words on the scroll). Everyday encounters can appear as one thing, but can be experienced or felt differently. The rug can appear as a static object, yet in the PICA studio it can be experienced as a mechanism to conceal and to dismiss. If the scroll is perceived as a reference point to past accounts of everyday sexisms, then the rug becomes a mechanism to sweep away and conceal them in the present. This altered relation to the object and to the survey data, emulates the experience of a survey participant, who was made to feel like their university did not "have time for crusades" of addressing everyday sexisms.

Man, LGBTQA, White_ Australian, HASS

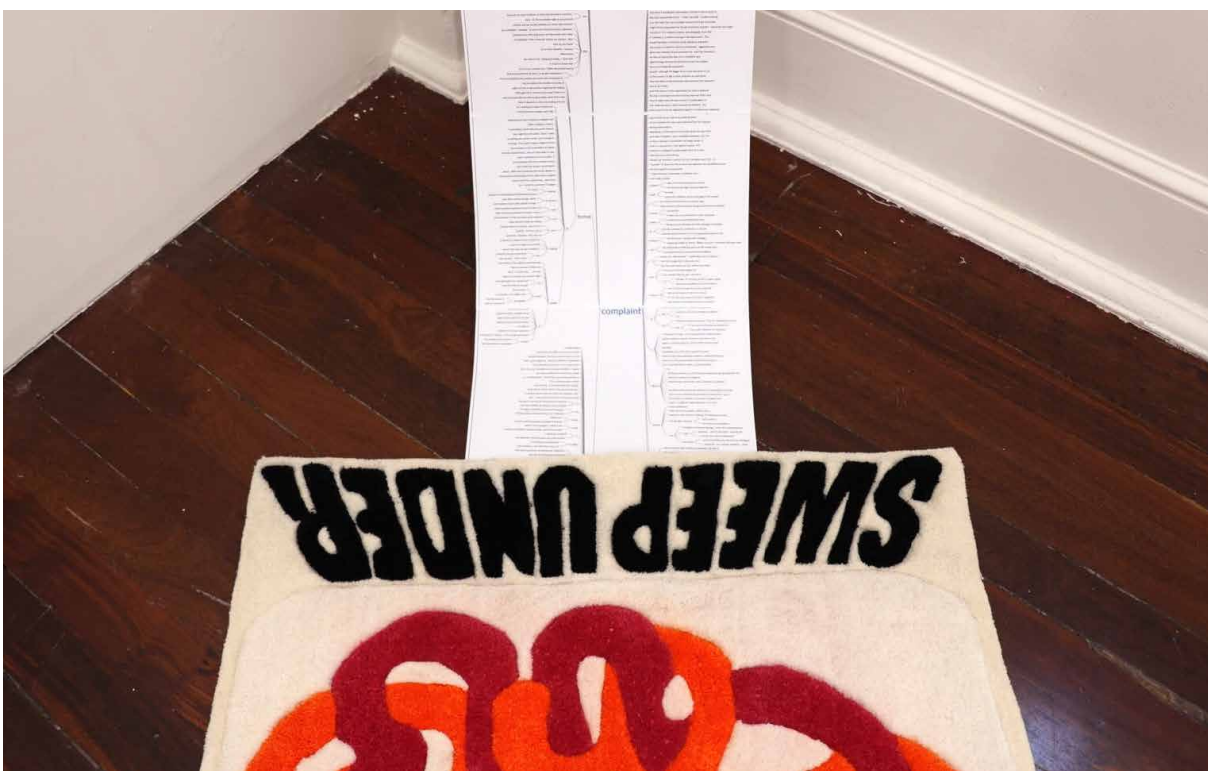


Figure 59 | The rug over the survey.

RIGHT BUT RISKY

To the right of the *Over and Under Rug*, a megaphone was placed on the studio windowsill. Behind it was a small silver Dictaphone, the same device I used to capture the creative walking interviews. The megaphone on the lowest volume setting quietly projected a looped voice recording of the recruitment *Faux Letter*. The megaphone as seen in Figure 60, was covered in a second skin, made of liquid glass and excess woollen fibres. The *Faux Letter* was re-orientated again as a hand-written letter attached to a large pink faux fur covered wedge that was squeezed into a corner of the studio. These creative re-workings of the recruitment correspondence, liquid glass, and wedges extended their original form to become louder creative echoes of sexisms laborious effects experienced by survey participants.

Figure 60| The quiet megaphone.

The megaphone as an object has had significant and varied cultural use, wielded in many ways to promote, control, inform, resist, and protect. It is an object utilised to enforce or contest the status quo. Indeed, within the broader context of feminist and racial resistance, the megaphone has become "synonymous with opportunity and liberation, enabling one's traditionally marginalised voice to be amplified"(Edwards, 2011, para. 8). In the context of the PICA studio, the megaphone is used to amplify a whisper. Done so to reflect survey participants expressing feeling hesitant and cautious about addressing everyday sexisms in the academy. Their feelings were expressed as wanting to avoid "rocking the boat" and feeling the need to enact "hyper-vigilant self-protective 'actions'" within their university workplace. Indeed there is precarity that comes from speaking up about one's encounters with everyday sexisms, and it is often a risk that can not be taken (Bourabain, 2021; Zheng, 2018). As one survey participant expressed.

Woman, White_Australian, HASS

> *I won't speak up about anything anyway because my contract is so precarious that I can't risk it.*

Woman, CALD_Australian, LGBTQA, Disability, HASS

Speaking about sexisms is intimately linked to the precarity of academic employment as well as the internal social dynamics of workplace environments (Ahmed, 2021; Savigny, 2014). This is echoed poetically by the way the megaphone sat precariously on the edge of the windowsill (see Figure 61), or in the fragility of the paper thin woollen skin edges (see Figure 62).

Figure 61 -62 | The balancing megaphone and the skin of the megaphone.

The quietness of the voice projected through the megaphone also evoked the tense feeling of hesitation, and of wanting to speak but not wanting to receive backlash. The object did this by inviting a specific kind of listening, where the body had to literally reorientate in order to *do* the listening. In order to hear what was being said, gallery visitors would have to move across the room, curve their body forwards or stretch their necks sideways, to hear the recording. The artwork brings forth a subtle yet uncomfortable physical position because hearing everyday sexisms is uncomfortable work (Ahmed, 2016). The voice recording, albeit hushed, makes tangible that which is not visible or said aloud, as one survey participant states,

> *It's more likely that people may think these things, but not actually say it out loud. Rather the type of thing 'that goes without saying' and conveyed in more subtle ways such as eye contact and facial expressions in meetings and private side conversations.*

Woman,
Working Class

Indeed, the perception of what is not being said or seen is connected to the ways in which we listen and look. The amplified whisper that repeats over and over, hangs in the studio space, thickening the air with the sonic residue of the recruitment data. It not only re-orientated how our bodies listen, but it invited a consideration of the labour of listening to everyday sexisms (Ahmed, 2021). Hearing accounts of sexisms requires a specific consideration of how we hear and what we are hearing. Often it involves contemplating what we did not think to be part of the spectrum of everyday sexisms. For many, the additional workload that comes from asking minority groups to educate on matters related to their identity is not considered to be an action of everyday sexism. Perhaps because it is perceived as invisible. Of course such labour is not invisible as it is felt by the person doing the work and by the person requesting the work be done (Thunig, 2020),

> *I do not identify as First Nations at work because of the stigmatisation and the tokenism. I find it draining to attend meetings constantly asking for my input when there is zero chance of any change as a result.*

Woman,
Indigenous & ATSI,
Disability,
Chronic Health,
Working Class,
Carer of a sick person,
STEMM

What this response indicates is how some Indigenous staff hide or minimise their identity as a protective action against the added labour that comes from non-Indigenous staff turning to "their Indigenous colleagues for support, service and advice" (Thunig & Jones, 2021, p. 401). Furthermore, parental, disability, or aged care responsibilities outside of one's work life, are often concealed as a strategy to minimise the risk of disturbing workplace dynamics, and also to safeguard employment security and career progression[17].

17 | Quantitative story: Using a 7-point scale, with Strongly agree (7) to Strongly disagree (1), to determine how safe and valued women felt in their universities in relation to their identity: Carer of child (4.38), CALD (4), Sexuality (4.22); their stage of career no PhD (4.12), mid-career (3.97) or established (4); or their DISCIPLINE HASS (3.5), STEM (3.79), Interdisciplinary (3.8). Revealing the different dimensions and combinations in which sexisms can be experienced and perpetuated.

Woman, LGBTQA, Working Class, Nureodivergent, Parent of child under 18, White_Australian, HASS

It's only safe if you are keeping pretty much under the radar and not overexposing yourself. I've had some strange comments made regarding why I even tried to enter academia given how difficult it is as a profession, especially when my carer responsibilities were high. So, in that sense it isn't safe to discuss personal difficulties, thus hindering support available.

The lingering whisper that was echoing through the studio, related to the feelings of hesitancy in the above survey accounts. Simultaneously, it also evoked the sense of ambiguity and dismissal that was being generated by the rug, vignettes, and photographs. The amplified whisper is also working in relation to the *Faux Letter*, which had been re-imagined as a large omnipresent entity in the studio. The *Faux Letter* as seen in Figure 63, was re-created on a 2m x 0.6m page and was attached to the base of a large foam wedge. The letter's scale and physical presence in the studio joins with the amplified whisper in a way that makes the 'institution' present in the room. Much like the scroll, the scale of the letter in relation to the body puts forth the feeling of the individual being in relation to the mass. In this instance the singular body is in relation to a larger university system via the *Faux Letter* on the wedge. When reading the letter in the studio, the amplified whisper echoes around the space. In that moment the letter and the megaphone are saying the same words, but they are not saying the same thing. As some participants articulated it is that equality and inclusivity does not always mean equality and inclusivity for all.

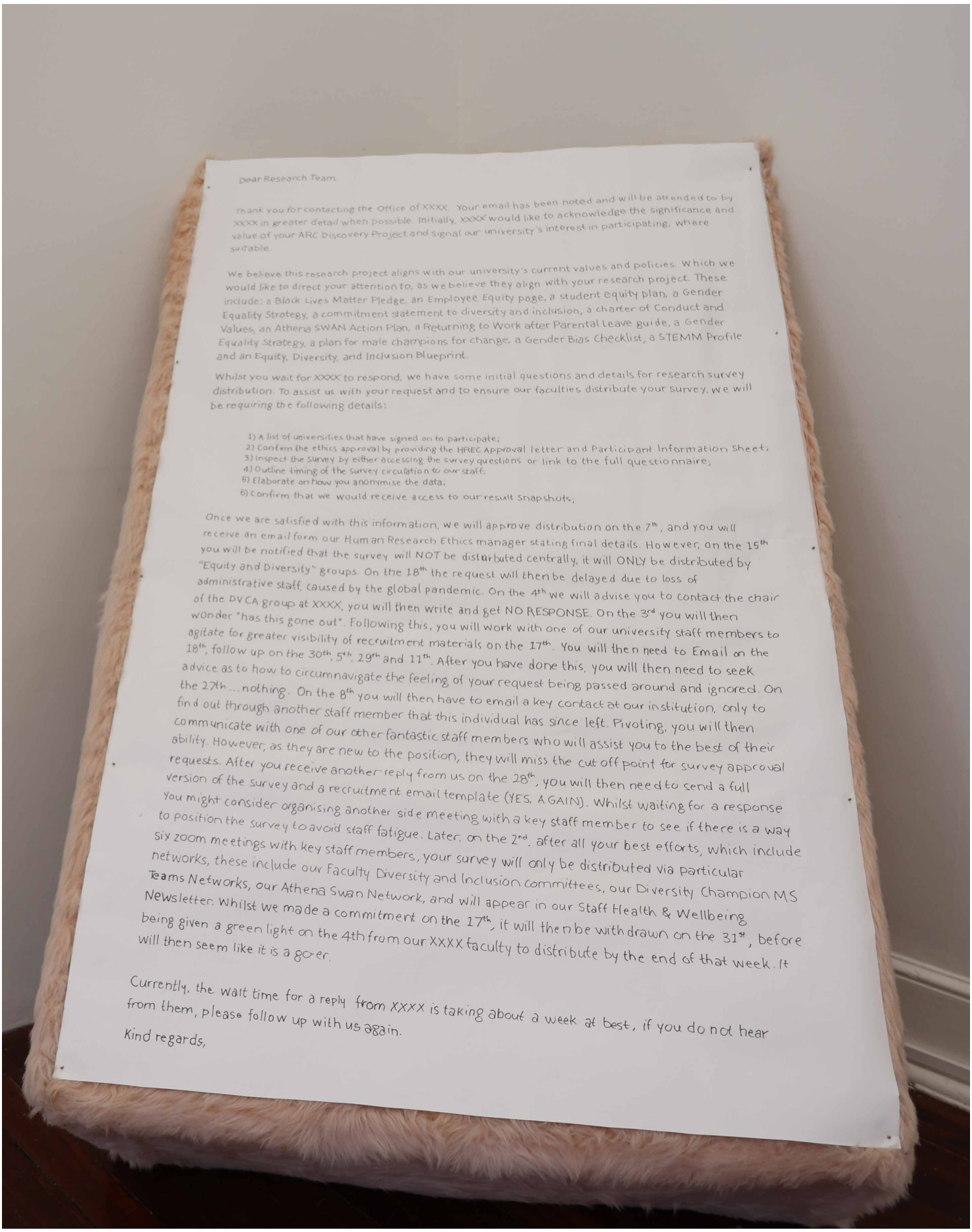
Woman, LGBTQA, White_Overseas, STEMM

A lot of song and dance and rainbows in Pride Week from the institution. Not sure whether being open is actually approved of... Speaking 'inclusively' still feels 'right but risky'.

Woman, White_Australia, HASS

Universities (like many other institutions) have plenty of formal 'policies' which result in plenty of lip service and surface level risk averse actions to prevent these problems. On a more subtle level though, I don't think these really resolve the issues. In fact, they may actually cause some social harms by promoting a culture of hyper-vigilant self-protective 'actions' to avoid any risk and appear to be 'doing the right thing', which can undermine a culture of genuine care.

The layering of the letter and the megaphone in the studio, made tangible this gap between the appearance of the institution and the experience of the institution. Despite evidence of policy and cultural change, these survey participants' experience of university inclusivity felt surface level at best and generated further problems at worst.



Dear Research Team,

Thank you for contacting the Office of XXXX. Your email has been noted and will be attended to by XXXX in greater detail when possible. Initially, XXXX would like to acknowledge the significance and value of your ARC Discovery Project and signal our university's interest in participating, where suitable.

We believe this research project aligns with our university's current values and policies. Which we would like to direct your attention to, as we believe they align with your research project. These include: a Black Lives Matter Pledge, an Employee Equity page, a student equity plan, a Gender Equality Strategy, a commitment statement to diversity and inclusion, a charter of Conduct and Values, an Athena SWAN Action Plan, a Returning to Work after Parental Leave guide, a Gender Equality Strategy, a plan for male champions for change, a Gender Bias Checklist, a STEMM Profile and an Equity, Diversity, and Inclusion Blueprint.

Whilst you wait for XXXX to respond, we have some initial questions and details for research survey distribution. To assist us with your request and to ensure our faculties distribute your survey, we will be requiring the following details:

1) A list of universities that have signed on to participate;
2) Confirm the ethics approval by providing the HREC Approval letter and Participant Information Sheet;
3) Inspect the survey by either accessing the survey questions or link to the full questionnaire;
4) Outline timing of the survey circulation to our staff;
5) Elaborate on how you anonymise the data;
6) Confirm that we would receive access to our result snapshots;

Once we are satisfied with this information, we will approve distribution on the 7th, and you will receive an email form our Human Research Ethics manager stating final details. However, on the 15th you will be notified that the survey will NOT be distributed centrally, it will ONLY be distributed by "Equity and Diversity" groups. On the 18th the request will then be delayed due to loss of administrative staff, caused by the global pandemic. On the 4th we will advise you to contact the chair of the DVCA group at XXXX, you will then write and get NO RESPONSE. On the 3rd you will then wonder "has this gone out". Following this, you will work with one of our university staff members to agitate for greater visibility of recruitment materials on the 17th. You will then need to Email on the 18th, follow up on the 30th, 5th, 29th and 11th. After you have done this, you will then need to seek advice as to how to circumnavigate the feeling of your request being passed around and ignored. On the 27th ... nothing. On the 8th you will then have to email a key contact at our institution, only to find out through another staff member that this individual has since left. Pivoting, you will then communicate with one of our other fantastic staff members who will assist you to the best of their ability. However, as they are new to the position, they will miss the cut off point for survey approval requests. After you receive another reply from us on the 28th, you will then need to send a full version of the survey and a recruitment email template (YES, AGAIN). Whilst waiting for a response You might consider organising another side meeting with a key staff member to see if there is a way to position the survey to avoid staff fatigue. Later, on the 2nd, after all your best efforts, which include six zoom meetings with key staff members, your survey will only be distributed via particular networks, these include our Faculty Diversity and Inclusion committees, our Diversity Champion MS Teams Networks, our Athena Swan Network, and will appear in our Staff Health & Wellbeing Newsletter. Whilst we made a commitment on the 17th, it will then be withdrawn on the 31st, before being given a green light on the 4th from our XXXX faculty to distribute by the end of that week. It will then seem like it is a go-er.

Currently, the wait time for a reply from XXXX is taking about a week at best, if you do not hear from them, please follow up with us again.

Kind regards,

Figure 63 | Recreated Faux Recruitment Letter.

FIGHTING AN UPHILL BATTLE

The significant gap between the appearance and experience of everyday sexisms within the university workplace, is the space in which this research addresses. I offer that it is in this space that the feelings of dismissal, ambiguity, risk, and in/visibility begin to form. In many ways, I view the gap as the moment between having the encounter of everyday sexisms, and the moment of realising it happened. This fissure is the moment between the door to addressing everyday sexisms being open and being closed. Looking at the space between appearance and experience, survey and artwork, past and present invites us to consider the possibilities that come from such dissonance. The PICA residency explored the objects emergent from the survey data and then explored the potentiality of those objects to bridge or indeed wedge the door open.

Figure 64 | The Faux Letter wrapped in the Here There Again artwork rugs.

For myself, when I stood in front of the smaller wedges stacked in the corner of the studio in Figure 65, I heard the amplified looped whispering lines such as, '*you will need endurance'*, and '*consider having patience'*. As I stepped back from where I was standing, the wooden floorboards loosened, causing the stack to fall. How the wedges landed created a scattered constellation on the ground (see Figure 66). In these moments, where the wedges, sound and viewing body collided, I was able to make a relational connection to pathway to statements made about labour and persistence in the survey data. The feeling of failed labour emergent from the moment of the stack falling, stirred connections to survey participants feeling like they were "constantly fighting an uphill battle". Throughout the survey, participants articulated different kinds of 'battles', whether that be gaining recognition and inclusion or advocating for greater support and visibility. These battles were often compounded by the constant pressures of unrealistic expectations of productivity, gendered behaviour, and career ambition (Bourabain, 2021; Crimmins, 2019; Savigny, 2014).

Woman,
CALD_Overseas,
STEMM

> *I have seen [in Australian universities] nepotism and cronyism, sexism, racism, and transphobia openly accepted in a way that simply would not be acceptable in other work environments. The hierarchical nature of universities, combined with the arrogance and elitism of people in leadership positions, seems to support this culture. I have also found universities surprisingly disrespectful and unwelcoming of other kinds of expertise, and the pressure to 'publish or perish' extremely unedifying and corrosive.*

Woman, Working Class, White_Australian, HASS

These uphill battles can also feel like a slippery slope, where one wrong move can see employment and social dynamics scatter, like the collapsed stack of wedges. Addressing everyday sexisms for those who encounter it, is intrinsically risk averse within university institutions (Ahmed, 2021; Eslen-Ziya & Yildirim, 2022).

> *You don't know who to trust, there is bullying, gaslighting, gossip/rumours, sexist and crude comments or "jokes" made, that if you pull people up on, you are then targeted.*

Woman, Chonic_Health, White_Australian, STEMM

The slipperiness of addressing sexisms, is evident in the backlash that comes after reporting it and when proposing solutions. The clear ghostly wedge, seen in Figure 67 was made of liquid glass and sat quietly on the middle windowsill of the studio. Its surface was punctuated with diverts and air bubbles, from how the liquid glass once moved. The outside light streamed through the wedge making it an eery shell, a ghostly entity. It gestures to the ways in which everyday sexisms effects are often overlooked or unseen but are felt. The clear wedge meets the amplified whisper in the studio to extend the feeling of sexisms in/visibility. Whilst sexisms felt effects may not always be easily held in our purview, we can always feel it wedged in the milieu of our universities.

Figure 65-66 | The stacked wedges and the wedges after the collapse.

Figure 67 | The ghost wedge.

I viewed the clear wedge as a gesture towards the hills that we still need to climb. For example, the feeling of exclusion due to perceived reverse sexisms, also referred to as neosexisms (Tougas et al., 1995) or reverse discrimination (Gray & Nicholas, 2019), emerged throughout the survey participant responses. Yet again, pointing to the dissonant gap between the appearance and experience of university institutions. Whilst universities present policies and initiatives are an attempt to foster inclusive working environments, the experience of these policies are felt in a variety of ways. Either as surface level lip-service that does not go far enough or in contrast, as this survey participant expressed, understood as a reverse-discrimination[18].

> *The discrimination against white men needs to stop. It is hurtful and de-valuing to people who are capable of and indeed have made significant contributions and who have recognised the equality issues for sexism and gender-diverse people within the Australian, indeed the wider Australian communities…How can we condone the address of one form of discrimination by imposing another that dispossesses rather than empowers or otherwise retains whatever positives exist by replacing them with just another form of discrimination? The answers to the gender issues that we have been talking about do not reside in disempowering men for who/what they are, but in empowering women by providing them with what they need and supporting them to achieve what they want to achieve. It is a false economy to thrust anyone into situations that they may not be ready for and setting them up to fail in the longer term by artificially creating positions that are not available to others. It is rather ironic that many advertised women-only positions are indeed available to men who identify as "she". This seems to be a philosophical tautomerism emanating from political double-speak and completely disingenuous…It will only be when we recognise that we are all PEOPLE.*
>
> Man,
> Chronic health,
> Working_Class,
> Neurodivergent,
> White_Overseas,
> STEMM

18| Quantitative story: Using a 7-point Likert scale, ranging from "Strongly disagree" (1) to "Strong agree" (7), participating academics were asked about their belief in the existence of 'reverse sexism' in the academy (or, the idea that increased opportunities for female/ gender diverse academics have come at the expense of male academics; adapted from Zehnter et al., 2021). Comparison of male academics' mean scores to those of female academics revealed that, while female academics unequivocally disagreed with this idea (mean score = 1.9, where 2 = "Disagree"), male academics were less sure (mean score = 3.3, hovering between "Somewhat disagree" and "Neither agree nor disagree").

This is one of many the kinds of sticky effects and affects that come from addressing everyday sexisms. In this instance, by addressing everyday sexisms to find equality for women and minorities in universities, it enables other groups to mobilise and acknowledge sexisms' existence, "not to question the legitimacy of patriarchy as a social structure, but instead in the service of other forms of power" (Valentine et al., 2014, p. 411). Whilst it is difficult to know the full scope of what is informing such survey responses, what these comments do put forward are certain kinds of words and phrases that point to the felt effects of perceived reverse discrimination. Which enables us to consider how they interweave and contribute to other participants' feelings of "fighting an uphill battle" against everyday sexisms. The wedge acts as a mechanism to hold the door open, which creates time and space to consider the "willingness to sit with vulnerability and appropriately ceding control" (Moore, 2021, p. 209), in order to address everyday sexisms.

IT GOES ON AND ON

In the centre of the room there was a plinth with a pile of woollen shavings leftover from carving the rugs. As you can see in Figures 68-69, a purple balloon hung above the plinth, covered in yellow lemon netting, and suspended by neon pink rope. There was a hole in the balloon, which seeped clear liquid glass. It dripped so slowly that it left a slow trail of liquid that over six weeks calcified on top of the woollen pile.

Figure 68-69 | The Liquid Glass seeping from the balloon over the plinth.

The centrality of this *Dripping* artwork in the studio was intentional, making it a temporal anchor for the other artworks in the room. To me this act of 'spilling slowly' spoke to how everyday sexisms felt effects accumulate as they move and cross over one another. Indeed, everyday sexisms within academia is not isolated to the boundaries of campus or discipline, rather they seep into other tasks, relationships, and spaces. These felt effects are also not siloed to a point in time. Rather, they accumulate in quantity and complexity weaving into our personal and bodily archive. Similarly, everyday sexisms are systematically and culturally ingrained in the university's lineages, which produces an immovable and impenetrable facade (Dahl, 2015). When looking at the seeping liquid glass, the drip appears to be fixed. The imperceptible motion of the seeping substance could only

be detected if you stayed long enough to notice the drip coiling on the mound of woollen shavings. Echoing how everyday sexisms slow, consistent and repeated occurrence enables it to feel so fixed and imperceivable (Calder-Dawe, 2015).

> *We keep winning gender awards, and yet the university repeatedly sets events during school holidays and at times that are seriously parent unfriendly. I raise it every time and they say they are sorry, but it happens over and over and over again. Every year we get a gender award I feel like screaming.*

Woman,
Parent of a child under 18,
Carer of a person with a disability,
White_Australian,
HASS

> *Time and again, I see white males being hired in senior roles one after the other, without even a break for a woman or person of colour now and again. I have had men try to take my ideas as their own or try to get me to do all the work of an application when they are the chief investigator. The men on committees rarely volunteer to take notes and often decline sub-committees if it involves very much hands-on work...it goes on and on.*

Woman,
LGBTQA,
Neurodivergent
Carer of a sick person,
White_Overseas,
Multidisciplinary

Time and again, over and over, on and on, are all survey responses that point to the "cumulative 'drip drip'" (Savigny, 2014, p. 297) of everyday sexisms. Additionally, everyday sexisms can create the feeling of being slowed or of things being slowed down and creating a glitch in motion that often "affects what happens (or does not happen) subsequently" (Ahmed, 2021, p. 234). The cumulative drip and slowing are consequences of everyday sexisms that can leave individuals "feeling that they have had little choice" (Savigny, 2014, p. 802) in how they handle or resist such everyday sexisms.

> *The lack of personal support, being financially unstable, and in my case being a queer, sole carer of 2 children has caused a lot of roadblocks for progressing in the 'normative' way that academia offers.*

Woman,
LGBTQA,
Working Class,
Neurodivergent,
Parent of a child under 18,
White_Australian,
HASS

> *I have experienced serious bullying and harassment in the Australian sector which almost caused me to leave my role prior to moving to the current institution. The perpetrators have since been rewarded and heavily promoted. When I made a formal complaint, this had a prolonged and time-wasting response which wore me down.*

Woman,
Working class,
Multidiscipline.

The slow drip from the balloon happened over six weeks, revealing different relations between the liquid glass and the wool. Initially the liquid glass formed stringy mounds on the tip of the woollen pile, yet by the end of the first day the string melted into a small pool of liquid (see top left corner of Figure 70). Over the subsequent weeks, the liquid glass accumulated at a slower rate, causing a new mound to form on top of the previous mound. New mounds would also form the breeze that came from the desk fan or a gallery attendees' movement, re-orientating the angle of the drip. By the end of the residency, three delicate stringy mounds had calcified on top of the wool (see bottom right corner of Figure 70). When disassembling the woollen pile, I found that the liquid glass had formed a root through the middle of the woollen pile. The drip like an aerial root, adventitiously had found a new surface on the plinth to attach to.

Figure 70 | The stages of the accumulated Liquid Glass.

In this way, the *Dripping* sculpture created space to contemplate how institutional space and time are stretched, compressed, and compounded by everyday sexisms. The tension and weight that builds from everyday sexisms' cumulative nature often results in different kinds of spillages. For example, as the liquid glass amassed on top of the wool before spilling down and through it. In addition, the pressure that came from the liquid seeping through the woollen pile, caused some woollen fibres to be pushed onto the floor (see Figure 71). Here the *Dripping* sculpture gestured to show everyday sexisms as a compounding and accumulative force that can cause *something to give*. For academics encountering everyday sexisms, a similar pressure and impact emerged through the survey as forms of compromise, whether that be workloads or attending to personal care or relationships[19].

19 | Quantitative story: For female/GD academics, mean is 3.68 (monthly, hovering between "Rarely, about once per month" and "Sometimes, about twice per month"). For male academics, mean is 2.41 (hovering between "Very rarely, less than once per month" and "Rarely, about once per month"). The main thing to report is just that male academics' sense of the frequency with which this is occurring does not align with female/GD academics' reports of its occurrence. (It's invisible to them…not attuned… etc.)

> *It is difficult to speak about this because I am an ally and a committed feminist, but with so much focus placed on supporting women (and men) with children in the workplace, the labour of folks with no children is sometimes viewed as boundless. I need to sometimes invent 'caring duties' to be able to take breaks from work demands. With no children at home, there can be pressure to explain in detail why one cannot attend something out of hours or meet a deadline.*

Woman, LGBTQA, Chronic Illness, Working class, Neurodivergent, CALD_Overseas, Multidisciplinary

> *Diversity work in Australian universities is tokenistic and not engaged with dislodging the deep-seated structural issues that remain. It puts the work back on women academics to either solve the problem or themselves. Promotion systems are biased and broken. Increased workloads during the pandemic and the experience for parents home-schooling lockdown was horrendous. I still have not recovered from the burnout and our wellbeing was never properly considered.*

Woman, Parent of a child under 18, White_Australian, HASS

The survey also became a place for participants to spill their lived accounts. In this way, the drip of the liquid glass became an extension of the slow reading of the NVivo data and the amplified whisper. Re-framing the open-ended responses of survey participants as slow spillages that required a feminist ear (Ahmed, 2016, 2021). The *Dripping* sculpture is an embodied response to the silences, the dismissals, and the in/visible labour within these survey accounts of everyday sexisms.

> *I have experienced gender discrimination in the workplace as a working mother and primary carer of two children. My employment was threatened (I was told I had to go part-time because caring wasn't consistent with full time) and when I complained to HR my (female) manager lied about me missing meetings …I missed out on years of my children's childhood, it put enormous strain on my marriage, I finally really understood why some people committed suicide because of their job and I suffered PTSD for years. To say nothing of the impact of my career and reputation.*

Woman, White_Australian, HASS

Sticky Effects various creative processes and outputs enabled the survey data to spill over in numerous physical ways. The analysis of the survey data through creative processes generated new data and residue through encounters with the artworks. The

Figure 71 | The repercussions of the accumulated Liquid Glass.

transdisciplinary approach of the PICA residency allowed the data to move, from the body, through the survey and materials, before returning back to the body via the gallery attendees. The survey data was moved and continues to move through different contexts of the computer, the artist studio, academic papers, this exegesis and its artworks, and finally the bodies of those encountering the work (Renold, 2017). By maintaining the movement of the survey and creative data, is to resist the ways in which everyday sexisms are often blocked, mopped up, trapped, hidden, or ignored by sweeping it under the rug. It enables the encounters with everyday sexisms to be redirected out and away from the bodies whom sexisms were projected onto. The vignettes, word trees, rugs, liquid glass, wedges, and photographs each establish experiences and feelings that shape the relational encounters with the other artworks in the studio. Creating encounters with the artworks or data in the studio is significant as sexisms are felt and known through the body, and it is bodies that enact change in the world. Thus the emphasis on the encounters between artworks and the body, is "important in prompting attention to that which is often overlooked or passed over as momentary or is a one-off occurrence" (Taylor, 2020, p. 260).

The abstract nature of *Sticky Effects* artworks leaves open the door to individuals encountering their embodied knowing and hopefully recognition of one's "own subjectivity in relation"(Preston, 2021, p. 249) to the artwork and data. By *tuning in* to the encounters with the artworks, I was able to articulate connections and feelings that emerged at the interface of person and object, and follow how such sensorial and relational residue can be used to expand the survey data (MacLure, 2013; Preston, 2021). Specifically, bringing forth how the felt effects of exclusion, dismissal, ambiguity, risk, and in/visibility, amongst others, are key sticky affects of everyday sexisms (Ahmed, 2015a, 2021). The artworks and artistic processes of the PICA residency, help to visually and physically describe the discomfort, labour, and fragility articulated by participants in the survey. Adding a physically tangible and sensorial dimension to the qualitative and statistical methods of the *Everyday Sexisms* study, contributed a greater range of how other bodies encountered the survey data.

> *We need ways to understand and challenge structures, that make experiences neither universal nor strictly individual even they are so often deeply personal.* (Dahl, 2015, p. 72)

PHASE III
CUTTING: CREATIVE FOCUS GROUPS

	EVERYDAY SEXISMS		SLOW CHOREOGRAPHIES		
PHASE I Development	Website Audit	→	Creative Walking Interviews	→	HERE THERE AGAIN *Participatory artwork*
PHASE II Survey data collection	Survey Recruitment and Development	→	Video Vignettes and Letter Writting	→	. SURVEY RECRUITMENT . CORRESPONDENCE REEL . FAUX LETTER
PHASE III Initial survey analysis	NVivo Creative Focus Groups (6x)	→ →	Perth Institute of Contemporary Art Residency *(Mutliple Methods)*	→ →	. STICKY EFFECTS . CREATIVE WORKBOOKS . TRANSCRIPT GRABS REELS
PHASE IV Engagement	Previous Methods of Everyday Sexisms	→	Choreography	→	AND AGAIN *40 minute choreographic work*

The previous chapter articulates how the suite of artworks *Sticky Effects* formed affective encounters with material, with self and with the survey data. The encounters with the artistic process and artworks made, generated a "bundle of relations with the world, giving rise to other relations, and so on and so forth, ad infinitum" (Bourriaud, 2009, p. 22). The PICA residency generated different modalities of artistic making but also different assemblages of relations between each creative work in the studio. This approach enabled bodies to position themselves in relation to the artwork, which meant the artwork could not "presume one course of action" (Christen & Anderson, 2019, p. 90). During my PICA residency, I opened the studio to host creative focus groups with the *Everyday Sexisms* team. By doing so, we created a wider space for participants to engage sensitive accounts of everyday sexisms (Renold, 2017). This section of writing examines the creative focus groups as a separate stage to the creative analysis of the survey. Primarily as it draws into view the value of hosting the focus groups within the spatial context of the artist's studio and *Sticky Effects* artworks. For the participants, who were working academic staff, being physically amongst these creative responses whilst considering their own accounts of everyday sexisms, expanded the field of how they related to and articulated their encounters.

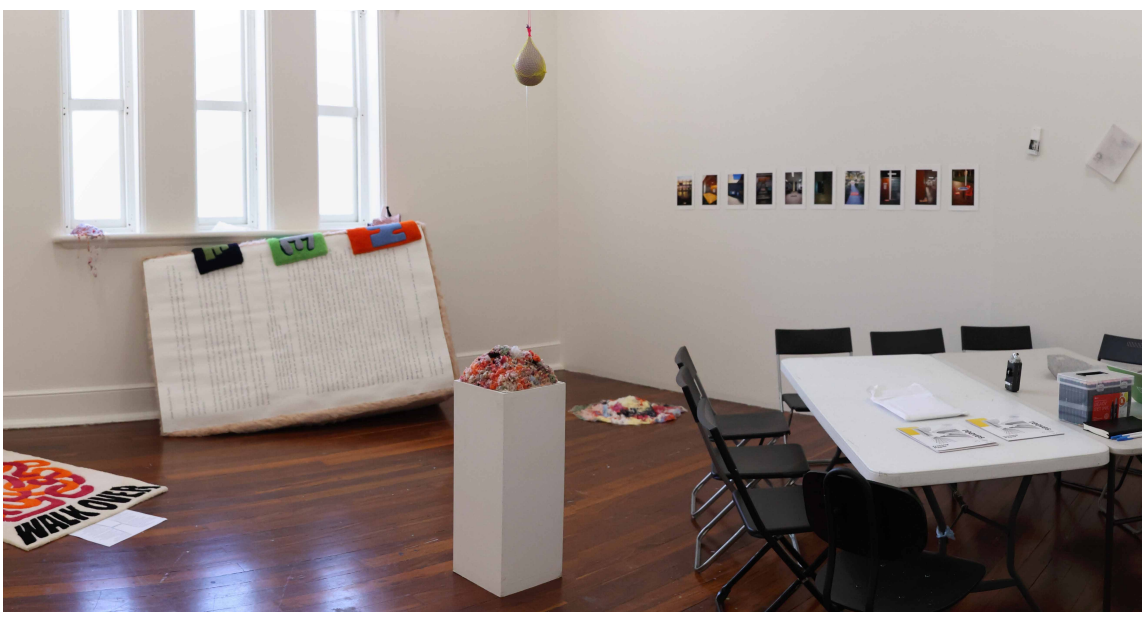


Figure 72 | The studio re-organised for the creative focus groups.

CREATIVE FOCUS GROUPS

Creative focus groups were built into the design of the project to ensure a collective in-person response to the preliminary survey data. Specifically, the creative focus groups intended to capture participants' thoughts and physical reactions to what emerged through the survey data and how this data aligned with their personal experiences of their workplaces. The *Everyday Sexisms* team conducted focus groups in Boorloo (Perth), Warrane (Sydney), and Naarm (Melbourne). This PhD engages with those that took place in Boorloo in the PICA studio where my eight weeklong residency took place. This enabled the different modalities of the PhD and *Everyday Sexisms* study to converge in the same space and time. As the participants[20] for the focus groups were drawn from the online survey participant pool, inviting them into the studio amongst the developing artworks, see Figure 72, saw their encounters with the

20 | Identities of the creative focus group participants are not included alongside their quotes to maintain anonymity.

survey data layered with my artistic analysis. As such, the creative focus groups acted as a meeting point or a site of encounter between survey participants, the survey data, and the creative data. Situating the creative focus groups within a studio context, provided an environment of "potential and vulnerability, opening up and closing down opportunities for different and multiple meanings and knowledges to be created, challenged and negotiated, in uneven ways for different people" (Peterson, 2022, p. 26).

The context of the space in which the creative focus groups were held was significant to the slow methodology of the project, because it invited relational and sensorial connections that might not otherwise occur in traditional or familiar academic spaces. I do acknowledge that the context of an art gallery and working artist studio may have been an unfamiliar environment for some participants and ran the risk of alienating some participants. Conversely, the spatial context also openly encouraged an experience "that contrasts with common constructions of academic knowledge production as masculine" (Harrison & Ogden, 2021, p. 634). The PICA building and its location within the city centre, is a spatial context embedded with individual and collective histories and it is these "former experiences, discourses, meanings and debates [that are] all weaving through and shaping focus group discussions and relations" (Peterson, 2022, p. 26). Structurally, the focus group lasted two hours and was loosely organised into five sections.

- *Welcome and Research Context*: after entering the studio space, I explained the context of the artist studio as site for the focus groups and the role of being an artists within the team. This was followed by Emily Gray, outlining the context of the ESAU indicating the study's relevance within the Australian university sector and why the project's intersectional focus provides a significantly more nuanced understanding of this social phenomenon.

- *Correspondence Reel*: Participants were shown the correspondence reel created after the survey recruitment process. The context for the video design was outlined and was followed by group discussions on how the video made them feel, and how it connects with their own experiences of the university system.

- *Preliminary Survey Findings*: Jacqueline Ullman shared preliminary findings in the form of statical vignettes of the survey data, with a specific focus on the differences in scaled responses between HASS and STEMM disciplines, the shifts in beliefs of sexisms in academia in the form of reversed sexisms. The group discussed the nuances that emerge from splitting the findings into self-identified gender and CALD status.

- *Reverse Sexisms and Backlash*: In this section, the group were shown A3 print outs of some survey open-ended items that indicate a belief in reverse sexisms and were asked to respond to these in their creative workbooks.

- *Vignette Quick-Fire Round*: The ten vignettes from the survey were turned into A4 printouts that were passed around the group. Participants were asked to consider whether the incident in the vignette was reportable or not, by marking the page with a tick or cross.

Each of these sections were not timed nor were they limited by the direction of the research team, with the conversation between participants prioritised. My role during this phase of the research, was to be part facilitator and part documenter of the creative focus groups, as such I digitally recorded and transcribed the participants conversations, developed a creative workbook to capture their written or drawn responses and arranged the studio space and *Sticky Effects* artworks to choreographically situate participants bodies in relation to the existing creative data. Other creative engagements such as interactive tasks and watching the *Correspondence Reel* offered the *Everyday Sexisms* research team different ways of encouraging the participants to think differently about their experiences of everyday sexisms and how it connects to the survey data. Accommodating and encouraging participant-led discussions and autonomy within the creative tasks, positioned the "participants as experts, disrupting power hierarchies between the researcher and the researched"(Harrison & Ogden, 2021, p. 634). Tipping the balance of control to the participants was intentional and sat in line with "principles of feminist research and is inclusive of under-represented and difficult-to-reach groups" (Harrison & Ogden, 2021).

THICKENING STUDIO METHODS

Whilst preparing for the creative focus groups I was still working and responding to the survey data through my creative processes. Considering how the PhD artworks and creative methods activate a slow engagement with the *Everyday Sexisms* data, I had to identify what aspects of these artworks and methods would be functional in a creative focus group. I looked for how I could offer an artistic Geetzian 'thick description' (1973) of the survey data without a lengthy and detailed description in text form. Indeed, the artworks and the slow choreographic thinking that underpins them, acts as a "dialogic cultural utterance that refocuses and makes strange" (Hartblay, 2018, p. 174) the existing systems and ways of knowing everyday sexisms. In this way, *Slow Choreographies* artworks were utilised to form a workbook, which thickly described and linked the different knowledge modalities through repeating, layering, and varying different aspects of the survey and PICA data.

Creatively, the artistic methods were thickened through the variation, interruptions, and repetition of existing artworks through developing a workbook. The workbook, beyond the artworks in the studio, was intended to be my central contribution to the design of focus groups creative engagements. The workbook was an eleven-page document printed in A5 and was designed to be a slow space, with no right or wrong way of engaging with it, some pages were populated with images, quotes, and actions in relation to the survey data. Participants were invited to write, draw, stick, cut, rip, cross, colour across each page, as they saw fit, making it a personal site for truth telling (MacNeill et al., 2018). Most significantly, the workbook was a means to invite and access different modes of doing and thinking throughout the focus group as it enabled new participant responses to be generated in a multidimensional way, whilst making space for the participants to function as experts (Harrison & Ogden, 2021). Below, Figure 73 demonstrates how I made this intent explicit from the first page. Throughout the workbook I inserted close-up photographs of the PICA artworks, which were layered with survey data printed on transparent pages. Whilst not directly articulated to the participants, the design of the workbook placed the creative data directly into their hands. This subtle way of inviting the participants to handle the creative data differently was chosen because "we come to know the world theoretically only after we have come to understand it through handling" (Bolt, 2004b, p. 23).

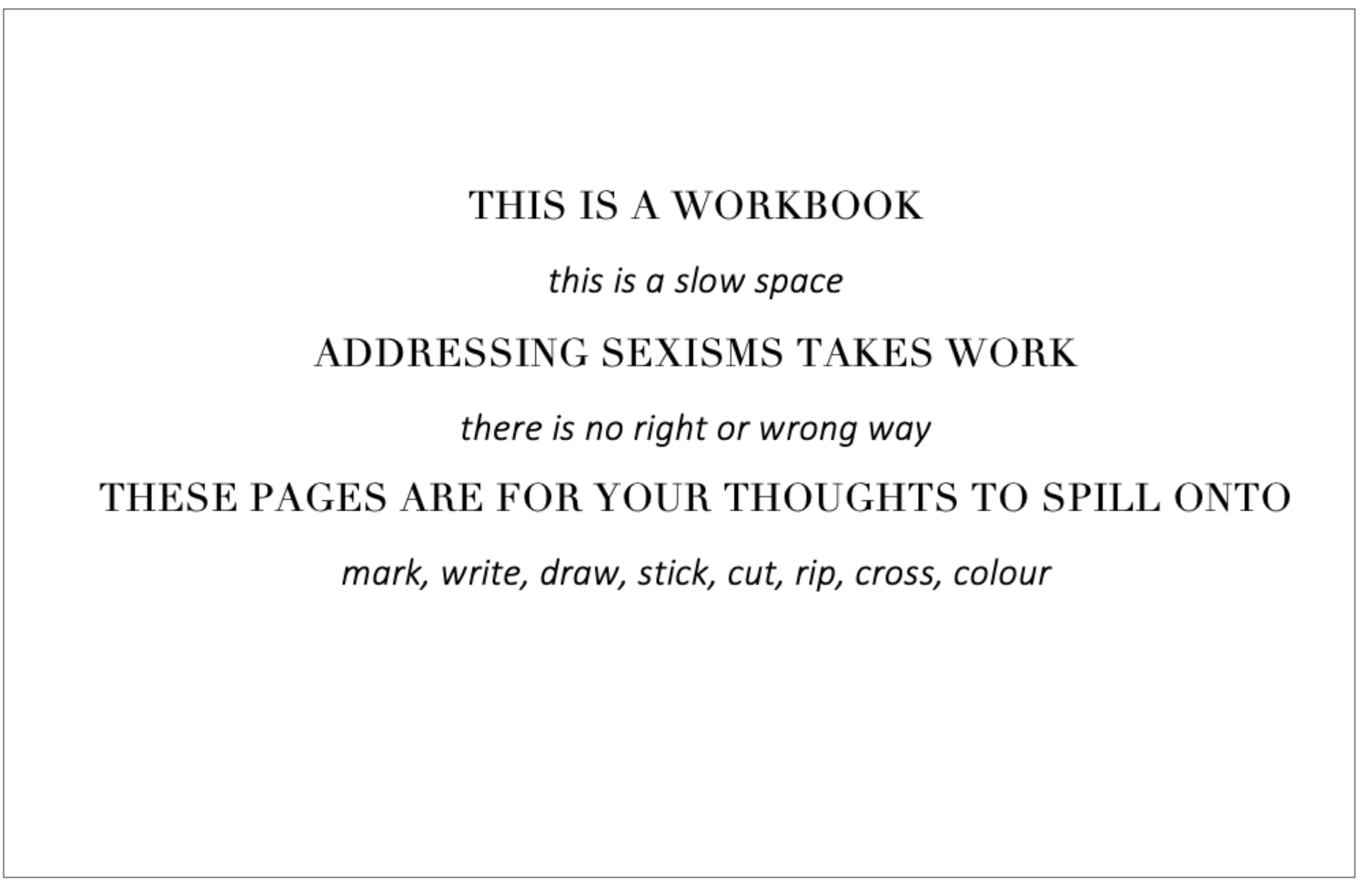


Figure 73 | Opening page of the workbook.

As the focus group participants came from a range of academic disciplines the kinds of creative methods and activities utilised had to be accessible for varying degrees of experience with creative engagement. As such me and the *Everyday Sexisms* team primarily employed various ways of physically handling the data, rather than aiming to get the participants to make creative artworks. The focus group utilised the workbook, as one way to deepen the existing creative methods and to entice participants to stay in the zone of sensation whilst thinking about everyday sexisms (Brannigan & Newton, 2016). I observed how some participants would fold and press the pages on their lap, others would look down and write whilst listening, whilst some would flip the pages back and forth without putting pen to paper, see Figure 74. Some participants would read and re-read quotes as they would search for the "right" page that matched the conversation. All these physical encounters with the workbook, demonstrate how this creative method extends the experiential field of the participants, shifting their attention to the sensorial as much as the cerebral, text-based findings. Beyond the pages of the workbook, the focus group activities utilised simple kinds of physical and tactile engagement with the survey data. Simple ways of extending the data beyond a digital survey, was through printing the data on A3 and A4 sheets of paper and presenting the recruitment data via a video. With the data unfixed from the digital, participants passed the pages between each other, leaning across tables, using coloured markers to highlight, and moving the material from hand to hand. These simple physical gestures that enabled participants to literally *handle* the data.

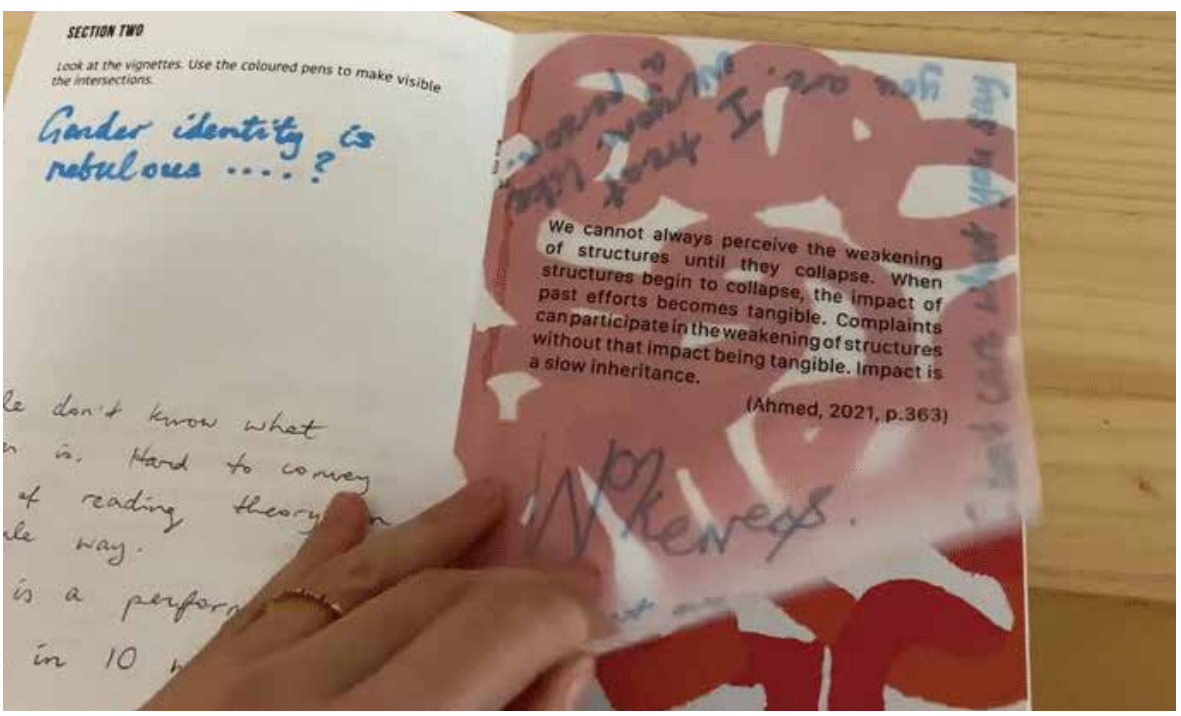


Figure 74 | Layers of the workbook.

Subsequently, through developing this workbook for the creative focus groups, it was also a means to revisit methods used in the early phases of this PhD. By repeating and varying the existing artworks through this workbook, I was able to stretch and complicate the sensorial connections and time spent with previous research findings. The workbook was an intentional return to not only different aspects of the survey data, but also the creative walking interviews, via repeating the same spatio-choreographic questions.

WHAT IS THE DIRECTION OF THE FEELING?

CAN YOU ASSIGN A SIZE TO THAT FEELING?

HOW DOES THIS FEELING HAVE A PARTICULAR DYNAMIC OR ACCENT?

IS THE FEELING FAMILIAR, HOW FREQUENTLY HAVE YOU EXPERIENCED IT?

The use of a workbook format reflects the artwork *Here There Again* and how it harnessed everyday gestures of turning pages into "nodes of speculation that offer new ways to think" (Cvetkovich, 2014, p. 13) about everyday sexisms. The use of transparent paper intersected with the method of re-imagining the images from the website audit, as well as the transparent maps from the walking interviews. Indeed, inviting participants to notate or draw their responses in the workbook, was a variation of the *Here There Again* mapping. Where the previous artworks mapped via gestures of walking, pinning, turning, and folding, the creative focus group extended the choreography of these mapping gestures to include writing, pressing, and holding. The workbook, like the pinned maps, rugs and liquid glass wedges, functions as a "site of encounter" (Manning, 2016, p. 71). It also acted as a repository for the residue that emerges from the survey data, creative artworks and participants' memories to intermingle (MacLure, 2013; Preston, 2021). Beyond the participants' questions and feelings written in the workbook, was the way in which the participants composed their responses on the page. For example, some would write in large cursive across the printed text and others would only write in the blank spaces. The coloured pens caused their writing to seep through the pages, just like the liquid glass seeping through woollen fibres. When the pages were turned, not only could you see the writing in reverse but also how it overlaps and cuts through the printed experts of the survey data (see Figure 75). The various handwriting styles indicated different rhythms, directions, and weights of participants' thoughts. Some wrote vertically or in capitals, while others drew lines and circles to separate and emphasise their feelings. In these ways, the workbook thickened the existing artworks and methods of the PhD, by capturing the "alternative vocabularies and visual grammars that are not always encountered or expressible in oral interviews" (Tolia-Kelly, 2007, p. 135). The workbooks assisted in slowing the survey data down through physical engagement and provided agency for the participant to respond in their own way.

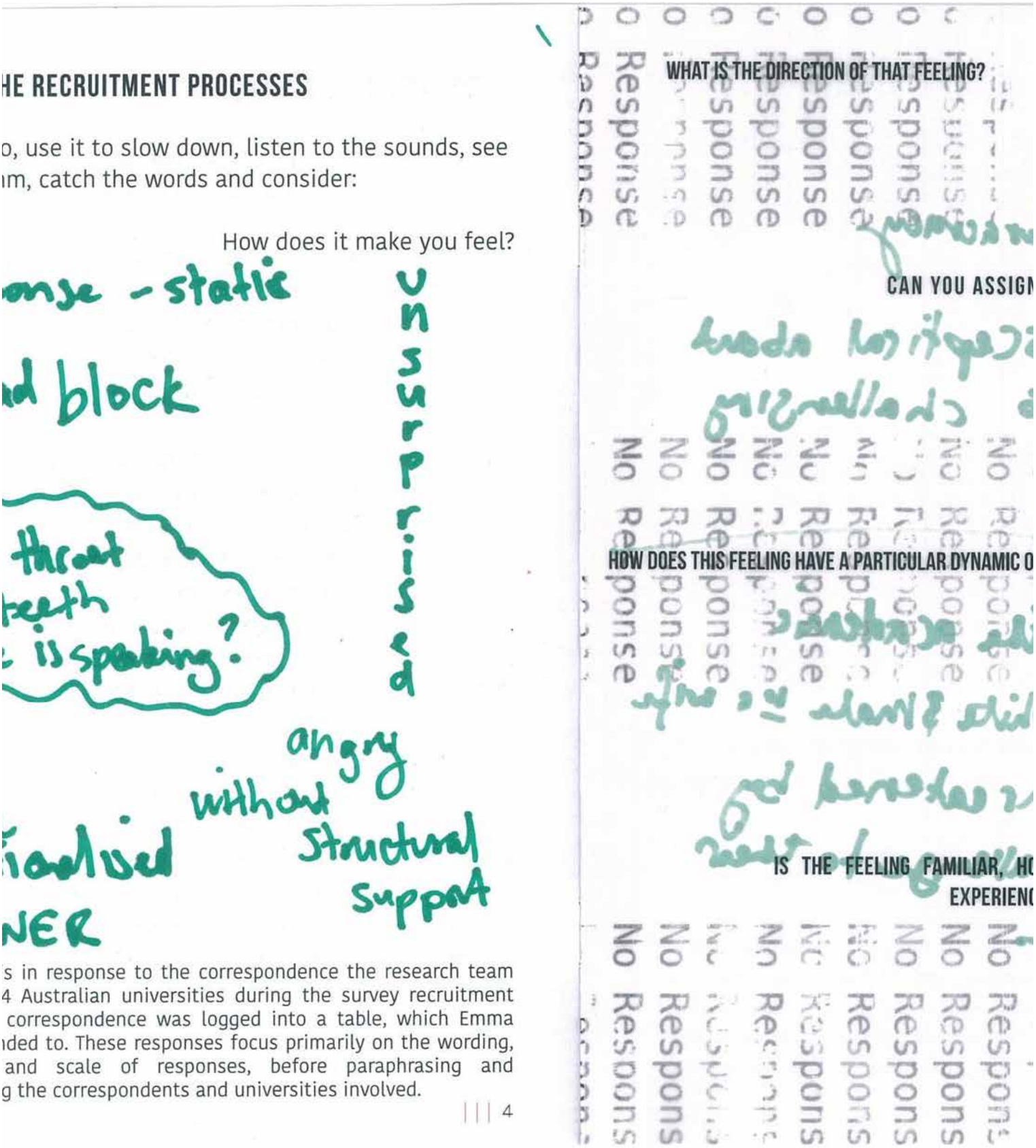


Figure 75 | Workbook responses.

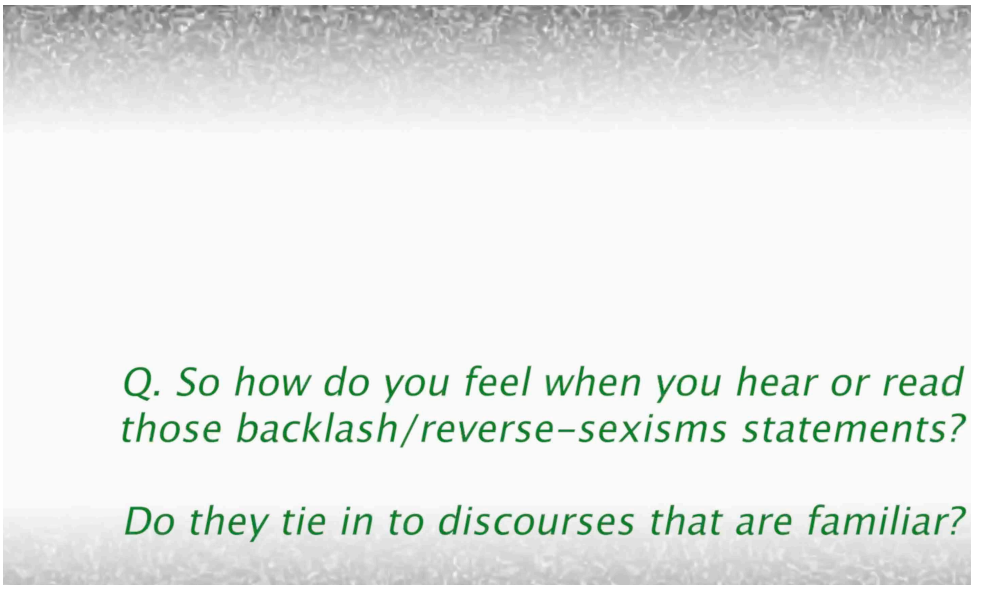
Whilst there were various responses and actions made by participants throughout the creative focus groups, the way in which the workbook was utilised was not as I had originally intended. In that, the design of the focus groups did not follow the layout or order of the workbook. This was due to the team following the natural flow of the discussions, the discipline specific knowledge of participants and their comfort level to engage creatively. As one attendee even said early in a focus group, "I don't like drawing, I prefer to talk" and so in that moment re-directed the function of the workbook for themselves. Another expressed what they would have drawn if they were not too self-conscious to try, stating "I would have drawn a fortress". Whilst these responses to the workbook made it feel like the method had failed, the misfires of the workbook led me to examine the creative focus groups transcripts and develop the third Video-Vignette, *Transcript Grabs* (Brown & Longley, 2018; Halberstam, 2011). Developing a third Video-Vignette in Phase 3 drew forward and extended the Video-Vignettes from Phase 2. Here the *Transcript Grabs* consisted of three short videos that use verbatim stories from focus group participants narrated by different actors' voices. The *Transcript Grabs* combined the scrolling motion of the *Correspondence Reel*, the green line graphic of the *Survey Recruitment* video and the *Faux Letter* audio recording from *Sticky Effects* artwork.

Transcribing the focus groups verbatim was an "an important part of the initial immersion phase of data analysis" (Finlay, 2011, p. 229). This meant I could stay with and thicken the focus group data. In this context, "thick implies going beyond superficial description to reveal the depth of thinking and intent" (Younas et al., 2023, p. 3) that may connect the participants' verbal accounts with their workbook responses. What emerged from the transcribing process in relation to the analysis of the workbooks was thicker data. The term thick data was popularised by technology ethnographer Tricia Wang, and refers to data that delivers stories (2013). Where *Big Data* gives numbers and facts, *Thick Data* through providing more dimensional context, explains the facts (Der, 2017). Whilst I am not utilising the term thick data and thick description in an ethnographic way, I borrow these terms to validate the importance of how detailed stories as data can reach into "rich pasts to sustain thick presents to keep the story going for those who come after" (Haraway, 2016, p. 125). In the context of this PhD, the creative methods capture the stories through specific sensorial and embodied conditions, which is what thickens the stories to be represented as sensorial and kinetic. Moving the creative focus groups stories into a digital artwork, re-imagined the text-centric transcripts to have a dimension and a surface that *keeps the story going*.

A single video was split into three sections which can be seen in the Figures 76-78 on the next page. The *Transcript Grabs* were divided into three for ease of distribution and engagement. By creating three short video grabs of the transcript, I was able to cut out the stories that zero in on the slippery traits of everyday sexisms. One noticeable trait articulated by the participants was that sexisms were slippery because they felt unclear, either in the moment of the encounter or the uncertainty that lingered after. As the following excerpt from the video grab shows, "uncertainty is part of the story" (Ahmed, 2021, p. 20) of everyday sexisms in academia.

> *Like, where am I in this [event]? What's really happening, will it go any further? Is it on purpose? Who is he? Cause I wasn't exactly sure of his location within the hierarchy of the university at the time and felt scared to call him out in that moment. Whereas now, six months later I'm like, that was, that was so wrong!*

The ambiguity of the moment of encountering sexisms described above, is what causes a lingering uncertainty,



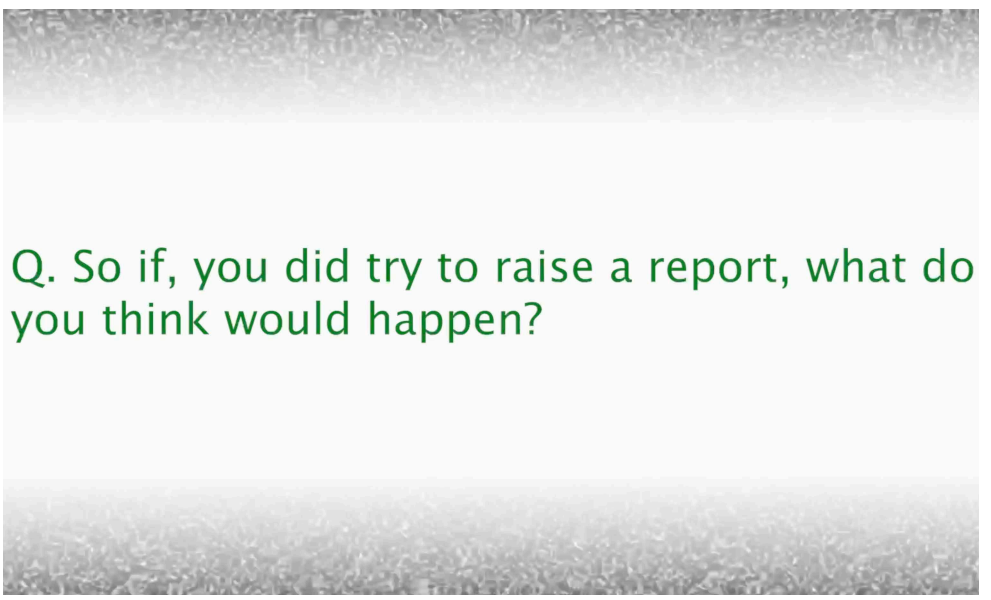


Figure 76-78 | Video of Transcript Grabs 1, 2 & 3.

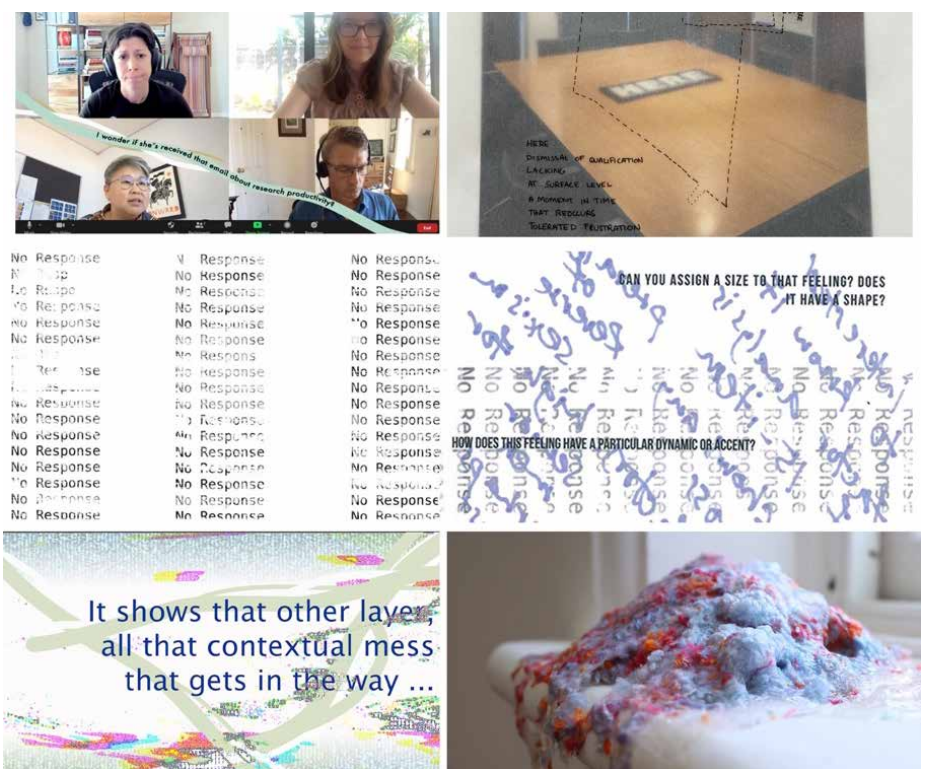
whether a minute or month after it happens. Uncertainty can also come from individuals observing how other similar instances have been treated. As Heather Savigny suggests individuals can "feel hopeless after seeing the ways other women have been treated or responded to" (2020, p. 26) after they reported their experiences. Subsequently, those who choose not to report sexisms do so in order to "avoid the harasser, deny or downplay the gravity of the situation, or attempt to ignore, forget, or endure the behaviour" (Savigny, 2020, p. 25). This exact sentiment is reflected in the following excerpts of participants' stories, that reporting sexisms in academia as a pointless action.

> TRANSCRIPT GRAB 2: *Because reporting it, sends it off to HR either where nothing's going to happen, or... So, it feels like...what's the point?*

> TRANSCRIPT GRAB 3: *Unless there's clear evidence... I think they just gonna go - well what's the point? Why would I bother?*

Yet the lack of reporting or systematic calling out of everyday sexisms is what enables it to reproduce, as one focus group participant stated, "we miss the pattern" because these encounters are treated like single incidents that are the responsibility of the individual subjected to the event. Through cutting together these stories into video grabs, the pattern within the participants' accounts is thickened. Specifically, pointing out the patterns in the language and phrases made in response to addressing everyday sexisms, such as "but he's a nice guy", "you need clear evidence", or "we're going to have a chat about it". These video grabs not only brought into the focus group data of participants' stories, but it also thickened the creative patterns threading through the different creative outputs. Elements such as the gradual accumulation of the static, music, and animated slippery lines used in the first two Video-Vignettes, as well as the layering pages and seeping ink of the focus group workbooks, as seen in Figure 79.

Whilst the patterns in the stories are revealed through language, it is also shown through amplifying different



Figures 79 | Survey Video-Vignette, Correspondence Reel, Focus Groups Grab. Layered maps, workbook responses, Liquid glass on woollen fibre.

words, and choreographing the speed of the scroll text in relation to sounds and graphics. An example of this, is the sudden pause of the scroll in Grab One, done to thicken not only the silence but the isolating gestures encountered by the participant after they called out a colleague's behaviour.

> TRANSCRIPT GRAB 1: *He got quite angry and didn't look at me and didn't talk to me for over a month.*

The sound bites of laughter create a different temporality in the slow scroll, as they bust through and in contrast to the steady pace of the narrating voices. Further to this, the ghostly green lines that slip behind and across the text were used to spatially disrupt the consistent scrolling pathway of the transcript. The transcript grabs like the other Video-Vignettes utilises the slippery green lines to pinpoint moments in the data when everyday sexisms appear. As Figure 80 of *Grab Two* shows, the lines appear when everyday sexisms are dismissed as 'oh he's a nice guy".

All these editing choices are evidence of slow and choreographic thinking, whilst subtle and simple, amplifies

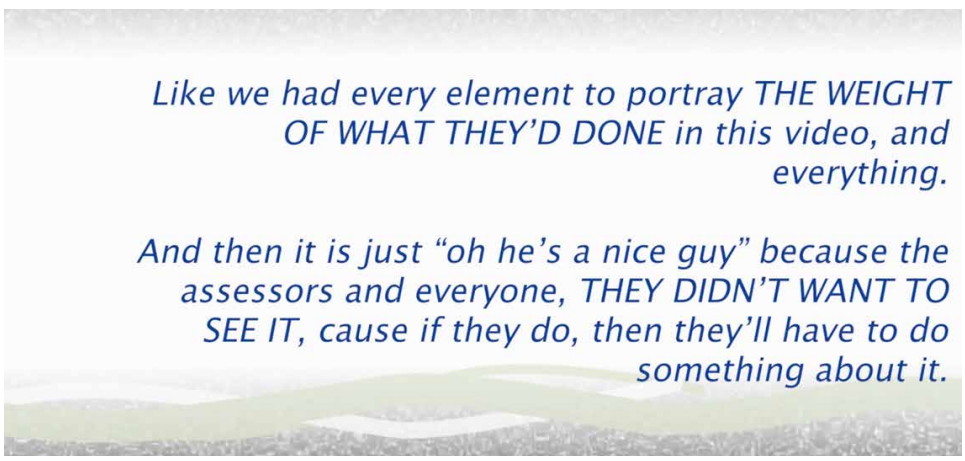


Figure 80 | The slippery lines of Grab Two.

the patterns in the stories and connects to the threads woven through each of the phases of this PhD. Where the *Correspondence Reel* used the vertical action to mimic daily practices of *scrolling*, these video grabs utilise the vertical scroll to ensure the data keeps going beyond the point of creative focus groups. Where the wedges were used to indicate the physical effort required to address everyday sexisms, the video grabs feature a looped backing track of Kate Bush's *Running up that hill* (1985). The variation and repetition of different aspects of previous creative outputs is what thickens the artistic landscape generated throughout this research. The specific aesthetic and formats of the creative responses is what makes a multimodal activation of the *Everyday Sexisms* data possible. These threads also invite a relational looking, where you can return again and again to notice things slowly (Reed, 2019). The modality of a video, enabled the transmission of the stories to be muddled with aspects of the other artworks, so that stories proceed as "contagion, affect, and epidemic rather than by meaning and signification" (MacLure, 2016, p. 177). The video grabs through the compositional editing, works with the tension against what is assumed upon hearing these stories and signals "new resonances, new manifestations and new concealments" (Law, 2004, p. 143). The video grabs create conditions for these stories to be viewed and accessed repeatedly, which is key for keeping these stories going (Haraway, 2016). Indeed, sharing personal stories has the power to "animate our imagination, provoke action and can, in effect, plot different possible futures" (Crimmins et al., 2023, p. 37) within and beyond the academy.

PHASE IV
HOLDING: A CHOREOGRAPHIC RESPONSE

	EVERYDAY SEXISMS		SLOW CHOREOGRAPHIES		
PHASE I Development	Website Audit	→	Creative Walking Interviews	→	HERE THERE AGAIN *Participatory artwork*
PHASE II Survey data collection	Survey Recruitment and Development	→	Video Vignettes and Letter Writting	→	. SURVEY RECRUITMENT . CORRESPONDENCE REEL . FAUX LETTER
PHASE III Initial survey analysis	NVivo Creative Focus Groups (6x)	→ →	Perth Institute of Contemporary Art Residency *(Mutliple Methods)*	→ →	. STICKY EFFECTS . CREATIVE WORKBOOKS . TRANSCRIPT GRABS REELS
PHASE IV Engagement	Previous Methods of Everyday Sexisms	→	Choreography	→	AND AGAIN *40 minute choreographic work*

Each stage of the *Everyday Sexisms* was co-developed with the creative responses of this research, whilst none of the creative responses overtly used 'dance', the creative artworks, and the way in which they intermingled with the *Everyday Sexisms* study was fundamentally choreographic. Through forming a constellation of ideas, feelings, physicalities, and gestures that work in relation to the body, the creative outputs of this PhD hold data in different ways. This research project through its choreographic foundation illuminates the varied ways that everyday sexisms manifest, are perpetuated (knowingly or unknowingly), and then stored in our bodies, materials, operational systems, and physical spaces. As such, reading everyday sexisms requires methods that are more than theoretical, procedural, or even quantifiable. To remain conscious of the everyday-ness of sexisms within our academic workplaces requires a variety of creative methods. The choreographic response is the final creative rendering of the data and methods used across the *Everyday Sexisms* project. Whilst this is the most discipline specific or conventional format of all the creative methods engaged throughout *Slow Choreographies*, it is also the most difficult medium to translate to the *Everyday Sexisms* team. This final phase of the research project makes explicit the body centred choreographic focus that has been underpinning all of the creative outputs and utilises the body as a transmitter of the emergent data (gestures, textures, and feelings). Likewise, the performance of the creative and *Everyday Sexisms* data through the choreographic work *and Again (Fishwick, 2023)* situates the research in the spatial context of a conventional theatre, which allows for the data within the choreography to be understood with greater ease and to travel beyond the theatre via the audience encountering the choreography.

Significantly, this choreographic work continues my practice of building choreographic landscapes, meaning the choreography can be viewed much like a landscape painting, which is an overview of many things in one frame (Wylie, 2007). With my choreographic work *microLandscapes* (2016), I examined how movement could be translated through drawing, sound, sculpture, and video. The work *Dance Quiet Riot* (2018) and *Slow Burn, Together* (2021) investigated how scenography, object and costume could extend and recontextualise the female form. *From Here, Together* (2022a) utilised object, movement and feminist spatial theories as a way to re-orientate how to discuss or imagine future spaces all via a gendered lens. These choreographic landscapes are formed of kinetic and fleeting elements, amplifying how landscape is an unfixed and responsive surface that moves through and with the bodies that make it (Fishwick, 2019). All of these previous choreographic experiences are what led me to articulate choreography as a slow and relational happening throughout this research project. Slow theory assisted in acknowledging how choreography extends beyond the vanishing point of dance, and into everyday spaces beyond the studio or the theatre. *and Again* (2023) located its thematic content from the data and affect gleaned from the *Everyday Sexisms* and the entangled suite of artworks. This is how *and Again* harnesses the slow methodology that threads through this research project, whilst also connecting to the ongoing creative inquiry of my independent choreographic practice. Forming this choreographic landscape of the PhD data, composed of but not limited to, long sequences of layered imagery, object, sound, movement, theoretical concepts, and *Everyday Sexisms* data.

and Again was made with the eleven dancers of LINK Dance Company[21] and long-time collaborator and experienced dancers Ella-Rose Trew, over the course of a month. Presented in June 2023, at the Geoff Gibbs theatre[22] before touring to Singapore in August 2023, *and Again,* is a 40-minute choreographic dance work structured in eleven sections, that gestures towards themes of gendered

21 | LINK Dance Company is a post-graduate course that simulates a professional dance company environment whilst obtaining an Honours (dance), Western Australian Academy of Performing Arts.

22 | Double bill program called *Outbound*, at Geoff Gibbs Theatre, Western Australian Academy of Performing Arts, Perth, featuring international choreographer Anouk van Dijk's work *Nothing really comes to rest*. See Appendix B for the full programme.

labour, bodily persistence and resistance, and the interplay between the individual and the group. Forming and reforming, the bodies through the choreography meet in action and repetition in order to return back to the light that has slipped to the recesses of our attention. The work started with propositions of pinning, pulling, pushing, and holding that which is fleeting or often swept away. Considering what has been and what is now, time during the work is squeezed and stretched. One moment meets another moment, sometimes these moments are hard to grasp, sometimes they are distinct returns. Because contemporary times present myriad challenges that leave us with the conundrum of rapid human impact and slow change, the work explores the tensions from slow sexisms pressing up against notions of progress, and the desire to reframe our cultural memory from a different vantage. The work was made of what has been and gone and is here again, and again but in different clothes (Burrows, 2022).

Figure 81 | and Again rehearsals.

THE NEED FOR SLOW CHOREOGRAPHY

Being conscious of everyday sexisms can feel like "watching out of the corner of your eye, alert to the things that might happen while you're thinking about something else" (Burrows, 2022, p. 66). This feeling is also how I would articulate the experience researching within the continuum of choreographic thinking and doing. Working with LINK Dance Company meant working within an Australian University environment, albeit a specific performing arts university context. I pause here to acknowledge that the Western Australian Academy of Performing Arts has been my primary experience of the Australian university sector from undergraduate, through to post-graduate studies and now as a sessional lecturer. I understand this university environment to be linked to the broader fields of dance and performing arts, which continues to be impacted significantly by gender bias and everyday sexisms (Pollitt, 2023). Despite the Australian dance sector being a feminised workforce, roughly 69% of Australian Major Performing Arts Companies over an 11 year period, commissioned female choreographers at a rate of 26% compared to men at 74% (Westle, 2018). Globally, out of the 198 artistic directors of major ballet companies only

N=58 or 29% were women, with N=140 or 71% were men (DDP, 2023). Furthermore, in Australia female artists on average earn 25% less than male artists (Arts, 2020), and for female artists whose first language is not English the pay gap is 47% (Arts, 2022). Whilst these statics loom large, on the ground it manifests in subtle ways, such as limited contact hours and studio resources within university environments. From this vantage, choreographing this PhD's data within a university environment, made tangible how necessary feminist, slow, creative research is for addressing everyday sexisms in dance.

The theatre acts as a different kind of community site within which audience members, theatre attendants, performers and technical staff all form a makeshift temporary community, working together, directly, or indirectly, in the same space for the duration of the performance before dispersing (Eckersall & Paterson, 2011; Peeters, 2022). As an artform, dance requires a different kind of seeing, feeling, and knowing than what might be activated in everyday life. The audience member within this temporary community, becomes equal part spectator, narrator, and translator of the choreography they are encountering. *and Again* was created without a linear or singular narrative and works in relation to individual interpretation. This is telling of a choreographic work made with a slow methodological approach that fosters the audience member to be both the pupil and scholar in the moment of watching. Here the audience member is observing, selecting, comparing and interpreting, linking "what she sees to a host of other things that she has seen on other stages, in other kinds of place" (Rancière, 2007, p. 13). As you watch you are forming your own choreography, your own narrative or landscape, just as the choreographer does when making the work. French philosopher Jacques Rancière refers to this as the emancipated spectator, and it is this relational form of seeing and sensing that I consider to be intrinsic to feminist slow choreography. Indeed the feminist slow choreography of *and Again*, is grounded by the goal to reconnect our "everyday lives with wider sensory, economic and political contexts" (Eckersall & Paterson, 2011, p. 179), drawing attention to localised feelings whilst tethering them to collective and global happenings.

The difficulty with the ephemeral nature of dance, is that no two actions can ever be performed the same and once the body has made a gesture, it immediately moves on to make another. The only imprint or trace of that gesture is our memory of it, and in this way, "dance exists at a perpetual vanishing point. [. . .] It is an event that disappears in the very act of materialising" (Siegel, 1968, p. 1). Choreography is an expression of all that has come before and alongside; known, unknown, with artists present and past, whether in proximity or distant. A sprawling lineage of influence that echoes sporadically through the body, through choreographic thought and material. Choreography from this perspective, can be understood as an extended gesture that traverses epochs, geographies and persons, "inflected by a spectrum of political agendas" (Schneider & Ruprecht, 2017, p. 108) that colour the times it inhabits. This is how knowledge that comes from the dancing body enables choreography to be an exceptional pairing for articulating or holding the fleeting phenomena of this world. Through the choreographic processes, the choreographer is working with the echo that comes from the self being entangled in the mess of the world and other bodies. The choreographic processes that formed *And Again* leant into the slipperiness of performance to amplify the slipperiness of everyday sexisms. The focus on stretching and condensing time and space throughout the work meant the choreography could hold the individual body within and against the collective, enabling the performers to always meet in action (Ahmed, 2021). *and Again,* is a summary of the feelings and *Everyday Sexisms* data gathered through the course of the PhD research and filters the data back through the body. Premiering *and Again* via the OUTBOUND performance season was a way to communicate the affective findings to a broader audience whilst extending the *Everyday Sexisms* and creative data through production elements and the bodies of the audience.

The following discussion of the choreographic process does not incorporate verbal perspectives of the dancers, this is done intentionally to distinguish and maintain the primary data being from and about academic staff. It is also a way to keep the attention on the affective responses held in my body and how I could engage the performers to extend this into danced movement. The choreographic relationship between myself, the dancers and the *Everyday Sexisms* project was about working with the residue of the data, the emotion and its affects which as Sara Ahmed suggests are marks and traces that are sticky, and that affect is what sustains the connection between ideas, actions and objects (2015). The additional objects, sounds, materials, actions utilised throughout the choreographic development became a critical way of offering concrete meaning not for not only the dancers and the research teams' engagement with the data, but I believe critical for making the final work translatable, and accessible.

A FEMINIST CHOREOGRAPHIC BEGINNING

How do you communicate to bodies that you have not danced with and who are not familiar with the specificity of your research from the past three years? How do you communicate when the beginning of the research itself feels slippery? The difficulty I found in locating a choreographic beginning was because of the slow continuum in which this research sits. Perhaps *and Again*, began to form during the walking interviews in 2022 or when I made the tufting frame in early 2021 or perhaps when I was dismissed by a senior work colleague at the age of nineteen? The choreographic beginning of *and Again*, whilst not easy to trace, was intentionally located for this exegesis, in the studio on day one. With all the accumulated data, theories and team Zoom meetings housed within my body, I met the eleven dancers of LINK Dance Company. Sitting on the floor in a semicircle, in a studio that each of us had either trained, choreographed, or taught in. We intentionally began by discussing the dancers' personal expectations for the process and what they expected to find. I then shared short video reels of my works *Slow Burn, Together* and *From Here, Together.* Simple as it seems, this was a form of meeting each other. It was also a way to acknowledge where we were each coming from, whilst amplifying our collective intention for where we wanted to go over the course of the choreographic development. We acknowledged we would go together, as a collective of bodies doing the work of making a choreographic piece.

Working as a choreographer with a company of dancers presented different challenges to the other creative works of *Slow Choreographies*. When thinking about making an explicitly choreographic work from this research, it was an intentional design to work in a feminist and slow way. I attuned my consciousness to how my body would hold the research throughout the choreographic process. This does not mean that prior to this research project that I had not worked in this manner, but it would perhaps be something that I would subconsciously do. As a choreographer, the way in which my body has been holding the data throughout this research and its various creative developments has seen my body be the site of the research. I am both an observer of the research and the weaver/choreographer of the research. These multiple threads of holding and moving the data across the research phases, required a willingness to share agency with the other bodies or materials. During the choreographic development, creative agency was extended to my long-time collaborator and dancer Ella-Rose Trew, who over the past sixteen years has and continues to play a deeply intrinsic role within my choreographic practice. Our creative dialogue as choreographer and dancer is a partnership, built on an ongoing dialogue of creative curiosity, transparency, and rigour. Working with the eleven dances of LINK

Dance Company, I harnessed our shared paradigm of creative practice to intentionally distribute choreographic agency. For instance, I would work on one small segment with some of the dancers whilst Ella-Rose examined another choreographic segment, before coming back together to discuss findings. An intentionally feminist move that through collaborative agency, thickened and moved the data beyond a singular perspective or voice. It was also my aim to foster the studio space as a generous environment that would make room for each of the dancer's voices to be heard and felt. As pre-professional tertiary students, it was my aim to make this choreographic process not just a vessel for extending my research, but rather to provide a space where the dancer's voices could meet ours. To initiate this meeting of voices, we met through the contemporary dance process of learning movement sequences. Specifically, learning movement material from *From Here, Together* (2022) from Ella-Rose Trew, who co-devised and most significantly, embodied this material from its conception. Dancer's meeting through movement is a deeply rooted practice within contemporary choreographic processes, as it allows us to learn and then respond through our bodies. In the context of this development, it was a practical *doing* that immediately extended the embodied archive of my practice whilst adding to theirs, in essence thickening choreographic data.

Figure 82 | Ella-Rose and I working collaboratively.

The dancers also met the research through the clothing, fabric, and objects, that I brought into the studio on day one (see Figure 82). These everyday items offered a more than verbal or cerebral access point into the research themes, as they provided different textures, shapes, dimensions, and imaginings for the dancers to connect with. These items operated as material to work *with*, providing a "different gravity than what is usually understood as 'subject matter'" (Peeters, 2022, p. 26). Some of the items or material stemmed from previous creative developments (cassette player and a velvet black dress), and several others came from different phases of the research (megaphones, scrolls of paper, wool). These items were tangible traces of the creative data developed through *Slow Choreographies* and offered an additional way for the dancers to handle the conceptual themes underpinning the choreographic work. The exact items or materials that I brought into the studio were determined by the metaphors and gestures that emerged through the *Everyday Sexisms* data. Some of the initial metaphors determining what objects were brought in were:

Metaphor	Object
Don't rock the boat	Kayak
Climbing the (professional) ladder	Ladders 3-metre and a 3 stepladder
Haunted (by the felt effects of everyday sexisms)	1800's Hoop Dress
Leaky Pipeline (career progression)	Blue Confetti, bucket, faux fish

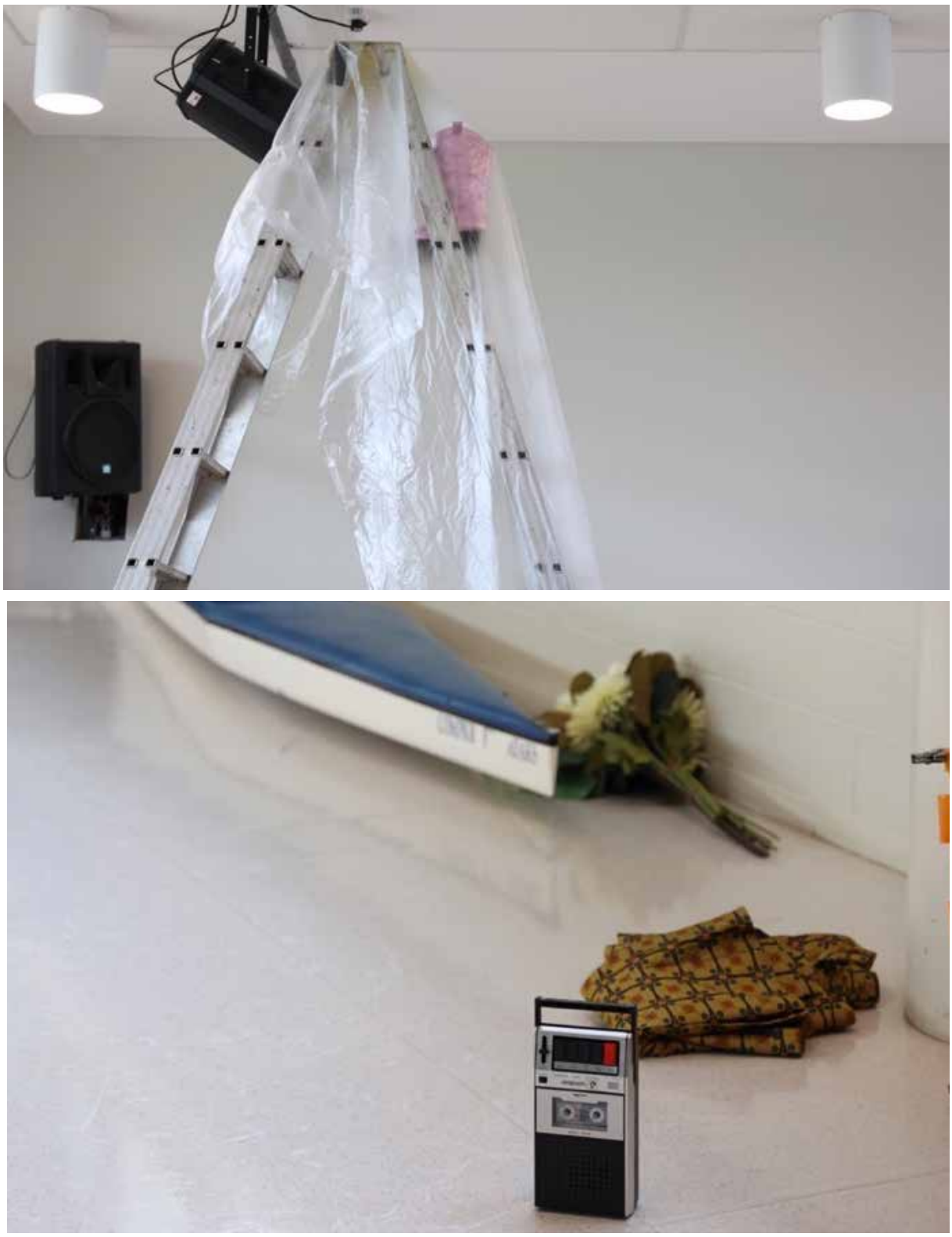


Figure 83 | Objects in the studio.

Starting with explicit metaphors was deliberate as much as it was unavoidable. It also was the only conceptual details of the PhD that I shared with the dancers. Limiting the conceptual details of the research was done so that dancers did not fixate or try to represent or mime *everyday sexisms*. I wanted them to deal with feeling and with action as it related to their bodies and experiences. I also wanted them to work in an emergent way. By not knowing the driving concepts, their creative responses resisted being limited by conceptual boundaries. For these dancers, who were postgraduate students transitioning into professional practice, such a manner of working was uncomfortable and foreign to them as they had only experienced creative developments that had clear conceptual or dramaturgical focus. I did choose to be clear with them about why I was not telling them 'what the work was about'. I articulated that this was my way of inviting them to work with the feeling of not knowing, because this is an effect of everyday sexisms. For instance, not knowing where something will lead after reporting it, or not knowing what has happened or why. The feeling of 'not knowing' works differently in dance, as it often means following how movement makes you feel or exploring a physical impulse that emerges when moving. In dance, 'not knowing' requires the dancers to locate and then connect with what stirs up in the moment of moving. This encourages a critical analysis of feeling, and in this way makes space for complexity and unexpected findings. This approach amplified the wonder and more-ness of this research's choreographic data (MacLure, 2013). As a maker, to prevent myself from fixating on the data from previous research phases, I had to pay "attention to a different chorus of voices" (Peeters, 2022, p. 11) in the studio and how that was allowing the choreographic and *Everyday Sexisms* data to speak back in unanticipated ways. Where the "'spectating' academic looks back to arrive at knowledge" (Phillips et al., 2009, p. 3), as the artist-researcher-practitioner, I also had to be attentive to the potential of emergent knowledge from creative doing in the present moment. This choreographic attention was rooted in my body being the slow relational processor of the information not only generated by the dancers, but also to the new relational connections to previous research findings that emerged through structuring movement. Choreographic attention to what is emerging whilst staying tethered to past happenings, it is in many ways thinking with slipperiness. A useful approach when thinking about the fleeting and slippery nature of everyday academic sexisms.

WORKING SOLO

> *Choreography is a means to dance together, collectively. Even when dancing a solo, you are never truly alone. (De Keersmaeker, 2021)*

The only direct data shared with the dancers was through creative tasks, utilising the gestures that emerged through the various phases of the PhD and the *Everyday Sexisms* study. These included gestures such as pinning, pushing, cutting, sticking, climbing, slipping, spilling, walking, running, and holding. By neither naming nor making explicit the exegetical citations, relationships, or data attached to these gestures, I aimed to keep the everyday-ness of these actions. Beyond a singular verb, we worked together to find words or directions that are often used in combination with the gestures. An example of how the dancers connected gesture > direction, are shown in Figure 84 below.

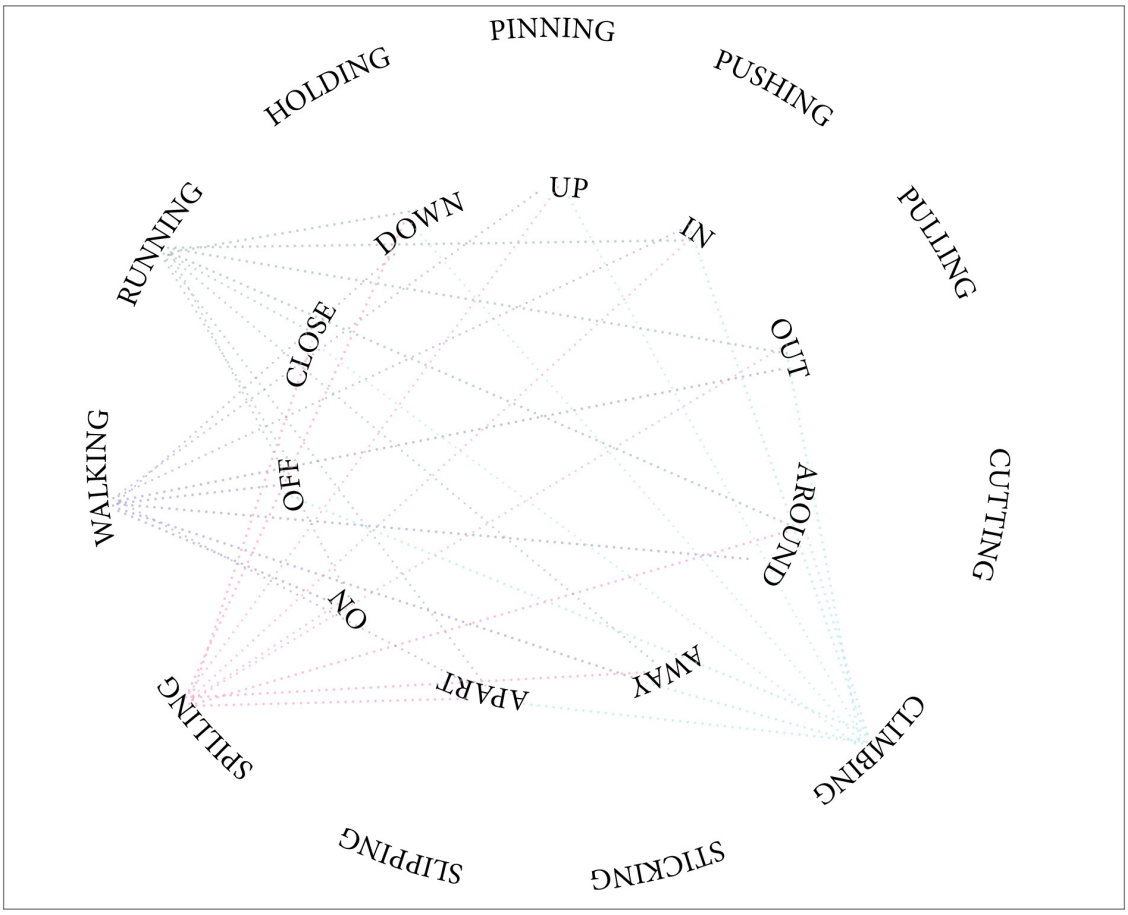


Figure 84 | Gesture > Direction combinations.

The dancers were asked to individually combine a gesture with common joining-terms as a way to develop a movement task that had an action and a direction, which they could then respond to. For example, a dancer would demonstrate the idea or feeling of spilling out, spilling over or spilling down. Put simply, the dancers were asked to choose a gesture and a direction to create a short movement sequence that represents the literal act or evokes the feeling of the chosen gesture > direction. These propositions on their own are very simple, yet the refined specificity of how the dancer approached that simple task is what enabled the moving body to represent the complex ideas present with the data of the *Everyday Sexisms*. The dancers' responses to this task most significantly extended these everyday gestures to be associated with things beyond a singular meaning. For example, a solo dancer's response to gesture > direction *holding close*, involved her wrapping her arms around her head. Looking at Figure 85, you could interpret that the dancer was embracing her head with care, almost as if she is self-soothing. Yet, through my memory and understanding of *Slow Choreographies* research findings, I viewed this response as an eery moment of being captured or restricted, among other interpretations. Thus, this dancer's creative engagement activates the multi-dimensions of the gesture and feeling of *holding close.* Similarly, the same dancer represented the gesture > direction, *pinned down*, through pushing one hand on top of an another, as seen in Figure 86. She chose to do this gesture whilst holding her body in a plank position, with the body horizontally outstretched she writhed and slipped as her body attempted to move away. The struggle, physical exertion and discomfort evoked in her response, articulates the feeling of negotiating and persisting to no avail. These examples are refined readings that I saw in the dancers' responses, but it does not limit their movement responses to that reading. How this material was then contextualised or used in relation to other movement sequences, either amplifies or re-directs the way in which these movement responses speak.

Figure 85 - 86 | Gif of tasks holding closely and pinning down.

Individually, the dancers worked through each of the gestures/directions to form different movements or bodily responses. Whilst many of these responses were not directly used in the final choreographic work, the material became a reference point for the dancers to build on when responding to later movement tasks. Furthermore, the time spent investigating these actions offered a way for the dancer and the research data to meet, albeit unknowingly. Whilst the dancer was not consciously and reflexively working with the *Slow Choreographies* creative data, their responses provided me, as the researcher and choreographer, a way to kinetically interrogate the arc of the project's creative works. Simultaneously I could follow the wonder that came from the dancer's responses to the gesture > direction (MacLure, 2013). Dance as a form, produces a multitude of wonder, as the dancers are always interpreting creative propositions in relation to their own bodies, imaginaries, and histories (Preston, 2021). Working to find how the gesture > direction feels, involved the dancers following the imaginaries, associations or emotions encountered through and with their body. In this way, working with and through the body, helped to validate and acknowledge that the collected data or experiences of participants were not siloed to the academy nor were they purely cerebral happenings. Rather the dancer's physical responses to the gesture > direction task physicalised the felt impact and effects present within the previous research phases and artworks.

Getting the dancers to work individually with these movement tasks was intentional, as it enabled me to see their bodily approaches and impulses. Having them work individually was to assist them in finding their autonomy, agency, and space within the movement vocabulary of the work. To challenge how the dancers' approached movement creation, the singular gesture > direction task was expanded into five statements. The rephrasing of gesture > direction tasks were statements pulled directly from the PhD data. The five tasks asked dancers to represent the idea or feeling of:


To pin, pull, push, or hold that which you cannot touch or see;


To be swept away;


To interrupt oneself;


Round and round, again and again;


Take space, make space;

Furthermore, to open up the way in which the dancers expressed their ideas, I invited them to use movement, object, and clothing in their responses. Beyond the clothing and objects, I also brought in a stack of images, printed on A4 pages, that were laid out in no set order, on the floor of the studio. These images seen in Figure 87, were selected to create an assortment of colours, costumes, cultural and historical references that express the data in different ways. For the dancers, these images along with the objects and clothing were tools for informing and articulating their responses to creative tasks that perhaps could not only be expressed through movement. For example, when considering the task "represent being swept away", the dancer might look at the images, or hold one of the objects as a way to think about the creative proposition. Whether the dancer ended up using the images, objects or clothing in their response was in many ways irrelevant. The essential function of the multi-medium stimulus in the studio was to offer the dancers a range of entry points to connect themselves to a larger web of relations.

As the materials and objects brought into the room were considered choreographically, it immediately established an aesthetic frame of reference from which the dancers' responses could relate to. Providing a verbal prompt, an image or object, offered the dancers a wider space to articulate that which is hard to communicate through movement or words alone. This choreographic process thickened the different creative methods and material used across the first three phases of this research project to engage sensitive accounts and effects of everyday sexisms, thickening the research methods through slow choreographic thinking (Renold, 2017). The tasks created conditions for the project's data to be moved through the body, and because I was working with different bodies to the initial participants, it meant the data could extend through new bodily reservoirs of experience and embodied knowledge. These individual movement tasks were a way to get the research findings to connect directly with my choreographic practice whilst adding to the chorus of voices already present through the artworks *Here There Again*, *Video-Vignettes* and *Sticky Effects*. The biggest function of returning the PhD data through individual responses to the tasks, was to not only re-frame the data as a bodily experience, but to establish the dancer's individual voice, before setting it within and against a collective of voices.

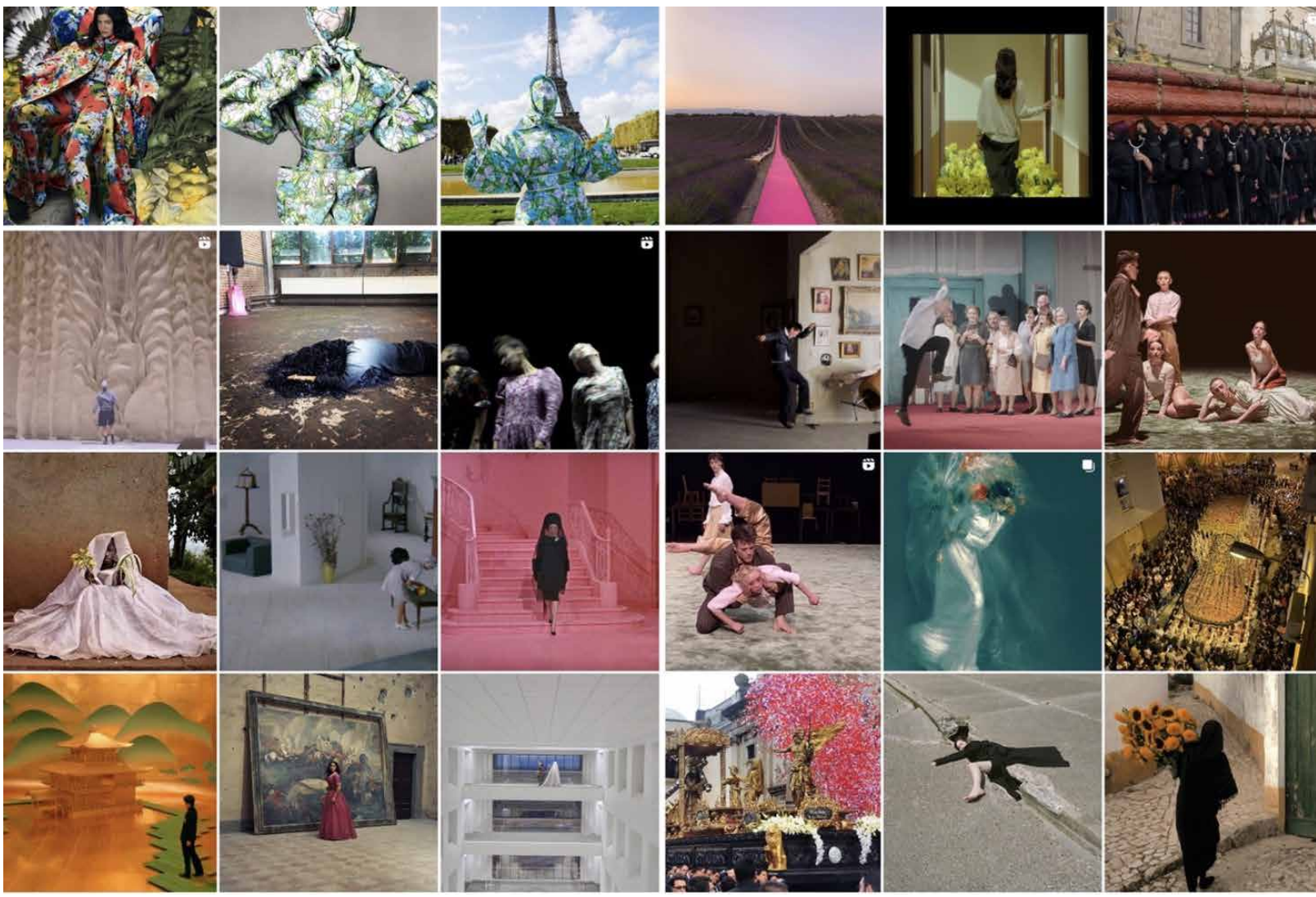


Figure 87 | Studio references images.

WORKING TOGETHER

> *There are many things to learn from dance that can help us in these times: how to deal with our surroundings, our time and space... We can learn how to relate to the body of the other, to listen to our body, protect and work with it rather than against it. We can learn how to share the same rhythm instead of being individualistic. (De Keersmaeker, 2021)*

As dancers and choreographers our constant use of our bodies in relation to self, space, time, and others develops a particular kind of being in the world. This specific being is what dance scholar Rebecca Hilton coins as *Dancerness*, enabling a,

> Specialised noticing and complex managing of sensation, space and time, dancers have the ability to comprehend information at the very point at which our experience of ourselves ends and our experience of the rest of the world begins. And vice versa. I think that dancers give us access to this specialised noticing. (2017, p. 198)

At specific moments when working in the studio, you notice this *specialised noticing* in action. The most notable glimpse of *dancerness*, is the slight pauses, or glances made by the dancers in a midst working on their own solo tasks. Captured in Figure 88 is how the dancers look through the corners of their eye, or from the flat of their back at another body moving across the room. Dancers notice bodies noticing other bodies, they sense the blue paper piled under the bucket whilst re-calling a memory from another time, all the while moving in the present. All of this is at play when working with the body, alluding to the fact that even as the dancer works solo, they are "never truly alone" (De Keersmaeker, 2021), but always in relation to the other. To explicitly encourage this specific kind of noticing and sensing, I added a task to the list of provocations, "*cut* another's movement material into your own". This meant that the dancers had to interrupt their own previously made movement sequences by inserting material they had seen or sensed another dancer do. The value of interrupting yourself with another's steps, is like learning another's words, thoughts, or feelings, whilst putting it in direct correlation with your own experience. Similarly, noticing what others absorb or take on of your own material helps you to see whether "what you feel or imagine corresponds with the actual theatrical image or effect produced through the material" (Peeters, 2022, p. 25). This attentive tuning-in to the self and the self in relation to others, is a critical component to how I bring the dancers into a slow and choreographic doing. I am using *dancerness* as a slow responsiveness, rather than a reactionary modality to play with the slipperiness of everyday sexisms.

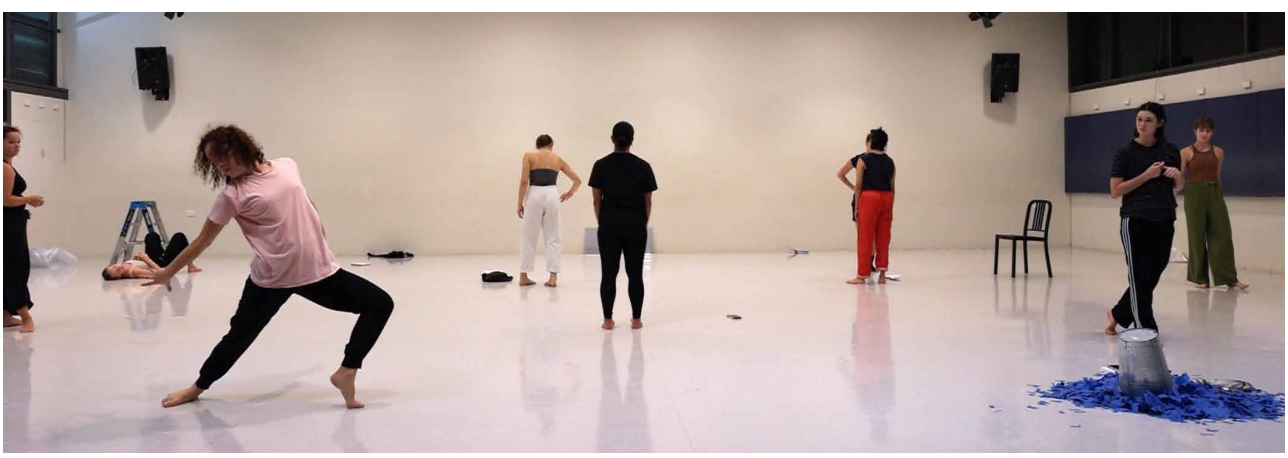


Figure 88 | Dancers working on solo tasks.

The cross-pollination of individual movement material built an individual yet collective vocabulary between the dancers, which was stretched further through a series of collective tasks. To work together with materials, the dancers were given the chance to intuitively devise moving vignettes with the objects. These vignettes were in response to the printed reference images laid out on the studio floor. Moving from right to left, the dancers worked individually or collectively to present a physical vignette. This task was a theatrical dressing up of the reference images whilst still embodying the feelings they encountered when doing the gesture/direction and metaphor tasks. Trying on the reference images whilst still being free to respond within the task served to extend the method of trying on other people's movement material, whilst also building a feminist collective ethic between the eleven performers. Only this time, the dance physicalises the visual data of the image into the body, which required them to tune-in to themselves and in relation to other bodies, objects. This method helped me to find connections between the bodies and objects in the room with the existing research data. For example, the image or idea presented in Figure 90, shows a dancer utilising a plastic sheet and torch to establish a ghostly figure, to me that was a direct connection to the accounts of being ghosted, dismissed, and haunted by sexisms. The idea or image of a body being pulled as seen in Figure 89, again ties with the laborious weight of addressing or experiencing everyday sexisms. These connections, whilst not articulated to the dancers, acted as a subtle compass for knowing which of the dancers' responses I would continue to follow. Further images or ideas developed in relation to various objects, clothing and sound were developed directly from the various metaphors as well as from improvised group tasks. Whilst the metaphors felt obvious to me, the way in which the group tasks contextually abstracted them meant we could follow what emerged in the room. The metaphors that were abstracted through group tasks are articulated in the following section.

Figures 89 - 90 | Dancer responses to reference images and objects.

WEAVING THE CHOREOGRAPHY TOGETHER

The work of the choreographer implies making many choices, and these choices can have small or significant impact on the direction of the work, the experience of the performer and the audience. It can even have a great impact on the artform itself and how it directs society at large. Yet, in the moment of weaving steps together with other steps, it is a matter of being present to the choreographic content at an immediate glance. In the studio the choreographer is in conversation with the creative material the dancers offer, as well as being in conversation with the costume designer, sound designer, dramaturge and peers that drop in and out of the studio to observe. Whilst the choreographer's experience can feel isolating at times, they are never alone. Rather they are working inside of a community of voices either directly associated with the development or the surrounding community at large. Some of the choices that are made will undoubtedly be so small or discrete that the audience may never detect them. For example, the choreographer guides how the dancer picks up a ball, see Figure 91. Because she knows the way the body approaches, bends, picks up, and holds the ball will communicate something specific, for "just as each word in language means something specific, body language … can sculpt the space [in an] extremely powerful way" (De Keersmaeker, 2021).

Figure 91 |Dancers with objects.

The structuring of ideas and movement into scenes or relationships could be conceptualised as a coding process, in that it takes all the data and puts it into manageable segments (Carter, 2020). Indeed, choreographic process can be aligned to the tufting process, the video editing and workbook, as they all "arrange movement within a textual frame of reference, arranging qualities to create dynamics that can be 'read' in a similar way to paint in an abstract painting" (Morrish, 2009, p. 100). Whether that be the woollen lines made inside of the tufting frame, or the moving body arranged in different spatial and temporal relationships in the studio, both scenarios are arranging materials to create a surface that can be encountered in a specific way. The choreographic sections are put together through a process of layering the dancers' tasks and other movement material. The choreographic weaving also involved trying various sounds, imagery, and costumes in different orders, all the while reflecting on how the assembling and reassembling of ideas enabled the dancers to meet in action differently each time. This evolving and shifting layering process, not only facilitated various readings of the dancer's movement, but it also enabled the choreography to meet the research findings in unexpected ways. Notably the process of contextualising the dancer's movement by layering sound, clothing, and object, unveiled connections to the *Everyday Sexisms* findings that I had not intentionally foregrounded. Through the choreographic use of solo and group tasks, as well as gesture, sound, object and metaphor, I was able to find how the choreographic content could embrace the "personal and generic, individual and collective, particular and trans-situational" (Katherine, 2011).

Figure 92 | Choreographic segment from and Again.

NOTES FOR WATCHING *AND AGAIN* IN PARTS

The key to watching contemporary dance is to observe and follow what stirs in your mind and senses and remember that the production of "meaning making is relational, situated and unstable, always in exchange with culture, society and life itself" (Peeters, 2022, p. 7). This is what can make watching contemporary dance feel like such a difficult task, as you are attempting to capture that which is anchoring you to the present, whilst also activating your past and future all at once (Dolan, 2005). The notes below on the eleven choreographic sections were developed initially as a way to bring the *Everyday Sexisms* team into the choreography, assisting them to find the *Everyday Sexisms* study inside of this choreographic response. The choreographic notes have been expanded to offer ways to experience choreographic ambiguity, in turn enabling the viewer to be more confident in responding and recognising affect stirring from the choreography itself. This extends to how all *Slow Choreographies* artworks are produced and then discussed in a slow and choreographic way in order to make space and time for readers, audiences, or participants to rehearse their skills in noticing affect and making relational connections.

At this point in the exegesis , I invite you to either watch *and Again* in its entirety or via the video chapters that accompany the eleven section descriptions. Regardless, when you watch the video of *and Again* (see Figure 93) consider the images, tempos, costumes, and sounds in relation to each other and also to your own experience and understanding of everyday sexisms. Know that there is no linear or singular narrative, and whilst the work has a beginning, middle and end, it is not set in any order, as it does not have a defined plot or protagonist. Yet, if you find a personal narrative when watching the performance, that is the correct narrative between you and the work. Do not expect something to happen, as no singular moment is designed to succinctly summarise or make sense of the work's intention. Consider metaphors such as 'don't rock the boat', 'leaky pipeline', 'climbing ladders' and 'fighting an uphill battle' as hooks to find meaning or the logic for certain objects being present. Consider as you watch, how do the different scenes, bodily relationships and gestures make you feel? That is the most important place to watch from.

Figure 93 | Watch full work via QR code.

ELEVEN CHOREOGRAPHIC SECTIONS OF *AND AGAIN*

The descriptions below step through the different choreographic sections of *and Again*, by providing a descriptive outline, followed by a discussion of my personal thinking behind the choreographic choices and how it extends to previous research phases. Whilst the slow choreographic approach invites various readings in relation to the viewer, the function of outlining my personal thinking behind each section is to illuminate the choreographic choices that form connections to the research, and how these extend, thicken, and hold the data garnered throughout the research project before being continued further by the choreography.

ONE: PRELUDE

This *Prelude* segment serves the purpose of dropping the audience amidst an event or a happening. The short length of the prelude is intentional, simulating the duration of an encounter with everyday sexisms that often happen quickly. This section was made towards the end of the creative development process, pulling directly from the choreography itself. Signalling what is to come choreographically is to acknowledge the pattern that is often missed when it comes to everyday sexisms. Energetically, the short burst of the prelude is vital for placing the audience into a thick emotive state in order to unsettle them before leading them into the next section, which is slower, longer, and brighter. The *Prelud*e also served as a way to introduce Sara Ahmed's concept of 'meeting in and through action' as a form of feminist resistance (Ahmed, 2021). Here, the bodies physically meet, pressing against each other in various directions. This concept is framed differently to previous collective choreography of *Here There Again's* pinning, rather in the spatial context of a theatre, there is a meeting in action both physically by the performers in the scrum but also in the audience meeting the action through witnessing. This concept of bodies repeatedly doing the work together whether through physically sharing gestures, spatial pathways or through witnessing each other's actions, is an element woven throughout the choreographic sections. By introducing three movement gestures (the scrum, windmill arms and watching from the sidelines) in this section, the intention is to support the audience in recognising how the dancers meet in action throughout the rest of the choreography.

Figure 94 | Video of Prelude.

Video description | *Out of darkness, a huddle of bodies, pushed against each other in a scrum along a spatial pathway of a long diagonal. They continue to move until the lights and sound are cut. A new image is established when the lights came back on; a single body in the place where the scrum was last seen, circling their arms as fast as possible, whilst a figure dressed in a Victorian mourning dress, watches on.*

TWO: BRING TO LIGHT

This section begins by revealing objects, specifically a dancer that removes the plastic covers from over a ladder, a mirror, and a chair, as seen in Figure 95. This is a direct enactment of how *Slow Choreographies* creative methods 'brought to light' and sensorially 'tuned-in' to everyday sexisms. This segment continues the unveiling, through the way in which movement pathways and gestures are slowly introduced over the course of this section. Various solos, duos and trios are layered throughout this section to reveal different gestures and pathways but also several working relationships within the ensemble, all of which are then referenced throughout the work. For example, Figure 96 shows the moment of a dancer being carried on the shoulders of another performer, an image that is repeated throughout the work. This kind of physical relationship within the choreography, signals this project's feminist slow ethos of working collectively to find communal ways forward (Mountz et al., 2015; Taylor, 2020). Another way in which this section establishes shared communal relationships is through the subtle sharing of the same spatial pathways, notably the diagonal (upstage left to downstage right) or across the stage (right to left) as seen in Figure 96. Simultaneously, these spatial relationships were interrupted by intersecting actions, like quick leaps, runs, and sharp movements. The energetic bursts as choreographic interruptions of the shared slow pathways, also extend to other phases of this PhD, echoing the tufting gun that would jolt and bounce off the cloth.

Throughout the work there are different references to water; this connects to the creative walking interview responses and the open-ended survey items. Specifically, the water allegories throughout *and Again,* stem from the metaphors of 'not rocking the boat' or the 'leaky pipeline' in regards to the "presence of women decreasing … up the academic ladder" (Bourabain, 2021, p. 249). In this section, the introduction to water references is brought in via the image of a performer being submerged under blue confetti. Figure 97 below, shows the isolated figure with their head buried by the falling or leaking 'water': a physical image that connects to the slow accumulation of sexisms' effects, whilst simultaneously speaking to the way in which people turn a blind eye to sexisms or simply waiting for time to force change. As one creative focus group participant said,

> *I've had the chance to see progress but it's just the progress of time and seeing certain people retire… sitting around and waiting is the best game plan at the moment.*

The spatial quality of the theatre's proscenium arch meant the dancers could appear and disappear from view. This created a specific sense of time passing, or like the above sentiment, a sense of waiting it out. This looping and stretched spatiality, was amplified further by the tempos of the lavender dancers in contrast to the suit wearing character that crept through the leaking water, the Victorian era ghost who is forever climbing the ladder and the 'all in one' fabric character who is literally part of the furniture. All these different spatial and temporal happenings set against the movement material, were intentionally crafted to reflect the feeling of sexisms' different temporalities within university landscapes.

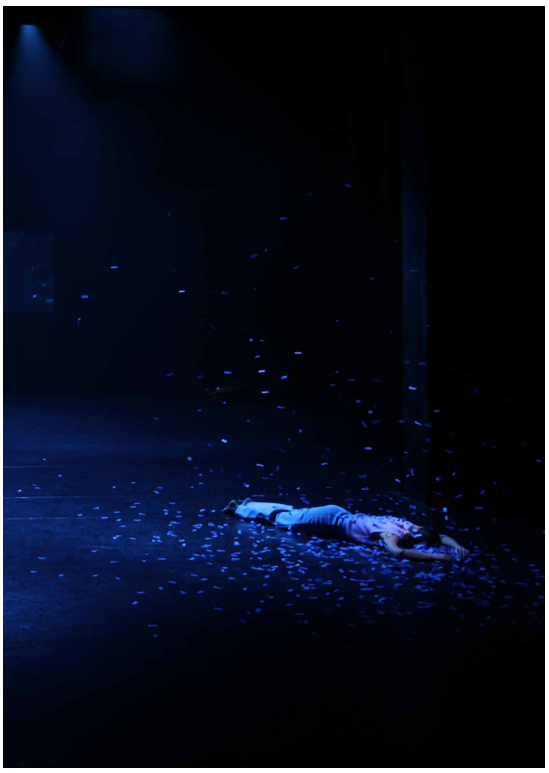


Figure 95 | Video Bring to Light.
Figure 96 | Shared spatial pathways and communal action.
Figure 97 | The leaky pipeline.

Video Description | *In a cavernous space, resembling a room of some kind, different performers' traits are introduced as things are uncovered. There is a slow build and layering of light, movement, and sound which establishes the core movement material, energetic tone, and rhythm of the work. It brings to light the movement themes of sweeping arms, interrupting actions, clear diagonal pathways, and movements that are slowed down before, cutting into by quick jumps, jerks, two steps and slicing arms.*

THREE: WALKING ON EGGSHELLS

Rikki, is a cis gender woman from a CALD background working within the field of marine sciences.

Creative walking Interviewee Rikki described everyday sexisms feeling spatially like "watching it from the outside". Similarly, a creative focus group participant recounted their encounter of being touched inappropriately as an isolating and unclear moment, "maybe he doesn't know he's doing it, maybe I bumped into a chair". These kinds of sentiments are echoed again and again in the research data and attached to these accounts are feelings of being dis-orientated to both your body and the space around. Sexisms often positions women as invisible, or marginalised, often by men, making a 'chilly climate' within the workplace, these feelings are often internalised and can contribute to loss of confidence which impacts career progression and productivity (Savigny, 2014). These aspects of isolation and internalisation were reflected in the choreography through crafting specific spatial relationships between the soloist and the ensemble, and in this section specifically, through the smaller contained movements of the soloist, who constantly undercuts themselves so as to only occupy a small portion of the stage. Figure 99, shows how the soloist is set downstage with the ensemble gathered upstage, who hold their gaze on her, as if they are all at once keeping guard whilst collectively witnessing the soloist, who tries to tentatively tiptoe, scurry, slide, and crawl across the space.

The metaphor of 'looking over your shoulder', is first established in this section by having the performers always look to the top left corner of the theatre and is then repeated throughout the choreography. This metaphor draws from the creative walking interview participant who checked over their shoulder, to gauge who was around before sharing their account with me. I arrived at this metaphor via the group responding to a task: *walk, stop, look.* Figure 100 shows how the ensemble worked together through improvisation to find unison in their gaze and rhythm. Once I made the connection to the creative walking interview data, I set the specificity of the performers' gaze in this sequence to one place. The timing and slight delay in the dancers stopping before turning their head, evokes the feeling you get immediately after an encounter with everyday sexisms, it is as if the turn of the head is asking 'did that just happen?'. The continuous looking over the shoulder also gives a physical "expression to the 'fear' that some women experienced in their professional lives" (Savigny, 2014, p. 806). This fear is almost implicit when addressing everyday sexisms, and it is the fear of the consequences from challenging the status quo that continues to position women as the problem (Savigny, 2014, 2020). This section uses the group moving collectively through the space to amplify the feeling of the aforementioned data, but also to posit the need to move together and in numbers, for safety.

Figure 98 | Video of Walking on eggshells (next page).
Figure 99 | Isolated soloist and the ensemble (next page).
Figure 100 | Walk, stop, look task (next page).

Video Description | *Returning to the cavernous space, a solo figure dances tentatively on her tiptoes whilst scooping the air around her feet. The solo is set-in front of the collective ensemble which waits for the solo to finish, all the while watching the top left corner of the theatre. The ensemble then begins to walk, stop, shift, and look, always keeping an eye on the same spot in the theatre until their attention is interrupted by falling fish.*

FOUR: AN INTERRUPTION

A fish drops from the sky and into a blue paper puddle. This small event represents an everyday sexism happening in situ of the performance, by using the spatial possibilities of a theatrical context, this moment magnifies the disorienting and unexpected ways that everyday sexisms emerge. What follows this surprise event is the felt consequences that linger, such as being isolated within the workplace or being further victimised after reporting the encounter. There is a ceremonial-like procession that lingers after the fish stops moving, signalling the liminal space between the encounter happening and being able to register that it happened. The Spanish ceremonial song is layered with a drastic shift in lighting, colour, direction, and scale, closing the stage down to a single corridor of light. The theatrical function of lighting to close down or open space, is done here to not only create a visual departure from the previous section, but to induce the feeling of isolation experienced after an everyday sexisms encounter. The drastic corridor of light that the ghostly figure moves down, is a physical and metaphoric interpretation of a creative focus group participant's story of hearing their colleagues criticising her in a hallway after she reported them for everyday sexisms. The solo ghostly figure (the effect of sexisms) advances through the retreating ensemble (the recipient of everyday sexisms). The ghostly figure performs what comes from complaining, since more often than not filing complaints about everyday sexisms, is "framed in advance as career suicide…[it's] how you would reach the end of the line" (Ahmed, 2021, p. 223). The slow trailing quality of this scene reflects differently the implications of professional isolation as lingering into different spaces and times. Echoing how walking interviewee Penny described their everyday sexisms encounter as feeling like,

It's something with a long tail…many blips, until infinity.

Penny is a white, queer, female ECR, working within the field of performance and theatre studies.

Figure 101 | Video of An Inturruption.
Figure 102 | The ghostly figure (next page).

Video Description | *A fish falls into the pile of the blue confetti, interrupting the ensemble, who now watch as the fish flails in silence. Eventually, the fish stops moving, performing a small death. A ghostly figure of a body wrapped in plastic, then emerges from the darkness. Hunched over with a bouquet of flowers, the ghost moves slowly through the ensemble as it retreats backwards. A Spanish Semana Santa tune plays, framing this as a type of ceremony, acknowledging the consequence of the fall.*

FIVE: CHAOS

The liminal space of the previous ghostly section morphs into this new scene, as only one ensemble member is left standing on stage after the rest have retreated from view. Spatially, the remaining dancer stands where the windmilling arm soloist performed during the *Prelude* section. Only this time, the solo figure begins to run on the spot, slowly at first. The orange kayak emerges from the dark and is jogged forward into the space via the same diagonal that the ghostly figure just travelled. This is the first time that the kayak appears in the work, explicitly replicating the metaphor from within the survey and the walking interviews where participants expressed not wanting to rock the boat for fear that,

Woman, Working class, Multidiscipline.

> *A formal complaint would not be taken seriously or cause[ing] more problems.*

In this moment of slowly departing from the kayak, the solo dancer bursts forward after jogging on the spot. This is the individual who chooses to report everyday sexisms, who chooses to make a break. The actions of the solo dancer set the ensemble in motion, joining the soloists actions to create a chorus of bodies, layering "more and more voices, they become loud, louder still" (Ahmed, 2021, p. 111). This amplification through many bodies, shows the conversations we have with others about sexisms and how these become conversations that we then have with ourselves, over and over. During this chorus of chaos, a new solo dancer stands still, in the same spot as the first soloist of this section as seen in Figure 104. This small choreographic choice establishes a choreographic pattern, just like there are "patterns of sexism" (Valentine et al., 2014) within contemporary academia. The blue medicine balls that are thrown signal a different aspect of the leaky pipeline. Throughout this work the leak has come from the ceiling, then through the boat and now via these large medicine balls. As the medicine balls were thrown in, they hit some of the dancers, representing how your career might take a hit, if you choose to 'rock the boat'. The volatile nature of where the balls would roll, indicates how the consequences of reporting sexisms within a university environment can take on varied forms. As one survey participant stated,

Woman, Chonic_Health, White_Australian, STEMM

> *You don't know who to trust, there is bullying, gaslighting, gossip/rumours…that if you pull people up on, you are then targeted.*

Feminist researchers examining everyday sexisms in universities have widely identified the lingering effects of reporting sexisms, as the slowing down or halting of one's career progression (Ahmed, 2021; Calder-Dawe, 2015). As such women and gender diverse academics are unlikely to report experiences of everyday sexisms and as I have mentioned before, it is due to them continuing to position themselves as the problem (Bourabain, 2021; Savigny, 2014).

Figure 103 | Video of Chaos.
Figure 104 | A dancer stands still during the chaos section.

Video Description | *In the cavernous blue space, a solo dancer jogged on the spot, whilst an orange kayak emerged on the shoulders of seven performers. The jog is slight, so as not to rock the boat. The solo dancer suddenly sprints forward before the ensemble bursts back into the space. Their chaotic movement of lifted knees and spinning limbs acts as a drill in preparation for what was to come.*

SIX: PLAYING THE PART

Survey data indicated that academics who were female and from a minoritised group, often took on extra workloads or accepted sexisms as part of the status quo in order to succeed and survive. As one survey participant stated,

Woman, Chonic_Health, White_Australian, Creative Industries

> *I have accepted over the years that I have had to prove myself more than my male colleagues on numerous occasions, particularly in medical fields. I have learnt to accept it and fight harder for success.*

A focus group participant spoke of how they took on a role that went beyond their workload, even stating that, "I wasn't proud of doing this role... but I did it", in order to be a *team player* within her department. The soloist in the oversized suit is a direct nod to this particular thread of the *Everyday Sexisms* data. The way she tips toes, wiggles, and dips, all allude to this need to cautious and strategically navigate the landscape of academia. The moments of posturing, as seen in Figure 106, saw her stretch out her limbs and clench her fists, expanding in the gaps between the stationary ensemble performers. Here, the ubiquitous business suit functions as a symbol of the façade in which many adorn to remain under the radar of unwanted attention, which also signals the way many academics choose to *play the game* of professional career progression. The suit, the movement and relationship to the ensemble, were set against the softness of Chopin's *Nocturne*, to establish the aesthetic paradox that reflects "the constantly shifting and contradictory conditions and subjectification's women have to negotiate in the workplace" (Knight et al., 2020, p. 47).

As the ensemble slowly leaves, the lighting shifts from evenly spread to just coming from the right hand-side of the stage, visually tipping the balance of the theatre space, as seen in Figure 107. The soloist is left with only one ensemble member witnessing her moves. Gradually the soloist's material takes her just off stage, before being pushed back into the space by another performer. The push is a glitch in the soloist's attempt to 'play the part', caused by another dancer cutting in. It choreographically interrupts the soloist's spatial trajectory, re-directing her into the space and a different movement sequence. The push acts as a re-set for the solo performer, now taking space freely and quickly. The pattern of the soloist being joined by a chorus of bodies is repeated here again. This time it is clearer that the experience or movement that appeared to belong to one performer, now becomes the material of multiple bodies. Through sharing the movement material across multiple bodies, it is possible to make clear the pattern and shared experiences. This connects to the creative focus group data that articulated how everyday sexisms are often addressed as singular incidences, "so, we missed the pattern". In this section, the movement material began with one body, accumulated to four before finishing with a different soloist doing the same material. This creates a pattern of shared movement; it reflects what can happen when experiences of sexisms are shared. It is a feminist modality that can offer a form of resistance, because it is when experiences are shared that "our manoeuvres against sexism are most potent, most disruptive" (Calder-Dawe, 2015, p. 104).

Figure 105 | Video of Playing the Part.
Figure 106 | Soloist takes space amongst the ensemble.
Figure 107 | Business suit soloist after the ensemble leaves (next page).

Video Description | *The ensemble of dancers find stillness after the chaos, looking over their shoulders at the front top corner of the theatre. A figure in an oversized business suit appears through the still ensemble, tiptoeing as she tentatively took space. The soloist wiggled and writhed to make themselves fit. The ensemble slowly exits whilst the soloist continues, eventually being left on her own. When the soloist began to retreat, she got pushed back in, to continue the work, to continue doing the dance.*

SEVEN: IN/VISIBLE LABOUR

This section evokes the data that illuminates the in/visible labour of female and marginalised identities within academia, primarily through the act of cleaning up and re-assembling the objects on stage. Notably, the all in one fabric character begins, slowly and subtly, collecting the blue medicine balls that have spread across the stage. The other ensemble members slowly move through the space to also pick up the mess, all the while not acknowledging the fabric figure. Another dancer uses a dustpan and brush to sweep up the blue confetti into the bucket, whilst a different dancer slides a small ladder across the back of the stage, seen in Figure 109. These individual domestic tasks of cleaning and organising playfully build on the concept that everyday sexisms is imbued with the notion of individual responsibility. As one focus group participant reflected when discussing the survey vignettes.

Woman, Working Class, Neurodivergent, Parent of child under 18, Carer of person with a disbabilty, White_Australian, Creative Industries

> *The things that always stand out for me [in these vignettes] is this notion of individual responsibility, constantly. It would purely be presented as: "You could have applied for promotion, but you chose not to"… But it's like this idea, that's it's back on you. And with complaints, it is [always] on the victim or the person who's been subjected to the abuse.*

Similarly, a survey participant reflected on the impact of the in/visible labour of way in which women,

Woman, Chonic_Health, White_Australian, Creative Industries

> *Simply did not have the time to write the applications amongst all the additional emotional labour they were performing for students, colleagues, communities, and their families.*

This section not only enacts this data through everyday tasks but adds another dimension via a single dancer repeatedly running through the cleaning and re-assembling tasks. The running dancers contrasting rhythm and pace, brings forth the relentless persistence that is internalised by the academics performing such in/visible labour within the academy every day.

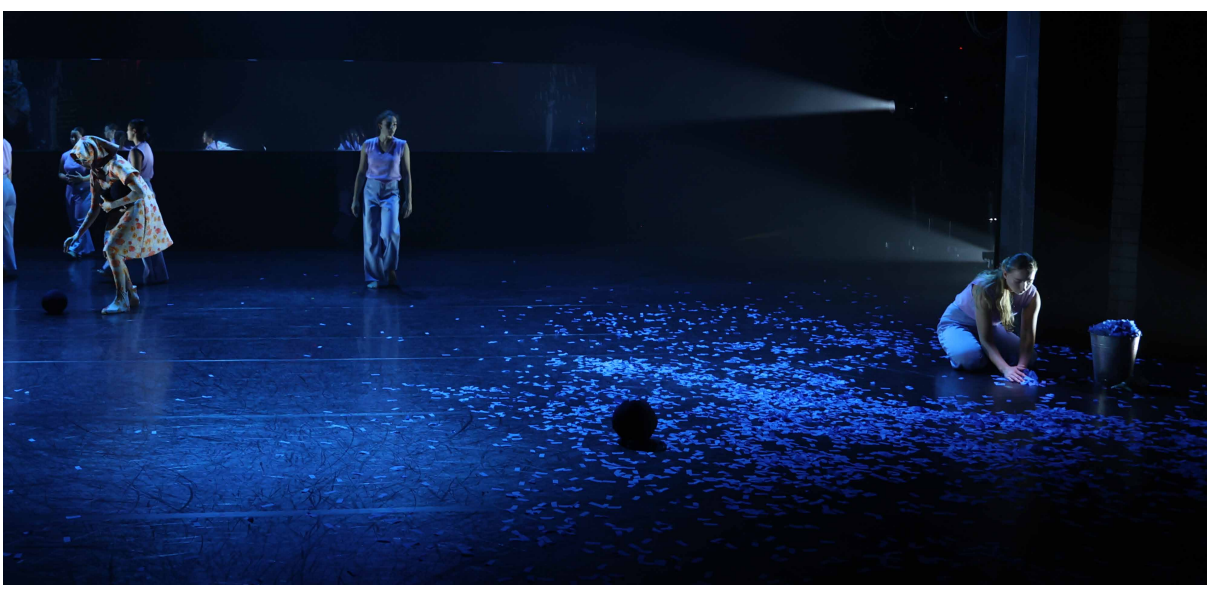


Figure 108 | Video of In/visible Labour.

Figure 109 | In/visible labour of cleaning tasks.

Video Description | *Whilst the soloist exited the stage, other dancers continue to dance her material until only one is left, stuck in a repetitive turn, a dissolving fouetté. As the music fades the cavernous blue space returns, where the fabric figure slowly begins to clean up the mess from the chaos. Returning order to the space, the kayak is reset to the original corner, the blue paper and fish are swept up and returned to a bucket. The medicine balls are placed in a mound under the ladder and the Victorian mourning dress climbs the ladder once more.*

EIGHT: AN UPHILL BATTLE

A specific kind of persistence emerged throughout the data of the *Everyday Sexisms* and making the artworks. Most notably a strategic persistence was felt during the survey recruitment phase of the *Everyday Sexisms*. This section builds on what was articulated in the *Faux Letter*; 'you will need endurance', and 'consider having patience'. The sense of endurance and athleticism was reinforced through the sporting references of the ensemble who firstly have quick drink break side of stage whilst watching the soloist jog on, see Figure 111. Secondly, by returning to the physical scrum that is introduced in the *Prelude* section. Here the scrum is utilised in a different way, at first as a traditional rugby scrum, then as a surface for a performer to climb over, and then finally as means to collect the aerobic soloist. The evolving and shifting purpose of the scrum, meant the bodies were continually meeting in action in different ways. These sections used the scrum to physicalises the feeling of "constantly fighting an uphill battle", as articulated in the *Transcript Grabs* and the open-ended survey responses. Furthermore, the jogging on the spot in this section builds on the open-ended survey items that articulate sexisms feeling like they endlessly "go on and on…time and time again". The repetitive nature indicated within such survey statements is what informed the movement style and temporal quality of this solo aerobic sequence. Finally, this section builds on the playfulness and tongue in cheek humour of the recruitment *Faux Letter* and *Correspondence Real* through utilising different pop-culture aesthetics. The kitsch qualities of the cowboy boots, western music, sports references, and hot pink lighting were intentional choices for this section. The aerobic line dancing soloist blends with a spaghetti Western with athletic endurance. By "deploying humour, subversiveness and irreverence to provoke" (Gray et al., 2018, p. 587) a response in the audience that contrasts the mounting fatigue of the soloist.

Woman, LGBTQA, Neurodivergent Carer of a sick person, White_Overseas, Multidisciplinary

Figure 110 | Video of Uphill Battle section.
Figure 111 | Solo aerobic sequence with drink break.

Video Description | *A new soloist runs laps through the clean up before stopping where the paper mound once was. She replaces the remnants of the leaking pipeline with a solo of tense embodied movement. Her body convulses in an attempt to unstick itself and, once unpinned, she puts on cowboy boots as the 1960's country sci-fi track shifts the scene into a pink kitsch haze. The solo becomes an aerobic sequence of knee-high jogs and Cossack leg lifts that get caught up in the ensemble's scrum which had been oscillating around her.*

NINE: RE-GROUP

The ladder in this section becomes an explicit physicalisation of the metaphor of 'climbing the professional ladder'. The ladder also becomes the shoulder that carried the bodies in the opening *Bring to Light* scene. But in the same breadth, this scene with the ladders echoes the sentiments of reverse sexisms in the survey data as discussed in the *Sticky Effects* analysis. Indeed, the smaller ladder physicalises the notion that gender and diversity quotas are 'side doors' or an 'easy solution' for achieving gender equality. As one survey participant expressed,

Man, Chronic health, Working_Class, Neurodivergent, White_Overseas, STEMM

> *The answers to the gender issues that we have been talking about should not reside in disempowering men.*

Yet the practicality of how the dancers had to negotiate each other to move from ladder to ladder, speaks louder to the work that feminist researchers do "when we are not accommodated [and] the work we do in order to be accommodated" (Ahmed, 2021, p. 316).

Furthermore, the practical logistics of the bodies negotiating each other as they manoeuvre over the small ladder, also points to a re-orientation between the ensemble and the objects in the space. For example, the up and down ladder pathway of the Victorian ghost character is re-framed here by the ensemble collective climb. In this moment, the ladder climb is making a connection to the endless climb of the Victorian Figure in section two. However, in this section the ladder climb becomes a means for the ensemble to re-group. Similarly, the solo jogging figure in earlier scenes is repeated in this section as a means to collectively assemble. As seen in Figure 113, the ensemble members jog on the spot after climbing over the small ladder. This movement creates a collective holding pattern for the dancers who have climbed over, here they wait for their peers before running forward together. These subtle moments of re-grouping throughout the work, points to the feminist choreographic ethos that framed the making of *and Again.* This moment within the work, physically embodies *Slow Choreographies* overlapping feminist strategies of sharing of agency and working collectively (Calder-Dawe, 2015; Crimmins et al., 2023; Manakil et al., 2023).

Figure 112 |Video of Re-Group section.
Figure 113 | The group reassembles over the ladder.

Video Description | *The scrum pushes back against each other whilst they slowly move up the large ladder. From here, the ensemble gets a new vantage of that top right corner of the theatre. They then climb down, taking turns going up and over the smaller ladder, one by one. They gather at the foot of the small ladder, jogging on the spot as they wait for everyone to arrive. In this moment the previous soloist's pursuit becomes a collective pursuit to work together.*

TEN: GETTING SOMEWHERE

Figure 114 | Video of Getting Somewhere.

Video Description | *A sonic and visual return to the slow build of the opening section, yet this time the dancers move in packs of three and four. They move through movement material that once belonged to another body, before arriving in a repetitive surge of running and leaping, over and over and over again. In the end two bodies collide and as they separate a new soloist emerges. She reaches and stumbles, whilst retracing her steps from the sections that came before. She is interrupted by her own body contorting and bending, as if stuck. Another consequence of everyday sexism.*

In this section there is an aesthetic repeat of the section *Bring to Light*. The repeat of the sound, Wagner's *Prelude* from the opera *Das Rheingold* (1854), and the same gradual build of the lighting design is utilised once more. The movement is also re-visited, only in this section the solo movement material has been extended, layered, and re-imagined into group material. Just as the PICA residency sought to return to re-frame and re-handle the data from various PhD phases, this section was a way to return differently to the ideas and gestures encountered throughout the choreography. It was a way of staying longer with something without restricting it to its original form, unearthing new perspectives for the choreographer and the audience (Kartsaki, 2016). A key example of this, is the moment of the double ladder climb, see Figure 115. The double ladder climb was used to re-frame the survey sentiment "I have accepted over the years that I have had to prove myself more than my male colleagues" that was explored by the business suit solo. In this moment of the double ladder climb, there is also a performance of different career temporalities and different scales of career progression. Historically, it has been reported that people of colour and minority academic staff are "more likely to be on fixed term contracts, experience significant disadvantage in career progression, especially in gaining access to professorships and senior management roles" (Pilkington, 2022, p. 39).

Another return in this section is the use of Wagner's *Prelude*. Compositionally, it employs an extended chord that is held at a low register for about four minutes. This creates a firm and immovable texture that enables a contrast with the other orchestral motifs that are gradually layered in (Vujović, 2019, p. 34). Where the section *Bring to Light*, works with the texture of the singular note underlining this track, this section works with the growth and swell of the other contrasting orchestral motifs that layer over the top. Subtle shifting how the movement relates to the sound and engages sound like a visceral object that can be handled in different ways to reorientate the audience's experience of how the music makes them feel. This is most notable in the sustained jumping sequence at the end of the scene, see Figure 116. Here, the dancers collectively embody the intensity and rolling swell of the violins rising arpeggio in the last two minutes of the music. The dancers accumulate through the expansive gesture of jumping with arms extended, accumulating and de-accumulating through the same action. Once again, the dancers choreographically enact the feminist proposition that the collective sharing of space and gesture is when "our manoeuvres against sexism are most potent, most disruptive" (Calder-Dawe, 2015, p. 104).

This final jumping sequence also builds on the focus group data in regard to potential tactics for addressing everyday sexisms in the academic workplace,

> *Sometimes I have to have a separate chat. So, I ask her what's going on and then I go to the other person and ask them questions ...and then we can actually get somewhere… Because reporting it, sends it off to HR where nothing's going to happen.*

This feeling of progress or change articulated in this data is the feeling that this section attempts to replicate. This sense of 'getting somewhere,' however, is immediately countered by interrupting the collective action with a solo. This solo is a summary of the whole choreographic work and the felt consequences of participants after addressing everyday sexisms, as one focus group participant stated,

> *I have a knot in my stomach because it happens all the time.*

Here the soloists' movements get knotted, stuck, and contorted, as seen at the end of Figure 114. This soloist becomes like the flailing fish, returning the audience to the reality of everyday sexisms persistence within the academy and to the felt effects that are internalised and then embodied by the individual victims.

Figure 115 | Double ladder climb.

Figure 116 | Embodying the rolling swell of the violins rising arpeggio.

ELEVEN: EPILOGUE

Figure 117 | Video of Epliogue.

Video Description | *With the soloist stretched out on the ground, the ensemble reassembles upstage into a family portrait. The sound of butcherbirds and magpies fills the air, as the kayak is pushed out on a mover's dolly. Orange smoke escapes from the passenger's seat. Here we are moved beyond the room and are now in the world. A performer spins around the stage whilst the ensemble slowly climbs and shifts across the stage. The Victorian mourning figure returns to climb the ladder whilst the kayak is slowly dragged off and the soloist continues to spin, fall, stumble into the darkness because the work goes on even when we are not looking.*

Throughout *and Again*, there are different ways in which the ensemble gathers to bear witness to one another. Sometimes it is how they watch from the edges of the stage, sometimes it is finding stillness during another solo. Figure 118 shows how in this section, the ensemble gathers to bear witness once more. This time they create a collective portrait, which was devised by the dancers in response to the two-figure line drawing from the website audit phase. Ending the final creative response with one of the first responses, was an intentional way to condense the timeline of this research and make direct connections between the opposing research phases. By expanding the image from the website audit data physically, I re-orientated how this original data performed. Specifically, re-imagining this image with an all-female identifying cast and allowing those bodies to then shift and move the shape and configuration, unfixed the original image, and allowed it to speak back differently. In this moment of the dancers moving the portrait across the stage, it stretched, the portrait morphed from reflecting the website image, to reflecting the scrum and shoulder lifts, to the climbing Victorian ghost. Through the liveness of the dancing bodies, the data from the website audit moved through the choreography beyond its initial reference point (Renold, 2017).

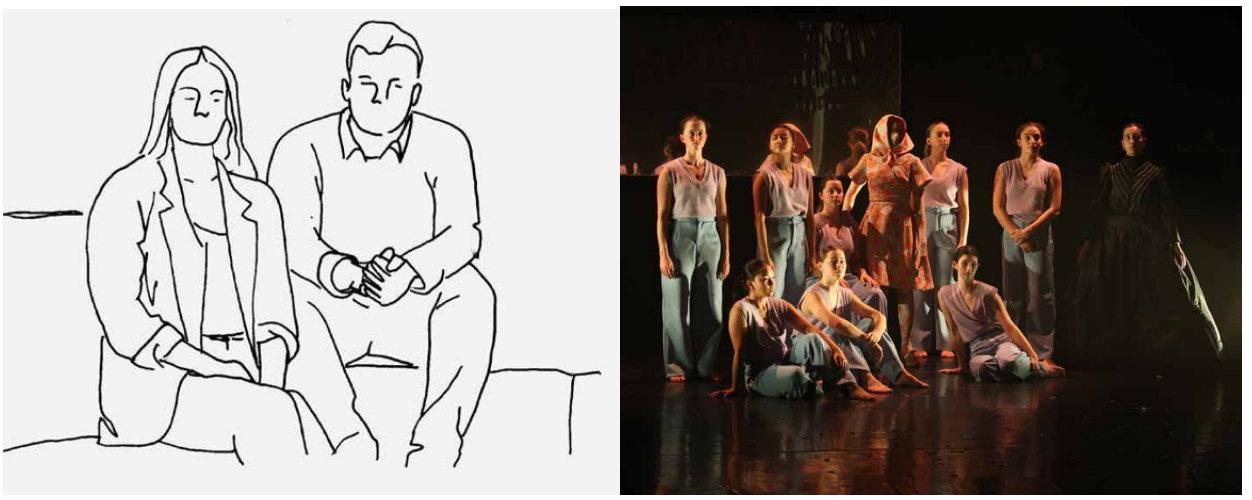


Figure 118 | Website audit image and the final group portrait.
Figure 119 | The final call for continued persistence (next page).

The kayak is also re-imaged in this section, no longer carried by dancers; it omits an orange flare from the passenger seat. The flare and isolation of this object in this scene, turns it into an SOS signal and draws our attention. This is amplified by the final soloist who spills out from the group portrait. She stumbles, falls, and spins around the stage as if she is reaching for something. This final solo material was made in response to the task '*to capture that which is fleeting'*, which when presented against the orange flare and the slow morphing portrait, encompasses what it has felt like as a researcher to handle and grapple with everyday sexisms through embodied methods. This epilogue section concludes the choreography by sonically situating the work to this research's local context, via the Australian native bird soundscape. By locating the choreography in this way and at this point in the work was to return the audience to the world beyond the theatre. This section also concludes the research's suite of creative outputs by keeping the body in motion, as movement is imbued with the notion of change (Rothfield, 2023). The spinning soloist, and climbing Victorian ghost continue to move into the darkness, indicating how this research extends beyond this choreographic performance, indeed this exegesis. Moreover, this scene concludes this *Slow Choreographies* creative responses with a call for continued persistence against everyday sexisms, because to "continue steadfastly, requires great effort" (Ahmed, 2016, p. 82).

HOLDING THE DATA

Feminist ideas are what we come up with to make sense of what persists. We have to persist in or by coming up with feminist ideas. (Ahmed, 2016, p. 12)

The previous breakdown of the choreographic sections was a way to delineate the gestures, objects, and spaces within *and Again* that mark how the bodily and non-choreographic data intermingle. Choreographically and performatively, *and Again* is a slow landscape that builds on the idea of gesture found and extended throughout the creative body of work. Gestures of pinning, pushing, pulling, holding, walking, assist in the dancing to interrupt and respond to the broader project's data. The project data from the different research phases extends through the choreography and the choreography generates new data that extends beyond the stage, producing more feelings and questions in the audience. A choreographic device that assists in this, is the use of repetition. Take for example, the repetitive use of the dancers 'windmilling' their arms, jogging or working in a scrum. These moments are repeated throughout the choreography that can be seen as new data variables that are "always measurable, relational, and in flux" (Derry, 2023, p. 72). By repeating gesture and image through different bodies, the choreography subsequently reveals patterns, and maps commonalities that move beyond the singular gesture of an individual. The repetition of gesture is what helps the abstracted movement to become more concrete to the viewer. A fleeting movement can become, through repetition, as concrete as the ladder or the kayak. Equally, the repetitive movements or images are intentionally utilised to enact the very concept of sharing experience and sharing feeling via movement as a way to move the concepts and lived accounts within the research findings. In this way, the choreography speaks to Sara Ahmed's proposition that working together to address everyday sexisms can be done through individuals "meet[ing] in an action" (2021, p. 345). This is the idea that regardless of proximity, connection or form, the collective can work together through enacting a gesture or an action. Furthermore, the choreography repeats movement sequences from being a solo and to then being performed by a group of dancers. Explicitly embodying how experience, like the feeling of everyday sexisms, moves and shifts across bodies, space, and time, and thus our response to it needs to equally move and shift.

Over the course of the work, the individual threads accumulate into collective action, an embodied approach to the personal as political (Hanisch, 1969; Rosler, 1980). The choreography sought to place value on the individual dancer's movement contributions and is most clearly demonstrated through the repeated solos set in relation to the ensemble. This means that the individual is performed in sight of the ensemble, making explicit the effect of individual action on the collective and vice versa. In addition to this, the choice to have the ensemble members visibly witnessing from the 'edges' of the stage or doing a different task at the same time as a solo, ensures that the personal is always "being in dialogue with others" (Ahmed, 2016, p. 5). The performers watch and hold space for each other throughout the choreography, as a kind of feminist view of bystander responsibility. In this simple use of the ensemble and space, this final creative output reiterates the slow choreography of bodies being in relation to each other. Whether in theatres or in university corridors, we are always in dialogue with one another.

The choreographic process, much like the other creative phases of this PhD, disassembles and reassembles the metaphors, feelings, objects, and gestures that emerged through the gathering of *Everyday Sexisms* data. The choreography sections signal how the recruitment video, website images, focus groups and interview findings are interpreted and echoed through the choreography. Some intentionally informed what images or movements were made, and other connections emerged through encountering the creative responses of the dancers. The common metaphors were contextually abstracted to place more emphasis on the feeling these ideas produce, which subsequently re-assembled the metaphors everyday application. Choreographically, I connected the *Everyday Sexisms* data to different cultural references or metaphors, to illuminate the wonder that came from bodies responding to the accumulated research data (MacLure, 2013). Similarly to how I used pop songs by the Beach Boys or Kate Bush, or how I used gifs and rugs, the choreography utilised different cultural references alongside the metaphors extracted from the research data. Threads to cultural discourses or events such as Cardi B's Paris fashion week outfit amidst protests about the French ban on the hijab, is tethered to the in/visibility of sexisms intersectional nature (i.e. the fabric character). The threads to discourses on women's sport was linked to Sisyphean persistence required by women and marginalised peoples in academia which was enacted through the drink break, jogging and scrum. The repeated use of spatial pathways and physical vignettes but in different clothes was a way to relate the work to historical pursuits of feminist academics. The work uses the tension between high-art and pop culture references, between past and present discourses, and between slow and fast to represent everyday sexisms' pervasive yet slippery quality, and the accumulative and lingering effects that manifest within the academy.

And Again, is a specific choreographic response that holds the accumulated felt effects of everyday sexisms, emergent from the various phases of *Slow Choreographies* and the *Everyday Sexisms*. The artworks, walking interviews, recruitment process, survey and focus group contexts created different milieus upon which to engage everyday sexisms effects. By rounding out the creative outputs of this PhD through the choreographic dance work, I was able to thicken and expand the research to be "physically and culturally accessible as well as aesthetically expressive" (Derry, 2023, p. 60). It also gave research findings a public bodily presence, deepening the human gravitas to what the data is telling us. In short, the embodied creative methods physicalises the data about people with people and extends further through everyday materials, sounds and metaphors. The way in which the data is held and moved through the choreographic processes and dancers' bodies achieves a particular kind of affective resonance that comes from moving the data off the page and into the world via the body. It allows for different data to materialise through bodily encounters. Indeed, engaging the body as a medium of data analysis and data creation, is to fill "a gap in data communication where visual, aural, and haptic media are mostly used" (Derry, 2023, p. 80). These creative encounters thus keep our attention to the residue of the research which continues to echo and spill out beyond the point of this exegesis. By handling the lived effects of everyday sexisms through working with the body, the choreographic dance work assists in staying with the emotional registers of the data (Cvetkovich, 2014). Furthermore, by leveraging the affective potential of different emotional registers via moving bodies, *and Again* extends the research findings to have a greater holistic understanding of the data "via the support of different learning and memory modalities" (Derry, 2023, p. 62).

FROM HERE, TOGETHER

WHAT WAS ENCOUNTERED

Slow Choreographies was a project bigger than me or the *Everyday Sexisms* team. I had to choreographically weave together many voices and lived accounts of experiencing everyday sexisms. My role and the role of *Slow Choreographies* within the *Everyday Sexisms* project was to draw our attention slowly and choreographically to the gaps in our current ways of addressing everyday sexisms in Australian universities. The exegesis itself induces a slow and choreographic attention through the various writing styles and the inclusion of the creative works in amongst a traditional academic approach. The re-telling of the tufting process was an intentional slow interruption for the reader, inviting you to move between different modes of interpretation, and to tune-in to the plurality of temporal and spatial connections emergent through the experience of encountering the relational and embodied tufting process. This re-telling established how the exegesis unfolded through various phases and embodied layers of walking, pinning, mapping, tufting rugs, binding and unbinding books, wrestling liquid glass, writing letters, editing videos, creating gifs, teaching movement, and weaving together images. *Slow Choreographies* four phases extended the tuning-in to the embodied and sensorial potential of the research data by handling it in various ways before forming a landscape of artworks that enabled the findings to move and connect in different configurations.

Phase 1 moved the data of gendered visual representations from a university website audit into creative walking interviews. This then generated the participatory artwork *Here There Again,* where lived experiences of everyday sexisms were physically represented through pinning and mapping. Phase 2 harnessed the data

of *Everyday Sexisms*'s survey recruitment email correspondence as choreographic material that was digitally transformed into two *Video-Vignettes* and a *Faux Letter*. This made visible, the felt effects of this process on the *Everyday Sexisms* team but also problematised how contemporary neoliberal universities work (Ahmed, 2021; Savigny, 2014; Sims, 2020). Phase 3 took the initial open-ended items of the survey responses and moved them through NVivo coding, tufting, creating liquid glass, before adding the creative residue of Phase 1 and 2 to create a suite of artworks known as *Sticky Effects*. Phase 3 continued to thicken the data from *Sticky Effects*, Phase 1 and Phase 2 through the creative workbook and third Video-Vignette *Transcript Grabs*, which layered and connected the personal and felt dimensions of the data in ways that keep participants' stories going (Haraway, 2016). Phase 4 of *Slow Choreographies* returned the research data to the body and to a theatrical spatial context via the choreographic work *and Again*. This dance work moved the data from the previous three research phases back through the moving body, extending the emotional and bodily registers of the research and expressing different dimensions of the findings in ways that words, images, or statistics cannot.

WHAT NEXT?

At the edge of this research horizon, I find myself asking what now and where do we go from here? As reiterated throughout the exegesis, the *Everyday Sexisms* was co-developed with this PhD and its artistic sensitivities. *Slow Choreographies* methods and methodological framework will continue to assist the *Everyday Sexisms* team in how they communicate their findings via non-traditional research outputs in 2024-2025. As *Slow Choreographies* draws to a close, the *Everyday Sexisms* enters into its last phase, where the final analysis produced traditional and non-traditional creative research outputs. The creative transmission of the *Everyday Sexisms* findings will be designed in response to the aesthetic and relational approaches of this project's methods. I do acknowledge that the limitation of this exegesis is that I have not been able to include how this exegesis exactly informs the final phase of the *Everyday Sexisms* study. However, I will offer some imaginings of how the *Everyday Sexisms*'s final research outputs will engage the embodied, metaphorical, and sensorial principles of *Slow Choreographies*. Based on initial discussions with the *Everyday Sexisms* team, their creative outputs may resemble an interactive, situated, and embodied module for *noticing the patterns* of everyday sexisms, grounded in the accounts of contemporary university staff. It may resemble a suite of practical resources that exist beyond the computer screen, that university staff and academic leadership can utilise as tools to talk about everyday sexisms. It may also resemble a touring exhibition that gathers, thickens, and extends the *Everyday Sexisms* research findings beyond this iteration. Notably, the impact of my artistic and embodied modalities on the *Everyday Sexisms* study, enabled our transdisciplinary feminist research to be "distributed and relational, and basically about moving, being moved and creating movement" (Østern, 2018, p. 30). In regard to my own practice, this project has deepened my understanding of the practical and imaginative application of creative practice in other research fields. It has also cemented my belief in the artist's ability to slip "between institutional walls to expose layers of emotional and aesthetic resonance in relationship to place" (Lippard, 2014, p. 9). Throughout this project, I have positioned my body as a site of the research, but also as an observer and weaver of the various forms of *Everyday Sexisms* data. These multiple threads of holding and choreographically moving the data throughout the exegesis has increased my ability to share agency with other bodies and materials in order to sensorially *tune-in* to the gaps and residue of creative practice.

WHAT IS FELT

The immediate impact of this project might not be perceptible as we cannot always "keep up with that which has changed, nor are we able to predict that which follows" (Rothfield, 2023, p. 75). Yet what is known is how *Slow Choreographies* provides generative tactics for handling and addressing tricky and sensitive topics in public spaces and contexts (Renold, 2017). The artworks generated throughout this project have formed a landscape that amplifies and connects the various impulses and circumstances emergent from the different research phases of *Slow Choreographies* and the *Everyday Sexisms* project. What is evident from engaging everyday sexisms via embodied creative methods is the ability to handle the richness of the anticipated data failing. The failure being that which sits in the shadows of the anticipated data such as movement, feeling and object. Choreographic thinking handles these elements differently to the disciplinary norms of the humanities and social sciences, as choreographic thinking is a "continuous practice and a reflexive process of questioning and reconfiguring the registers" (Brown & Longley, 2018, p. 11) of what is being explored, in relation to the body.

Returning to the first of two propositions outlined in the beginning of this exegesis; what does it mean for a choreographer to take on everyday sexisms data? It meant that I had to use my body to amplify, hold and connect the various impulses and circumstances emergent from the different research phases. The impact of holding, responding and translating the qualitative and quantitative data in this way was that it allowed for the personal stories to not only find power in being hooked to social-political contexts but to be woven to the body and the actions it does through artmaking and what it feels during lived encounters. The choreographic multi-modal approach and the slow unpacking of the data demonstrates how the creative embodied methods promote a certain kind of care for self, and a relational care for others that is often lost within institution systems. Indeed, as we are living in a time that is increasingly shaped by "big data, misinformation, and politicised scientific knowledge, and even more, machine intelligence's claim on data processing to the exclusion of the body" (Derry, 2023, p. 80), it has never been more impactful to prioritise the body. From this vantage, working with the potentiality of embodied and creative knowledge within the academy is radical and a vital tactic for addressing everyday sexisms differently in contemporary times. It also shows choreographic thinking that comes from creative practice has radical value and reconstructive potential in how it poses questions without the need for them to be answered right away. This allows for the multiplicities of bodies to be engaged and for those bodies to then carry the creative data beyond the artworks, the exegesis and myself.

The second proposition of this exegesis was, what ways can the body take on data in order to transfer, translate or respond through creative methods? Whilst this is demonstrated through the analysis of each research phase, here I'll reflect on the creative methods and artworks that had the most impact for the *Everyday Sexisms* project. The simpler formats of Gifs, videos or workbooks enabled the translation of the data in ways that kept the felt bodily experience active without overcomplicating the creative findings. Similarly, the rugs and map from the *Here There Again* installation generated accessible entry points for the team to connect with the slow and choreographic handling of the interview data. Whilst the formats were not overly complex, approaching them as a way to transfer my body's understanding of the data, meant I and the team had to suspend our ingrained perceptions of these mediums, which created conditions for revealing new

kinds of thoughts, actions and relationship to the data. Whilst some of the artworks and methods were not as successful (workbook) or perhaps to complex (and Again) for the Everyday Sexisms project, the shadows and tension between our disciplinary approaches, meant the *Everyday Sexisms* team and I produced a series of expanded communication modalities, which improved access and engagement with everyday sexisms whilst enabling the research to be "physically accessible as well as aesthetically expressive" (Derry, 2023, p. 60). These communication modalities are how I made the felt effects of everyday sexisms within the data visible, through literal choreographic actions of pinning, dancing, walking, sticking, typing and cutting.

Whilst this research project has been situated in higher education, the implications of this work extend beyond the confines of Australian academia. With parts of the global dance sector still only having 30% female leadership and Australian female artists experiencing a pay gap of 27% (English as first language) and 47% (English as second language), the performing arts industries equally require different methods to uncover the hidden corners of our systems and indeed ourselves (Arts, 2022; DDP, 2023). In Australia, a large portion of professional contemporary dancer's train through universities such as Western Australian Academy of Performing Arts, Victorian College of the Arts, or till recently Queensland University of Technology, and privatised institutions such as Sydney Dance Company or the Australian Ballet. These common pathways into professional practice impact what kinds of artists and knowledge populate the sector. The spill on effect from the slow changing training institutions, is the continued internalisation of the status quo. Which hinders our ability to tune-in to the subtle inequalities within the performing arts, higher education and beyond. As such this research is as applicable to professional dancers as it is to university staff, particularly as dance deepens its presence as a significant part in the wider academic landscape. Taking time to pinpoint the slow choreographies of our wider academies, reminds us that we must maintain "the desire to look at what's happening, to discern the shifting circumstances in relation to which future actions might be configured" (Rothfield, 2023, p. 75).

Slow Choreographies demonstrate how creative methods made space to refine our ability to identify unfamiliar or complex connections between body, material, and space in varying contexts. By discussing this projects' interdisciplinary choreographic methods in relation to empirical literature and data, signals how these skills of attunement can be transferred across research modalities whilst identifying the complex ways in which sexisms repeat, vary, and mutate in academic life. Notably, the sensorial and embodied creative encounters that the artworks produce, offer pathways to work against the numbing and invisibilising impacts of everyday sexisms. This project is an invitation to come at everyday sexisms in higher education from another angle, through tufting and dance making, as a way to reveal what alternative literacies are required. Indeed, by thinking *through* various creative modalities, this project bolsters our receptiveness and agility to read across objective and subjective lines when it comes to everyday sexisms felt effects. These methods provide platforms for different sensations and relational connections to accounts of everyday sexisms and offers "a route through people's defences" (Ahmed, 2019, p. 148). This is because creative artworks and methods are a way to position "oneself in relation to one or many others and give impulses, waiting, listening, and participating… a deep dialogical state of attention" (Østern, 2018, p. 28).

As we go forward, what is required to imagine university policies and working structures as being created from and accountable to our senses as much as objective parameters, for if policy is based on movement, story and feeling, there will be greater potential for our systems to respond differently about everyday sexisms. The embodied methods of this project are towards this, as they are based on the slow principle of remaining unfixed and responsive to the spaces, times and bodies that employ them. Because the battle doesn't look the same for everyone.

> Our battles are not the same battles. But there are many battles happening behind closed door…that is where complaints are often found, so that is where you might find us too, and what we bring with us, who we bring with us, the worlds that would not be here if some of us were not here; the data we hold, our bodies, our memories; perhaps the more we have to spill, the tighter their hold (Ahmed, 2019, p. 191).

Slow Choreographies used slow and choreographic thinking to centre and amplify the body and the stories that spill from them. By doing so it demonstrates the impact of placing choreographers in different contexts and landscapes, as it enables different and sometimes strange encounters, "that "map" kinaesthetic knowledge from one place or situation into another" (Brown, 2018, p.88). Put simply, it opens space for relational and interweaving encounters via the artistic outputs, which maps not only the lived experiences but tells of the interconnected happenings of our universities. These happenings are emergent histories of what has been felt, seen, and heard, revealing different aspects for why certain bodies have "been selected as well as what and who has not been" (Ahmed, 2019, p. 190). Other fields can benefit from the wisdom that comes from body centred doing, as the body "directs our attention to contemporary issues of inclusion, diversity, indigeneity, radical forms of expression, hidden histories and movements of the choreo-political" (Brown & Longley, 2018, p. 10). Indeed, for *Slow Choreographies*, the body has been vital for how the research emerged and will continue to be vital for how the research is carried forward from here. For it is the bodies that come into contact with the artworks and this exegesis that enable the creative data to move beyond this research point. Thus, the corporeal model underpinning *Slow Choreographies* brings movement, and when there is movement there is change. So let us stay with moving, with turning our bodies to look and look again, relentlessly, because in time it will affect not only the complex apparatuses of the self but also the slow choreographies of our universities (Kartsaki, 2016).

Figure 120 | Layers of Slow Choreographies.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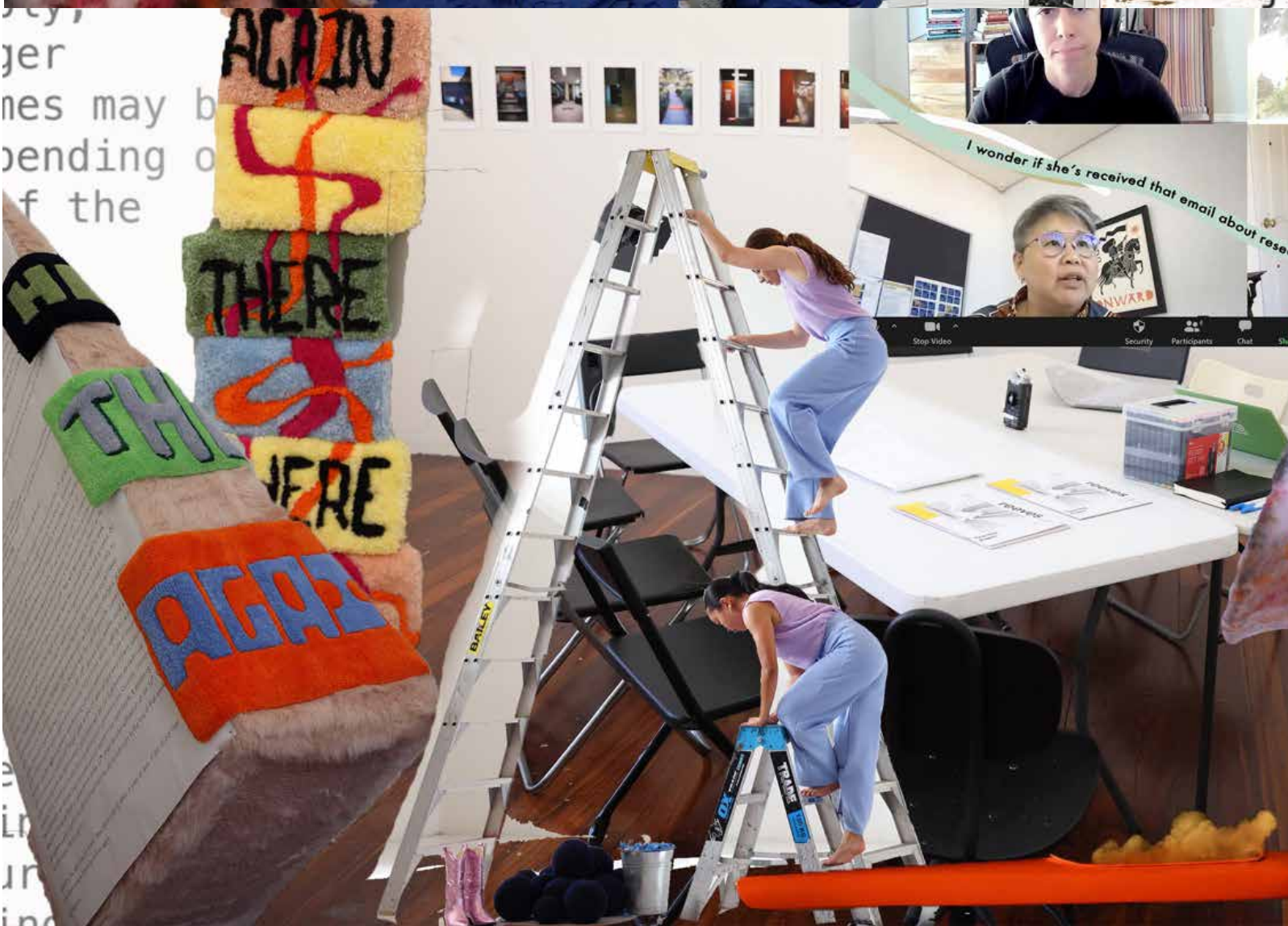
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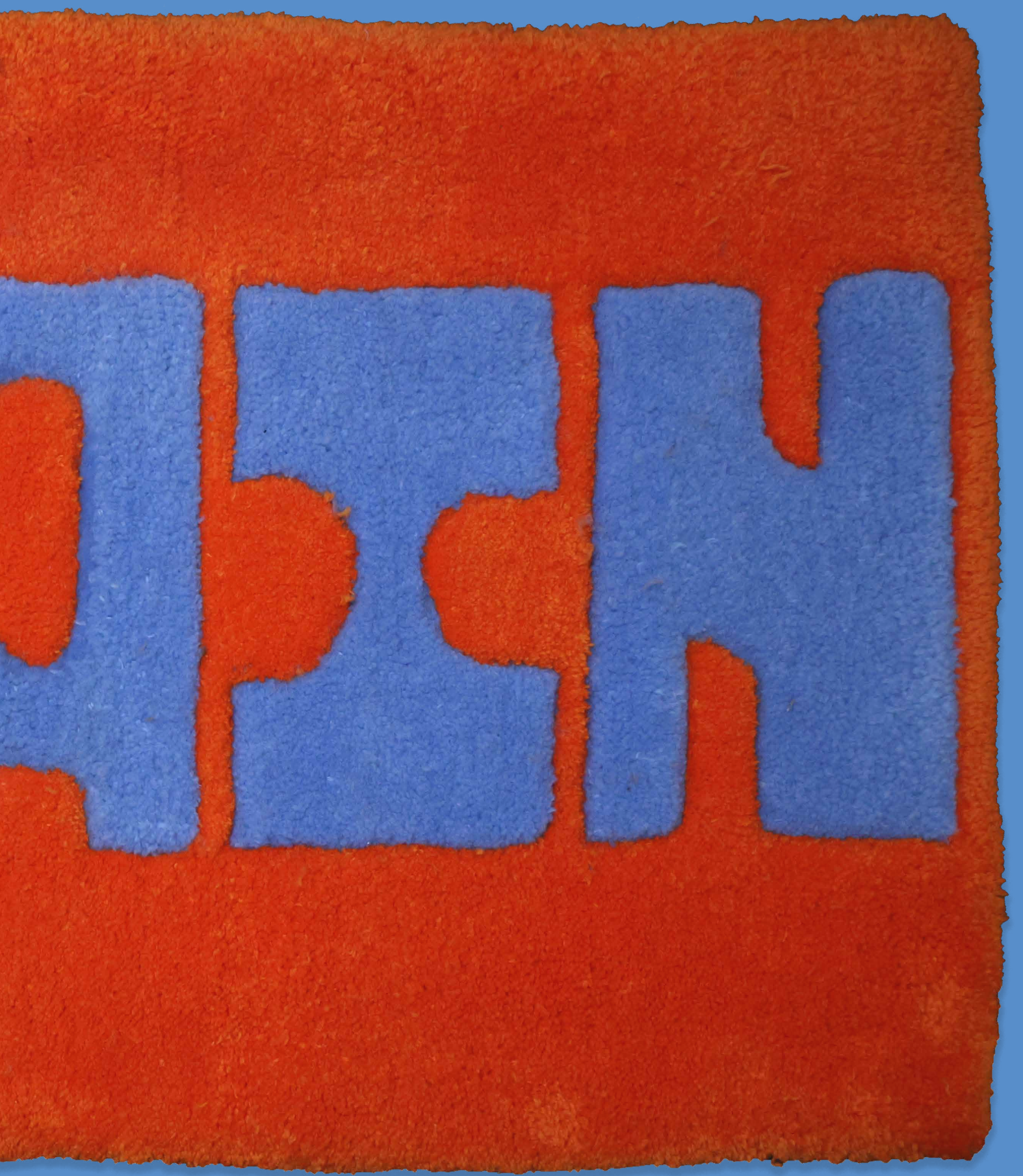

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And Again

*3 - **Emma Fishwick***

Emma Fishwick is a choreographer and artist who lives and works on Whadjuk Noongar Boodja, Western Australia. A graduate of LINK Dance Company (2010), Emma is currently a PhD candidate, a lecturer in dance history and choreography at the Western Australian Academy of Performing Arts (Edith Cowan University), and a practicing independent artist. Emma's research examines how interdisciplinary choreographic methods assist in re-framing and re-directing ways of seeing and being and explores how slow methodologies give corporal form to fleeting social phenomena. Emma has choreographed for the International Young Choreographers Project in Taiwan (2019) and been engaged in multiple projects and research residencies in Perth, Sydney, Tasmania, Singapore and Berlin, as well as festivals in Bilbao, Perth and Melbourne. Emma has worked across various artistic platforms such as XR:WA and Co3 Australia's virtual reality project *FourbyFour (2020),* digital exchanges with Daniel Kok (2021), Seoul Dance Centre (2022) and Critical Path (2021-2022), facilitated STRUT Dance's annual site-specific program In-Situ (2016-2018) and has been a mentor for artists with a disability via My Place (2019-2021). Emma was commissioned to present her work *Slow Burn, Together* as part of Perth Festival (2021), which received the award for OUTSTANDING NEW WORK | at the 2022 Performing Arts WA Awards. This work became a springboard for the development of a new work, *From Here, Together*, as part of Co3's IN.RESIDENCE program in 2022, supported by Performing Lines WA. www.emmafishwick.com

Choreography – **Emma Fishwick** and LINK Dance Company**

Concept and Direction, Costume Design – **Emma Fishwick****

Creative Collaborator and Assistant – **Ella-Rose Trew**

Composer – **Das Rheingold: Prelude by Richard Wagner, Performed by Frankfurt Opera and Museum Orchestra**

Music – ***Orbit Around The Moon* by JOE MEEK & The Blue MenLa, *Crucifixión* by Banda Cornetasy Tambores de Sevilla, *Nocturne No. 2 in F Sharp Major, Opus 15*, composed by Frédéric Chopin, performed by Gennaro Di Donna**

And Again, gestures towards themes of gendered labour, bodily persistence and resistance, and the interplay between the individual and the group. Forming and reforming, the bodies meet in action and repetition, in order to return what has slipped to the recesses of our attention, back to the light.The work started with propositions of pinning, pulling, pushing, and holding that which is fleeting or often swept away. Considering what has been and what is now, the time between is squeezed and stretched. One moment meets another moment, sometimes these moments are hard to grasp, sometimes they are distinct returns. Contemporary times present myriad challenges that leave us with the conundrum of rapid human impact and slow change. Tensions from slow sexisms, politics and climate change press up against notions of progress and desires to reframe our cultural memory from a different vantage. These are concepts and themes I continually return to. The work is made of what has been and gone and is here again, and again but in different clothes (Burrows, 2022).

I am grateful to the generous company dancers, who are the work. Thank you to Gennaro Di Donna for his beautiful performance of Chopin's trickiest piece, to Michael Whaites, Renée Newman and Jo Pollitt for their invaluable guidance and finally thank you to Ella-Rose Trew who continues to return to the creative maze with me again and again. Burrows, J. (2022). Writing dance. Varamo Press.

Dancers

Aly Byrne, Elizabeth Chapman, Annmarie Clifton-James, Ebony Cunliffe, Chelsea Goodchild, Amelie Ladyman, Keana Mislang, Hannah Mitchell, Sophie Sibbons, Kailyn Tang

ARTISTIC AND PRODUCTION TEAM

Artistic Director – **Michael Whaites***

Set and Costume Coordinator – **Bruce McKinven***

Lighting Designer – **Matthew Marshall**

Sound Designer – **Dale Kerrigan**

Costume Realisation – **Nicole Marrington***

Production Stage Manager – **Katy Malacari***

Assistant Stage Managers – **Rowan Houlton, Stephanie Ierino**

Lighting Programmer – **Rhys Pottinger**

Mechanist / Fly – **Sam Kirkbride**

**Visiting Artist/Professional

*WAAPA Staff

THANK YOU

Management for Anouk van Dijk -Stepping Grounds, Bruce Mckinven, Christophe Canato, Cameron Malacari, Heather Pearson, Kynan Hughes, Penny Blanco, Hayley Schmidt, Sue Peacock, Gennaro Di Donna, Renee Newman and Craig Dalton.

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