



## #FEAS Unfinished Business | 2022

#FEAS Feminist Educators Against Sexism | Lyndall ADAMS | Lilly BLUE | Jo DARBYSHIRE |  
Urszula DAWKINS | Emma FISHWICK | Natalie HARKIN | Sage J HARLOW | Linda KNIGHT |  
Jo LLOYD | Marziya MOHAMMEDALI | Annette NYKIEL | Performing Eco(feminist) Futures  
| So Fi Zine | Miriam STANNAGE | The Ediths Press | Cassandra TYTLER |

Curated by Dr Jo POLLITT

Spectrum Project Space

ECU Galleries



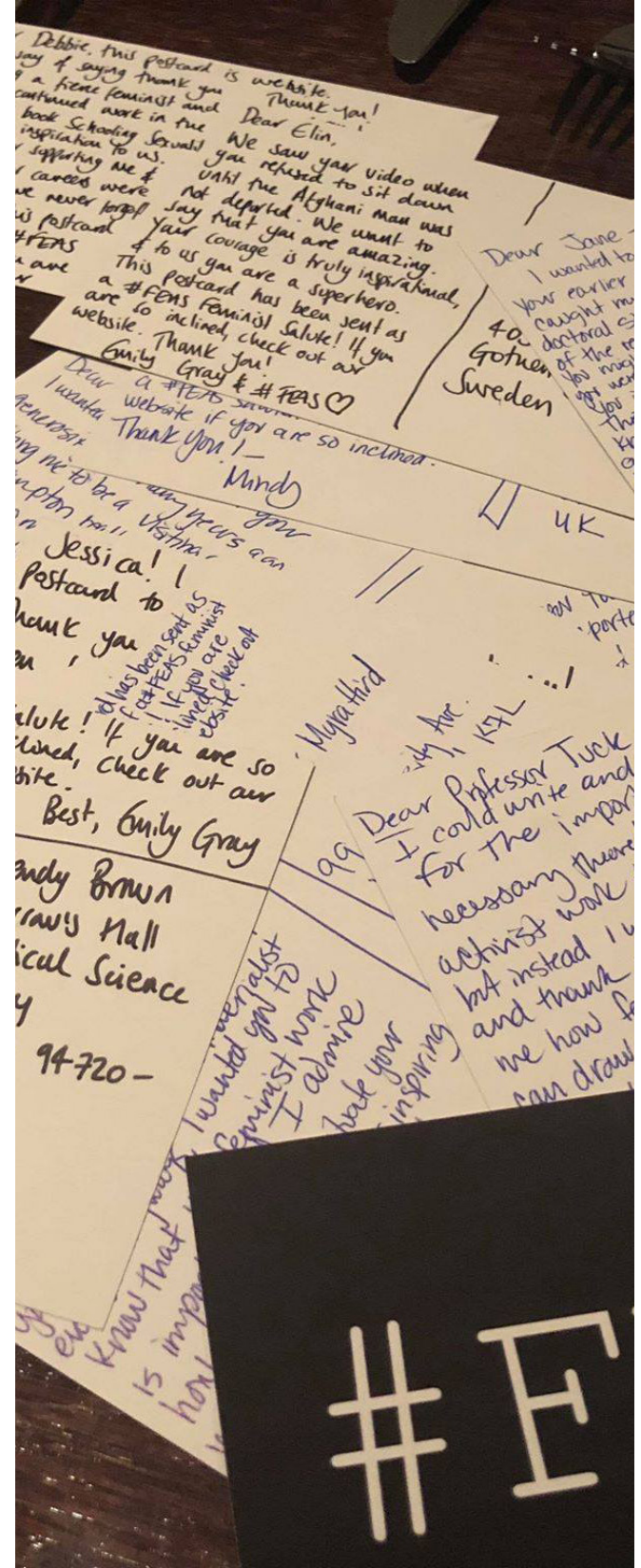
ECU Galleries and #FEAS acknowledges Traditional Owners of Country that this exhibition takes place: Whadjuk Noongar boodja, and Acknowledges Elders past and present for the continued work and thinking that informs contemporary practices.

## #FEAS Feminist Educators Against Sexism

*Our archive is an archive of rebellion. It testifies to a struggle. To struggle for an existence is to transform an existence. No wonder: there is hope in the assembly — Sara Ahmed, 2015.*

*#FEAS Unfinished Business* features the archive of #FEAS Feminist Educators Against Sexism alongside work by Australian feminist artists. The exhibition brings into focus the ongoing and unfinished business of feminism and feminist activism as a social justice practice that interrupts white patriarchal heteronormative narratives. Alongside an assemblage of #FEAS work since 2016, is a selection of artwork from Australian feminist artists that relates to and challenges the concept of an expanded zine with ‘pages’ forming and turning in vastly different ways. From Miriam Stannage’s 1974 cover art for ‘Apollo’, an arts journal that didn’t exist, to Linda Knight’s 2022 commissioned textile response to the #FEAS archive, continuing with the participatory elements of #FEAS creative interventions, each of these works invites an engagement with embodied forms of knowing, doing and becoming.

We are living in a time where social divisions are rife and identity is used as a political tool to divide us. This collected body of work asks how investing in connections might facilitate the disruption of long held colonial paradigms toward meaningful social change that is inclusive. Art asks questions; *#FEAS Unfinished Business* is an invitation for you to interact with the artworks, to make connections, to feel, and to grapple with your own responses. Join #FEAS as we continue to create irreverent, furious, funny, and tender insights toward connected and equitable feminist futures, unfinished...





## Who are #FEAS Feminist Educators Against Sexism?

#FEAS are an international feminist collective founded in 2016. Committed to developing creative interventions into sexism in the academy and other places, #FEAS is co-led by Professor Mindy Blaise, Dr Emily Gray, and Dr Jo Pollitt. We use a mix of humour, irreverence and collective action to interrupt and disarm both institutional and everyday sexism within Higher Education and other spaces. The interventions illustrate a feminism for our times that is creative, engaged, and affirmative.

Our work recognises that structural sexism exists in Higher Education, for example:

- Universities are based on and value white, masculinist ways of knowing;
- Other ways of thinking and knowing, particularly Indigenous and feminist knowledge practices, are dominated, silenced, and devalued; negative discrimination happens based on gender and University systems do not enable reporting of the discrimination

In addition to recognizing that structural sexism exists in Higher Education, #FEAS are also committed to attending to everyday sexism and how these play out for different groups of women, for example Aboriginal and Torres Strait Islander women, queer women, women of colour and differently abled women. #FEAS welcome allies, supporters, and accomplices and is a safe space for everyone who identifies with any letter of the LGBTIQ+ community, and anyone facing intersecting oppressions. #FEAS are feminists; and are queer, Indigenous, people of colour, sex workers, transgender people, non-binary people and white inclusive.

#FEAS feminism brings together art, activism and academia, while demonstrating the need for ongoing activism within the academy. #FEAS develops creative and innovative research translation mechanisms to make research findings about everyday sexism intelligible to a broad audience.

#FEAS would like to thank all of the artists for their incredible work, practice, generosity and trust. Thank you to ECU Art Collection team Sue Starcken and Stuart Elliot for the loan of the Miriam Stannage works. Thanks to Roxanne Fozzard and to Terri Dillon for assistance with installation. Huge thanks to ECU Galleries: Danielle Fusco for her grounding presence and interdisciplinary skill set, and Associate Professor Lyndall Adams for her advice and support.





Dr **Jo POLLITT** is an interdisciplinary artist and Forrest Fellow at Edith Cowan University (ECU) in the School of Education and Western Australian Academy of Performing (WAAPA). Jo is convenor of Dance Research Australia, lecturer in dance improvisation (WAAPA), co-founder of the feminist research collective The Ediths, artist-researcher with #FEAS Feminist Educators Against Sexism, and a member of ECU's Centre for People, Place & Planet. She is Co-director of *BIG Kids Magazine* and is the author of *The dancer in your hands < >*. Jo's choreographic thinking works with the rigour and presence of improvisation as a dramaturgical and feminist practice which imbues all of her projects.

Professor **Mindy BLAISE** is a Vice Chancellor's Research Fellow and Co-director of the Centre for People, Place and Planet at Edith Cowan University, Western Australia. Mindy has an international reputation for conducting creative and innovative empirical research in education, as evident in her feminist poststructuralist and queer ethnographic study of young children 'playing it straight' in an urban kindergarten classroom; her multispecies ethnographies with weather, waste, and water; and her multisensory walking research with creeks and rivers. Mindy is the co-founder of several feminist research collectives, including #FEAS Feminist Educators Against Sexism, The Ediths, and The Common Worlds Research Collective. Mindy is currently co-leading, with Dr Emily Gray (RMIT University) and Associate Professor Jacqueline Ullman (Western Sydney University) the Australian Research Council Discovery Project, Understanding and Addressing Everyday Sexisms in Australian Universities.

Dr **Emily GRAY'S** empirically informed scholarship provides insights into educators' lived experiences in relation to gender, sexism, sexualities and workplaces and she aims to illustrate how, where, and why educational inequalities occur as well as to shape responses to them. The breadth and depth of Emily's research means that her work has impacted significantly in the fields of gender discrimination in higher education; workplace-based discrimination in relation to LGBTIQ+ educators in both schools and in higher education; sexism in higher education and finally, popular culture and gender representation. Her work with #FEAS Feminist Educators Against Sexism strongly reflects this priority. Emily brings a nuanced and sophisticated understanding of how gender operates within the social world and specifically within the workplace to her work in teacher education.

Website: [feministeducatorsagainstsexism.com](http://feministeducatorsagainstsexism.com)

Twitter: @FEASproject

Instagram: [feministeducatorsagainstsexism](https://www.instagram.com/feministeducatorsagainstsexism)

## **#FEAS Archives**

### **#FEAS 2016 – 2019**

During 2016–2019 #FEAS co-founders Mindy Blaise, Emily Gray and Linda Knight were experimenting with forays through developing and enacting a variety of creative interventions in the form of ‘pop-ups’. These ‘pop-ups’ appeared at educational research conferences as consciousness raising initiatives that helped to build the #FEAS community.

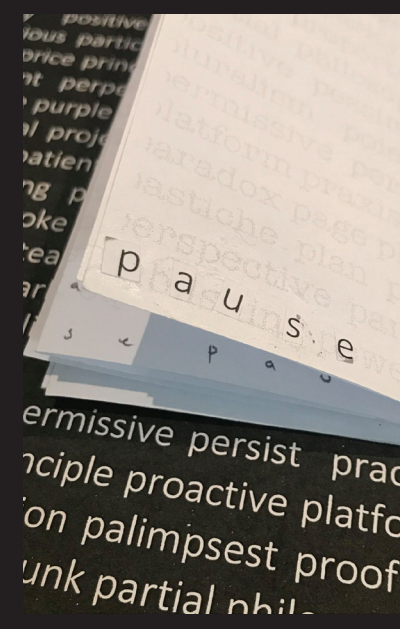
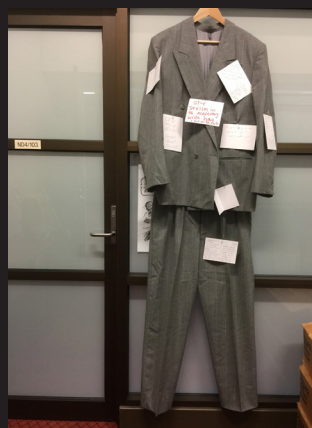
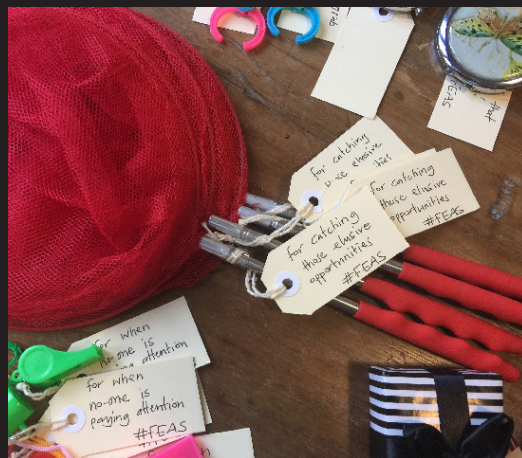
Assemblage of archival effects and paraphernalia from creative interventions presented at educational research conferences including T-shirts, postcards, Gold lamé suit, BINGO cards, plastic toys, photographs, Power Dressing jacket.

### **#FEAS 2020 – 2022**

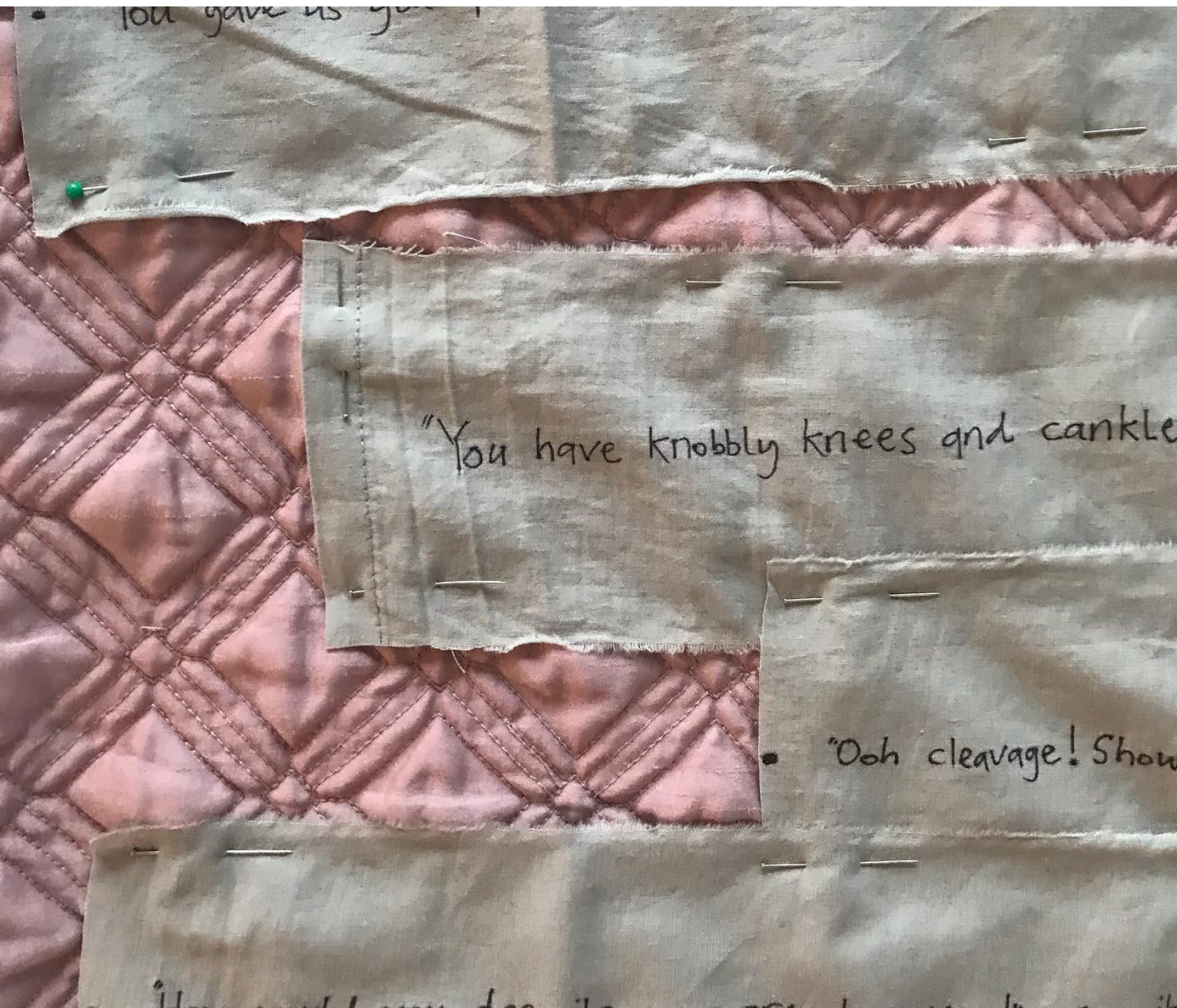
In 2020, choreographer, writer, and dramaturg Jo Pollitt entered the world of #FEAS and skillfully mentored Mindy and Emily into doing performative interventions. COVID-19 significantly influenced their work and how #FEAS built community by experimenting with multiple platforms (i.e. Zoom, postal projects, videos ). Beginning with international Zoom zine-making workshops and culminating in the development of a live participatory performance work premiered at Perth Institute of Contemporary Art as part of KISS club, #FEAS now continues to shift the conversation from ‘business as usual’ to the ‘unfinished business’ of responding to everyday sexism.

Collection of creative interventions in the form of performances and activist participatory practices.

See back of catalogue for the complete referenced collection.







Linda KNIGHT, *There There* (detail), 2022, textile, digital files, portable radios, tent poles, plastic hoops, 150 x 165 x 100cm. Commissioned response to the #FEAS 2016–2019 archive.

## Linda KNIGHT

### Artist's statement

In this work two, large, quilt-like pockets offer an immersive escape from everyday sexism. Their round openings are an enticing invitation to climb in and rest, to regain resilience and replenish self-belief.

Since 2016, #FEAS Feminist Educators Against Sexism have created humorous interventions into sexism in the academic workplace. *There There* cites this work through its references to the #FEAS Unfunny Stand-up Comedy performances and the #FEAS Power Dressing photography project, and the ways these works played with datasets of the real experiences of sexism faced by university staff and Doctoral students.

As an expanded zine *There There* draws on the associative connections between the bed as domestic refuge, with its offerings of relaxation and protection from the outside world, and the restorative strategies we use to combat the impacts of sexism on our everyday lives.

### Biography

**Linda KNIGHT** is an artist and academic who specializes in critical and speculative arts practices and methods. Linda's primary practice is drawing.

Linda devised Inefficient Mapping as a methodological protocol that uses gestural drawing for researchers who are conducting fieldwork in projects informed by 'post-' theories. Linda's application of inefficient mapping focuses on posthuman civics and citizenships and the ethics of urban planning and design.

In her role as Associate Professor at RMIT University, Australia Linda creates transdisciplinary projects across early childhood, creative practice, and digital media. Linda is a co-founder of #FEAS Feminist Educators Against Sexism and a co-founding member of Guerrilla Knowledge Unit, an artist collective that curates interface jamming performances between the public and AI technologies.





*a slow choreography*  
It Happened  
Here There Again



Here,  
There,  
Again,

*Slow  
Choreographies*

It happened:  
in this place, at this time, toward this place;  
at that place, so far as, in that respect;  
in the opposite direction, back or toward a former place;  
relational, accumulative, and lasting effects;  
of the ephemeral and embodied encounters.

*Slow Choreographies* is a mapping of everyday sexism within Australian universities. The work invites viewers to pinpoint the banal and slippery encounters that occur on campus, whether through emails, down hallways, across classrooms, or in front of doorways.

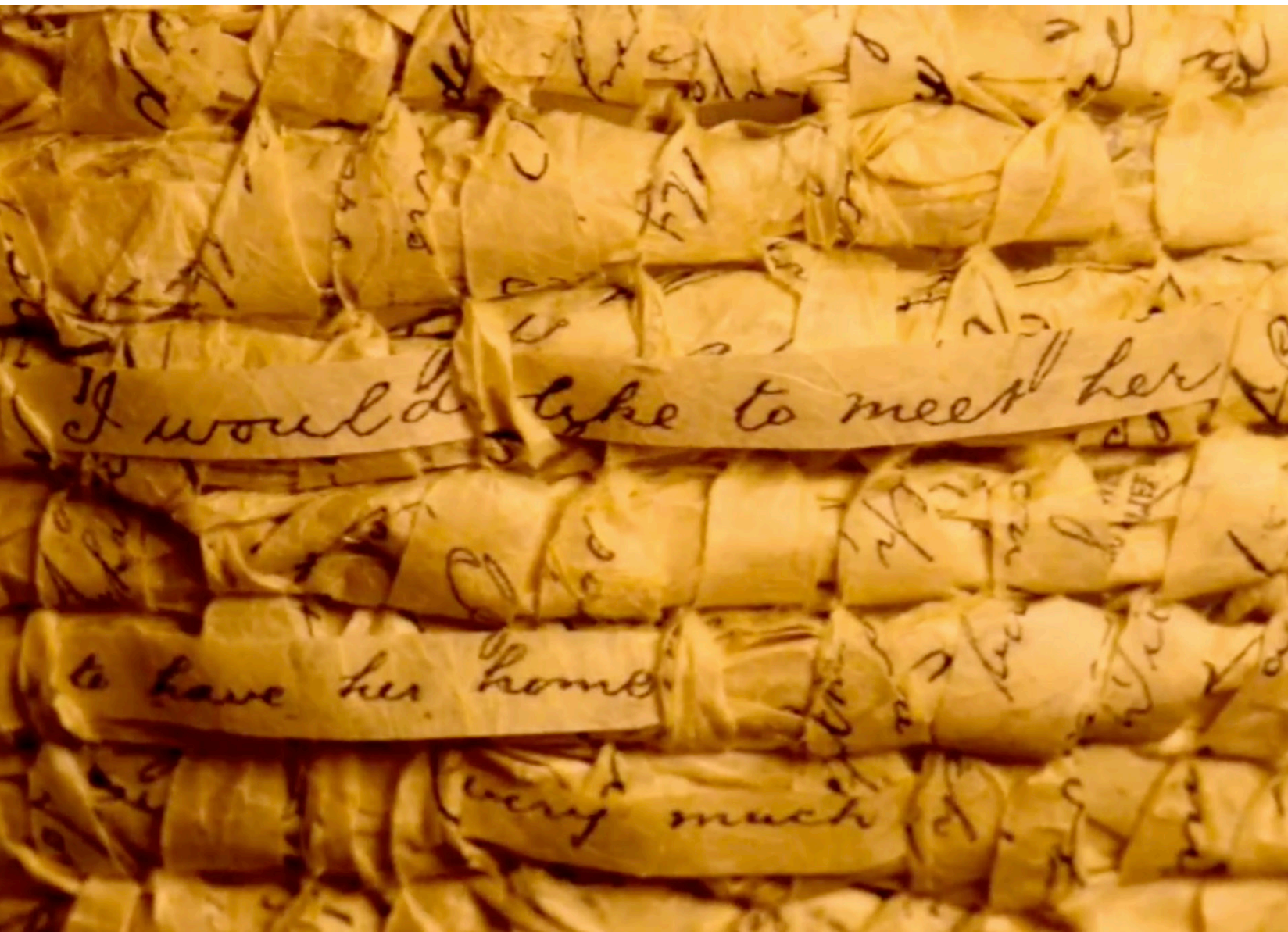
How do you give form to something that is at times perceived to be absent? How do you locate a moment that has gone by too soon? By walking and talking with eight early career researchers (ECR) from different disciplines, the work began by unpacking spatial and temporal understandings of individual's experiences of everyday sexism. Mapped through a series of creative outputs (written vignettes, photography, rugs, and notated building plans) this interdisciplinary project is an attempt to give physical dimension to an otherwise fleeting phenomenon.

*Slow Choreographies* is part of a larger Australian Research Council (ARC) Discovery Project, Understanding and Addressing Everyday Sexisms in Australian Universities\*, providing a creative response to the data gathered through an audit of university website images and open-ended interviews with ECR's.

\* The ARC project is co-led by Chief Investigators Professor Mindy Blaise (ECU); Dr Emily Gray (RMIT); and Associate Professor Jacqueline Ullman (WSU). ARC-DP (210101258) Understanding and addressing everyday sexism in Australian Universities.

Biography

**Emma FISHWICK** is a choreographer and artist who lives and works on Whadjuk Noongar boodja, Western Australia. Currently, Emma is a PhD candidate, and a lecturer in Dance History at Western Australian Academy of Performing Arts, Edith Cowan University, and is a board member of STRUT Dance. In 2020, Emma co-created a video series *Feminism Has No Borders* with Sally Richardson and was commissioned to present her work *Slow Burn, Together* as part of Perth Festival (2021).



**Natalie HARKIN**, Narungga , *Archive Fever Paradox [2] Whitewash-Brainwash* (detail), 2014, video projection with sound video loop, dimensions variable. Video projection with sound video loop Ali Gurnillya Baker, Denys Finney and Daniel Phillips. Sound Bradley Darkson.

## Natalie HARKIN

### Artist's statement

This poetry/video installation represents a Ngarrindjeri basket woven from handwritten letters by my Nanna and Great-grandmother, sourced from the State's Aboriginal archives. These letters became central to my archival-poetic praxis culminating in the physical and metaphorical transformation of the material archive, weaving their story into a basket. To touch their handwriting is to almost feel their fingertips in letters that reveal so much more than what is filed and recorded about them. Such letters reveal the agency of our loved ones, and attest to their strength, courage and proactive engagement with the State. In particular, these hand-written letters provide critical insight to histories and legacies otherwise smoothed over, hidden, or forgotten.

The poem 'Whitewash/Brainwash' personifies Aboriginal women's domestic labour stories in South Australia; a reflection on what I know of my family's experience, and what I imagined they endured living under those particular regimes of state surveillance and control. Despite the significance of these domestic service stories in the collective memory of Aboriginal South Australians, this government-orchestrated system of indentured labour remains largely hidden and unacknowledged in the State's dominant and official public narrative of history.

This installation honours a very different story to that which is officially documented on the record about Aboriginal women's lives; woven and recorded with decolonising intent to disrupt national/communal memories of amnesia or oppression. As an archival-poetic offering it represents a site of resistance and a shared-history location; one way to reckon with history, to transform the material archive and weave new offerings imbued with an affective-aesthetic concern for justice. This is an attempt to capture some of our family's experiences informed by complex stories of racial dominance, and their strategic negotiation of systems designed to oppress. Ultimately and overwhelmingly, it is about strength, resilience and love.

There are multiple ways to share the load and collectively move through it all, and this work is a compelled labour of love, through all our poetic capacity, in all the ways we know how.

### Biography

**Natalie HARKIN** a Narungga woman and activist-poet from South Australia. She is a Senior Research Fellow at Flinders University with an interest in decolonising state archives, currently engaging archival-poetic methods to research and document Aboriginal women's domestic service and labour histories in SA. Her words have been installed and projected in exhibitions comprising text-object-video projection, including creative-arts research collaboration with the Unbound Collective. She has published widely, including with literary journals *Overland*, *Westerly*, *Southerly*, *The Lifted Brow*, *Wasafiri* International Contemporary Writing, *TEXT* and *Cordite*. Her poetry manuscripts include *Dirty Words* with *Cordite Books* in 2015, and *Archival-poetics* with *Vagabond Press* in 2019.





Jo DARBYSHIRE, *Paris Postcards* (detail), 1993, Mixed media, 36 postcards, 16 x 11.4cm.

## Jo DARBYSHIRE

### Artist's statement

West Australian feminist artist Jo Darbyshire often uses contemporary social history to interrogate traditional museum practices.

*Paris Postcards* shows Jo's interest in researching and archiving information about lesbians and lesbian artists, and portraying her own identity and that of her lesbian friends in the early 1990s. Being 'out' as a lesbian artist was such a big deal in those days and she left Perth to study at the Canberra School of Art in 1991, where she was encouraged in her desire to research lesbian artists, and make new work based on this theme. In 1993 Jo won an Australia Council Residency to stay in Paris for three months. This was an opportunity to spend time visiting the homes and workplaces of many of the lesbians made famous by Shari Benstocks' book *Women of the Left Bank*.

Using collage, Jo created these postcards over the hot summer months in Paris, also incorporating photographs she and her girlfriend at the time had made; dressed as pirates — exploring lesbian eroticism and the history of masquerade and cross-dressing, traditional symbols of lesbian presence. When she returned to Australia Jo used the postcards to print cards for her friends, but they were never exhibited.

### Biography

**Jo DARBYSHIRE** was born in 1961. She studied Fine Arts at Curtin University in 1981, a Post-Graduate Diploma at Canberra School of Art, ACT, 1991 and a Master of Creative Arts in Cultural Heritage, at Curtin University of Technology, WA in 2004. She exhibits regularly in solo and group exhibitions. Her artwork is held in all major public institutions in WA, and private collections nationally and internationally. She is represented by Art Collective WA.

[www.jodarbyshire.com](http://www.jodarbyshire.com)





## Miriam STANNAGE

**Miriam STANNAGE** (1939–2016) [was] a relentless innovator. Her practice [was] founded upon a deep intellectual engagement with, and curiosity about, the challenges and nature of contemporary life. For the last fifty years, she has produced a dazzling range of works that resist easy categorisation. Stannage celebrate[d] the strange and beautiful in our everyday, working across the genres of installation, photography, painting, video, prints and drawings, and artists books.

Reference:

<https://www.lwgallery.uwa.edu.au/exhibitions/past/2016/stannage/timeframed>

Miriam Stannage, *Apollo - A Journal of the Arts - Gallery Visitor*, 1976, offset photo lithograph, 77.5 x 55.5cm.

Miriam Stannage, *Apollo - A Journal of the Arts - Homage to Van Eyck*, 1976, offset photo lithograph, 77.5 x 55.5cm

Miriam Stannage, *Apollo - A Journal of the Arts - The Acrobat and Clown*, 1976, offset photo lithograph, 77.5 x 55.5cm.

*These works are kindly onloan from the ECU Art Collection.*

**Miriam STANNAGE**, *Apollo - A Journal of the Arts - The Acrobat and Clown* (detail), 1976, offset photo lithograph, 77.5 x 55.5 cm.



Lyndall ADAMS

## Artist's statement

*I wanted to write you a letter ... I didn't know how ... I sent you this trinket instead.*

Lyndall Adams' arts-practice speaks to the lively concerns of feminism, the day-to-day runnings of the lived body in a state of flux, defined and redefined by changing practices and discourses. *Trinket* is an artist's book that chronicles Lyndall's overland travel with two lovesick teenagers and a poodle from Yamba, NSW to Perth WA in a 'letter home'. The locus for the works production was the recognition that written text and spoken language are on occasion inadequate to the tasks of expressing emotional and physical upheaval.

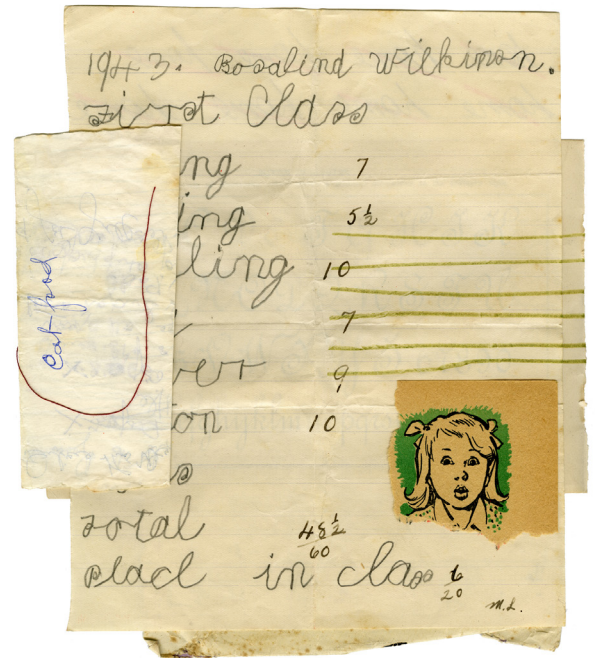
*Trinket* is one of many untold diaspora stories of the GFC. *Trinket* speaks to the feminist project of 'unfinished business', a discourse of change, loss, grief and upheaval and is this instance produced from archival materials (dating from 1912–2010) in Lyndall's collections and relocated from the East to the West Coast of Australia. These cultural signifiers were arranged as collages and assembled as an artist's book.

*Trinket* was then sent back to NSW and selected as one of 46 finalists from 429 entries in the Jacaranda Acquisitive Drawing Award. Lyndall was the only artist selected to represent WA in this prestigious biannual national drawing award.

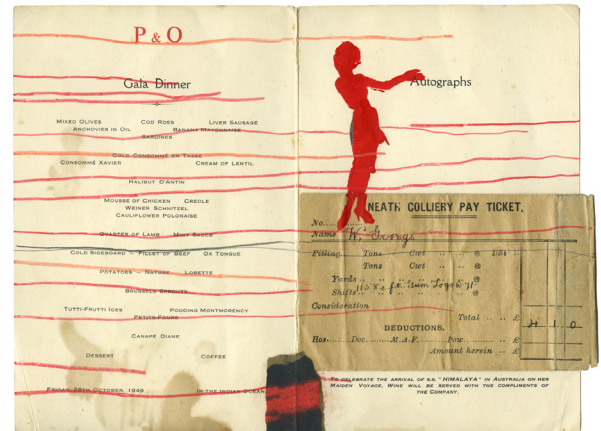
## Biography

Associate Professor **Lyndall ADAMS** is a contemporary visual artist in the School of Arts & Humanities at Edith Cowan University.

She is Director of the Research Centre for Arts Entertainment, Communications, Design & Culture (ACDC) which provides a nexus for interdisciplinary research excellence and includes ECU Galleries. Lyndall also supervises Higher Degree by Research students across the material and performing arts.



**Lyndall ADAMS**, *Trinket*, page 10 back, 2010, 10 page artist's book, unique state (detail: archival envelopes, archival materials (dating from 1912–2010), 23 x 32.5cm



**Lyndall ADAMS**, *Trinket*, page 3 back, 2010, 10 page artist's book, unique state (detail: archival envelopes, archival materials (dating from 1912–2010), 23 x 32.5cm

## Urszula DAWKINS

### Artist's statement

*Wandering* is a lyrical, hybrid journey in four parts through landscapes both geographical and emotional. Constructed in both prose and images, it is by turns autobiographical, fictional and documentary. The stories span mythical cities and high-Arctic wilderness; finding one's footing and losing one's footing; crossing from desert to ocean and connection to solitude.

The zine or chapbook is the perfect vehicle for fragments, and fragments, I think, are ultimately what we are—each of us feeling ourselves to be coherent but made up of myriad experiences and memories that recombine in ever-changing patterns.

*Wandering* has never been completed, despite years of reflection on the situation that inspired it. Self-examination is hard, and fictionalising experiences that are not just one's own is an ethical dilemma—for me, an irresolvable one. Living is full of starts and stops. So for now, there are just these booklets, the queerly unfinished business of a prologue without a main act.

### Biography

**Urszula DAWKINS** is a white settler, cis/queer/ genderqueer writer living and working on Wurundjeri country in Naarm/Melbourne. She mentors creative writers and practice-led creative researchers in writing skills, and is also a sessional lecturer at Melbourne University's Faculty of Fine Arts and Music. Urszula is co-creator with Alex Nichols of *A Thousand Threads: Stories of Us*, a collective writing initiative for trans and gender-diverse folks, and runs an online writing group, Queer Across Generations. She is currently writing queer speculative fiction, both solo and in collaboration.



Urszula DAWKINS, *Wandering, Part I* (detail), 2013–15, Seven booklets home-printed on Rives paper, machine-sewn and tied with cotton thread, combined dimensions 10.5 x 14.8 x 1.5cm.



# Lilly BLUE

## Artist's statement

*what she made for me whispered out loud. listening.*

*A work conceived across distance, collected with attention, and tended across time. Ladders of ascension and repeated association. Found, held, and threaded: small red stitches; a stone pocketed in India and quietened underground for years; patience.*

*Crafted between the edges of lives withheld, withdrawn and windswept. Each of the tidal markings washed ashore or taken over by waves repeating. Drawn lines, drift lines, rift lines, and wrack lines all marked by time passing, time compressed, and time apart.*

*Dissident histories of love and survival.*

*Salvaged, again and again.*

*Salvaged* is a love letter, drawing from long-time studio processes of heightened attention, repetition, accumulation, and sensate/sensual response. It is a kind of thinking through mark-making and a collecting of ideas/objects/traces/research as a way of writing visual poetry and articulating energetic histories already breathing beneath surfaces, landscapes and facades.

*Salvaged* was originally commissioned for re:make, a Sydney-based project led by Leigh Russel where abandoned artworks and objects were collected from the side of the road and offered to artists to re-imagine. In *Salvaged* I continue to work with the slow material practices of backwards writing, marked pebbles, micro artist books and stitched red thread.

## Biography

**Lilly BLUE** is an interdisciplinary artist, educator and researcher working with poetic pedagogies, classroom-based studio processes and multigenerational participatory practice. She currently works as Head of Learning and Creativity Research at the Art Gallery of Western Australia. She is Co-director of contemporary arts publication BIG Kids Magazine and creator of *ink bloom rising*, a not-quite-identical feminist card matching game.



**Lilly BLUE**, *Salvaged* (detail), 2014, found shadow box, stones, graphite, paper, wire, glass, thread, dimensions variable.





## Marziya MOHAMMEDALI

### Artist's statement

These images, taken during rallies addressing Aboriginal deaths in custody and on Invasion Day, are portraits of Blak activists who have been part of the struggle for Aboriginal rights their entire lives. They represent the fact that resistance is ongoing, unfinished, and is a part of their existence. These images were taken in the Perth CBD, a space that was once a prohibited area, where these very people would not have been allowed to enter without a pass. While the space is no longer off-limits, the reality remains that Blak and brown bodies are continually policed in these areas, looked on with suspicion and targeted. As such, these bodies themselves become sites of protest: By daring to exist in contested space, every action can be defined as resistance. It can be overt, such as by holding a placard and declaring that Black Lives Matter, or it can be in the every day, as with a mother nursing her child. These are both acts of defiance.

### Biography

**Marziya MOHAMMEDALI** is a writer, photographer, designer, educator and artist. Their creative practice focuses on narratives of dissent, identity, migration and transition, working for social justice. They have documented several protest movements within Perth and have been involved in creative and digital activism in Kenya and Australia across various causes. They are currently undertaking a PhD focusing on the nexus of identity, protest, and photography, looking at how to develop a decolonial, feminist and queer creative practice. They are the Deputy Editor at Jalada Africa, an online pan-African publishing platform.

## Annette NYKIEL

### Artist's statement

*It is difficult to see the diffraction patterns—the patterns of difference that make a difference—when the cordoning off of concerns into separate domains elides the resonances and dissonances that make up diffraction patterns that make the entanglements visible (Karen Barad).*

*Panspermia* is a theory that life's building blocks (germ) or "seeds" may have travelled to Earth from elsewhere in the universe. It is also theorised that emergence of string-making allowed humans to travel and evolve at least 200 000 years ago. *Panspermia I* is a ball of string finger-plied from manufactured clothing worn close to my body. Short lengths of worn cloth plied together into a continuous thread that is contiguous and entangled in a ball where the thread and the spaces between are inseparable. The string is imbued with voiceless stories connecting my human body to the entangled thread that is life, wherever, its origin.

Reference:

Tuin, I. V. D., & Dolphijn, R. (2012). *New materialism: Interviews & cartographies*, Open humanities press.

### Biography

**Annette NYKIEL** PhD is a fibre/textile artist and interdisciplinary researcher with a long association with non-urban Western Australia. A geoscientist background informs her slow-making as she notices, gathers, and wanders in the bush wondering about the precarity of soils and the interdependence of ecological systems. She creates natural bush-dyed and hand-stitched and plied textiles, vessels and artist books from repurposed cloth, earth and windfall.

Her work is held in the John Curtin Gallery, Artspace Mackay, The Overwintering Project Print Portfolio and private collections in Australia and overseas.



**Annette NYKIEL**, *Panspermia I* (detail), 2015–17, finger-plied string ball of recycled cotton clothes, 45 x 45cm. In the collection of Lyndall Adams. Photographer Anna Palma.





Cassandra TYTLER, *Oops!* (stills), 2020, digital video, 9:59mins

## Cassandra TYTLER

### Artist's statement

To disrupt the rhetorical moment: that instant a person with privilege leans into their taken-for-granted assumptions. The idea that those beliefs are widely shared, unquestionable, remain unchallenged, and will have no reply. Not to be interrupted.

Walter Benjamin imagines a theatrical scene where an act of family violence is interrupted by the arrival of a stranger. *Oops!* is a literalisation of Benjamin's concept. The look of the stranger renews the look of the viewer, shocking them into seeing a scene of impending violence anew, from the perspective of an interloper who sits outside the ideological context of the narrative.

*Oops!* imagines three different stories of conflict within contemporary Australia. It considers the power relations between class, race and gender that are played out in household settings and experiments with the interrupting techniques of montage as well as Benjamin's intruding stranger.

While the violence of Australia's sexist, racist, and imperialist ideology is interrupted in *Oops!*, it is not annihilated. The video plays on an endless loop. This is indeed 'unfinished business'. It is a feminist cry of hope. It is in the pause of the interruption and the shock of what is unveiled, that anticipation and the courage to strive for better exists.

13 of the 14 crew members for *Oops!* were women.

### Biography

**Cassandra TYTLER** is an artist and academic. She works across single-channel video, performance, and video installation. She completed her practice-led PhD within the Faculty of Art (Theatre Performance) at Monash University in 2021. Her research examines the potential of video performance to create a relational and aware politics of resistance. She has exhibited, screened, and performed work nationally and internationally.



## Jo LLOYD

### Artist's statement

'Handsome is' was created remotely throughout 2021, by the collaborating creators, Jo Lloyd, Andrew Treloar and Sonic Alchemy, during restrictions caused by the pandemic. It was launched in February 2022 at the premiere of Jo Lloyd's dance work *Handsome*, at The Substation in Melbourne. 'Handsome is' was developed in response to the choreography in *Handsome*, specifically the historic lineage in Jo's family and her dance. When choreographing *Handsome* Jo considered the history on her father's side of her family, her Grandfather and Great Aunties, who were entertainers in the The Lloyd Sisters' Circus. They were incredibly brave, particularly the woman, performing death defying tricks. Developing a perfume in relation to a dance work is an attempt to create a rare by-product. The dance work can exist in an expanded form and brings into focus how we perceive dance and choreography in terms of time, space and structured action. They are simultaneously ephemeral and lasting, as are the unfinished actions of a feminist.

Available for purchase, contact [jolloyd75@gmail.com](mailto:jolloyd75@gmail.com)

### Biography

**Jo LLOYD** is a dance artist working with choreography as a social encounter, revealing behaviour over various durations and contexts. A graduate of the Victorian College of the Arts, recent works include; *Death* role commissioned by the new Bundanon Art Museum, *Archive the archive* for NGA, *OVERTURE* at Arts House, Melbourne Festival 2019, *DOUBLE DOUBLE* with Deanne Butterworth, Tina Havelock Stevens and Evelyn Morris, *CUTOUT* at ACCA and *Confusion for Three* (Arts House and PICA). Jo is resident artist at The Substation.

**Andrew TRELOAR** is an artist working between contemporary art, dance and fashion design through multiple practices and collaborations. These include recent projects with Henry Jock Walker, Jack Riley, Daniel Riley, Dancenorth, Jo Lloyd, Marrugeku, Lucy Guerin Inc., and Chunky Move. His design work has shown across many venues and festivals throughout Australia including the 2018 Commgames Opening Ceremony.

Jo LLOYD, Andrew TRELOAR & Sonic Alchemy, 2021, 'Handsome Is' perfume bottle, 5cm tall x 3cm wide.



## Artist's statement

I write text scores that are quite open. I do not think of my scores as instructions that must be followed exactly. Rather, they are a set of invitations to try to follow as well as one can; and then explore the results. 'Failures' can be quite interesting. And some of the scores are hard, if not impossible, for certain instruments. These idiosyncrasies should be embraced rather than 'overcome'.

That said, I do think that following the instruction as closely as possible yields the most interesting results. You learn what the pieces have to offer. And striving to realise them well might push you in interesting, new ways.

This piece explores the emotional and performative aspects of silences. These rely entirely on the sounds that precede the silences and the context. But I have not given any instructions about the 'free' sections. This is a very deliberate kind of 'unfinished business'. The scores invite explorations of what kinds of sounds, what kinds of performance can facilitate the kinds of silences that the scores asks for.

This piece and notes were published in Sound Scripts 2019.

## Biography

**Sage J HARLOW** is mostly known as an improvising vocalist performing under the moniker Sage Pbbbt. Her work is inspired by Tuvan and Mongolian throat singing, Inuit throat singing, extreme metal, sound poetry and an ongoing exploration of extra-normal vocal technique. As well as a vocalist, Sage plays percussion, bass and theremin. She creates sample-based electronic music and writes text scores that explore the ethics and politics between the players and composer; sound, music and silence; and ritual. Sage received a PhD from Western Australian Academy of Performing Arts, Edith Cowan University.

SagePbbbt.com

## score

a welcoming, open silence

free

an amusing, unexpected silence

free

individual, introspective silences

free

an uncomfortable silence that feels too long

free

an ambiguous silence

(end)

in nature  
maintain nature  
make nature  
make nature  
make nature  
managing nature  
manipulating nature  
masculinist nature  
mastering nature  
material nature  
means nature  
mechanical nature  
mechanical nature  
mediate nature  
mindless nature

## Performing Eco(feminist) futures

Jo POLLITT, Nancy MAURO-FLUDE,  
Kavita NAIDU & Maitland SCHNAARS

### Artist's statement

*Performing Eco(feminist)futures*; is a research-creation dialoguing project that interrogates ecofeminism for the twenty-first century. In an intersectional research conversation, artist scholar Dr **Jo POLLITT** / Noongar poet and performer **Maitland SCHNAARS** / Fiji-Australian human rights lawyer **Kavita NAIDU** / Feminist internet theorist Dr **Nancy MAURO-FLUDE** analyse and respond to four large volumes of course readers developed by Dr Patsy Hallen for a 1992 unit called Ecofeminism at Murdoch University, Western Australia.

This work-in-progress is an excerpt from a deliberate and experimental rendering of these 1992 texts into a multi-media course reader for our times; a first stage toward rendering a series of 'micro-credentials' both as ironic nod toward the inadequacy and partiality of such 'credentials' and as a fully formed attempt to create a contemporary course reader for the subject of ecofeminism now;

*Performing (eco)feminist futures*  
*Performing (eco)communal futures*  
*Performing (eco)postpunk futures*  
*Performing (eco)critical futures*  
*Performing (eco)gendered futures*  
*Performing (eco)poetic futures*

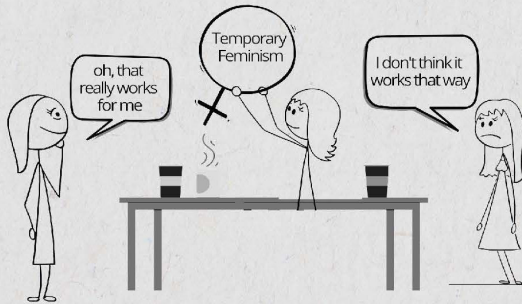
This project is supported by ECU's Centre for People, Place and Planet.

**Nancy MAURO-FLUDE**, *Conjuring Ecofeminist Futures* (detail), 2022, net.art (.js .html .css), runtime 1hr 30, no audio, dimensions variable.



# The Ediths Press

## Artist's statement



### Conversations Over Coffee

meme /MEEM/ noun. 1 : an idea, behavior, style, or usage that spreads from person to person within a culture. 2 : an amusing or interesting item (such as a captioned picture or video) or of items that is spread widely online especially through social media. (Merriam-Webster.com)

Feminist memes are used amongst feminist activists as a way of prompting affective responses across their networks. By drawing attention to a particular concept, memes work to engage and mobilise different bodies and energies. In a digital space, memes survive depending on their likelihood to be replicated. As they replicate, memes re-enact as well as validate the creative process of the original artefact. Estelle Barrett (2010) highlights this particular feature of memes as essential to her proposal for "Exegesis as Meme". As a creative approach to inquiry, memes demonstrate how creative practices have the potential to open up alternative spaces for understanding the world. Typically humorous by design, memes can also offer welcome respite in challenging times (Griffin, 2021).

The memes in this newsprint were created by Kylie

and Karen as a creative response to their experience participating in the InterGender course. Inspiring late nights connecting over coffee and conversing the memes draw attention to some of the concepts inspired and challenged their thinking. The pot sharing coffee (or tea or wine) as a type of ritual is to Robin Wall Kimmerer's writing about her ritual of drinking coffee and then returning the gift to the earth (Kimmerer, 2013). Kimmerer explains the beginning of a ritual (making the coffee) so that it's time to pay attention to what matters group. This is followed by a familiar rhythm (drinking the coffee together, conversing and then sharing, cleaning up) to which members bring their whole selves. Sharing in this ritual enriched the collaborative participatory experience and helped forge connections.



### Concepts Conundrum

Fill in the blanks to reveal ten ecofeminist concepts. Answers on back page.

1. \_e\_p\_o\_ \_l\_ \_ty
2. i\_m\_ \_en\_ \_
3. \_a\_ \_e\_r\_i\_ \_i\_ \_
4. s\_ \_ \_a\_t\_ \_ne\_ \_
5. \_e\_a\_t\_ \_e\_i\_g
6. \_o\_l\_ \_d\_r\_ \_t\_ \_
7. a\_ \_ \_c\_ \_l\_y\_ \_s\_ \_
8. l\_ \_ \_ \_ng w\_ \_ \_
9. \_e\_l\_a\_i\_ \_n\_a\_ \_ \_ty
10. ( \_n\_ ) \_a\_s\_e\_y

The Ediths Press is an initiative from The Ediths and emerged as a result of an inspiring workshop (2020) about living a feminist academic life, led by Associate Professor Astrida Neimanis, University of British Columbia, Canada. Because surviving and thriving in the neoliberal academy requires collectives, The Ediths brought together feminist academics to make and co-create an in-print only newspaper that would engage the broader academic community with contemporary feminisms. Overhearing colleagues say, "feminists hate men" or "I don't believe in feminism" or "men can't be feminists" in 2021 at a University (!) was a reminder that feminism is unfinished business.

This second edition of The Ediths Press, *ECOFEMINISM 101: Concepts, Conversations, Connections*, was coordinated by post graduate researchers, **Ali BLACKWELL**, **Karen NOCITI**, **Kylie WRIGLEY** in collaboration with Professor Mindy Blaise and Dr Jo Pollitt

## Biography

The Ediths (co-founded by Professor **Mindy BLAISE**, Dr **Jane MEREWETHER**, Dr **Jo POLLITT**, and **Vanessa WINTONEAK**) is a feminist and interdisciplinary capacity building initiative created in 2019 as part of Professor Mindy Blaise's Edith Cowan University Vice Chancellor's Professorial Research Fellowship.

[theediths.org](https://theediths.org)



## So Fi Zine

### Artist's statement

No future is inevitable. We can expand what counts – we can imagine, speculate and ask what if. The future – of the world and of research practice – is an ever-unfolding unfinished business. This edition of *So Fi Zine* features creative sociological work that takes up Ruha Benjamin's call to craft 'novel fictions that reimagine and rework all that is taken for granted about the current structure of the world.' Each edition of *So Fi Zine* is themed around the work of scholars who commit to doing sociology that is critical, creative, publicly oriented and boundary pushing. Ideas of voice, sensory detail and the conditions under which stories are told animate the contributions within. In their content and through the material makeup of the zine's hand-collaged and digitised pages, this project explores in practice the challenges and creative opportunities of accessible, non-traditional approaches to social inquiry.

### Biography

**So Fi Zine** is an indie publication for sociological fiction, poetry, and visual art. Standing against the exclusive practices of academic publishing, the zine is a space for creative experimentation and every edition is free to read and DIY print. *So Fi Zine* has published more than 220 creative pieces, including invited guest editorials by Patricia Leavy, Howard Becker, Les Back, Nirmal Puwar, Raewyn Connell, Michael Burawoy, Deborah Lupton, Rob Shields, Ruha Benjamin, and Sujatha Fernandes. This zine is the brainchild of Ash Watson. This project started as part of an Endeavour Research Fellowship she completed at Goldsmiths, University of London, in 2017. Ash now works as a Postdoctoral Fellow with the UNSW Sydney node of the ARC Centre of Excellence for Automated Decision-Making and Society. She uses creative qualitative methods to explore the social impacts of emerging technologies in contexts of health and wellbeing.

[sofizine.com/](http://sofizine.com/)

## #FEAS Archive, 2016–2022.

#FEAS archival LIST of ALL performances/presentations/papers/outputs!

Pollitt, J., with Blaise, M. and E.M. Gray (2022) Spectrum Project Space Exhibition, #FEAS Unfinished Business. Edith Cowan University, Mt Lawley, Western Australia.

Gray, E.M. in conversation with postgraduate candidates (2022). The unfinished business of feminist research. Spectrum Gallery, Edith Cowan University, Mt Lawley, Western Australia.

Blaise, M. Gray, E.M. and Pollitt, J. (2022). #FEAS: Unfinished business. Spectrum Gallery, Edith Cowan University, Mt Lawley, Western Australia.

Blaise, M., Gray, E.M. and Pollitt, J. (Eds.) (2022). #FEAS Unfinished Business, Fake Journal Special Issue, Call for Papers.

Pollitt, J., Blaise, M. and Gray, E.M. (2022). Enacting a feminist pause: Interrupting patriarchal productivity in higher education. In D. Lupton & D. Leahy (Eds), Creative approaches to health education, pp. 28-40. Palgrave.

The Ediths Press (Wrigley, K., Nociti, K., Blackwell, A., in collaboration with Blaise, M. and Pollitt, J.) (2022) EcoFeminism 101: Concepts, conversations, connections.

Pollitt, J., Blaise, M., Gray, E.M., and Fishwick, E. (2021). Wheel of (mis)Fortune. Perth Institute of Contemporary Arts, KISS Club.

Gray, E.M., Pollitt, J. and Blaise, M. (2021). Between activism and academia: Zine making as feminist response to COVID-19. Gender and Education. DOI: <https://doi.org/10.1080/09540253.2021.1931045>

Pollitt, J., Blaise, M., Gray, E.M. and Fishwick, E. (2021). The #FEAS Report. <https://vimeo.com/539930981>.

Blaise, M., Gray, E.M. and Pollitt, J. (2021) Comparative and International Education Society (CIES) Annual Meeting, opening act including short film screening of The #FEAS Report.

The Ediths Press (Ava, Blaise, M., O'Callaghan, C., Fozard, R., Godden, N., Johnson, N., McAlinden, M., Merewether, J., Mohammedali, M., Nociti, K., Pitchford, K., Pollitt, J. Scarfe, B., Visovecic, T., Wintoneak, V. ) (2021). Feminism 101: Who is it for and what does it do.

Gray, E.M. (2021) RMIT University Non Fiction Lab Symposium: A Funny Thing Happened on the Way to the Forum: Meaningful Irreverence and other Hahas in the Hallowed Halls.

Blaise, M., Gray, E.M. and Pollitt, J. (2021). Women in Academia (UK), Online Zine-Making Workshop: Rage.



Blaise, M., Gray, E.M. and Pollitt, J. (2021). University of Strathclyde (UK): Enacting a Feminist Pause: Interrupting Patriarchal Productivity in Higher Education.

Blaise, M., Gray, E.M. and Pollitt, J. (2021). Lockdown Bingo @The Internet.

2020 by Post, #FEAS Survival Kits: Business as Usual. (Sent to #FEAS in Melbourne during the world's longest non-continuing lockdown).

2020 Perth Xerox days Zine Market, stall.

Blaise, M., Gray, E.M. and Pollitt (2020). #FEAS Performing Project P: The official unboxing of political, personal, and practical zines. The Sociological Review Online. <https://thesociologicalreview.org/magazine/november-2020/methodologies/feas-performing-project-p/>

Blaise, M., Gray, E.M. and Pollitt, J. (2020). Project P: Personal, and Practical online zine making workshops.

Blaise, M., Gray, E.M. and Pollitt, J. (2020). Comparative and International Education Society (CIES) Annual Meeting, Project P: Political Zine Making Workshop.

Knight, L., Gray, E. & Blaise, M. (2020). Powerful dressing: Artfully challenging sexism in the academy. In C. Taylor, C. Hughes, and J. Ulmer (Eds). Transdisciplinary feminist research approaches: Innovations in theory, method, and practice (pp. 43-58). London: Routledge.

Blaise, M., Knight, L., & Gray, E. (2019). Punk feminism and #FEAS: A low-brow protest against academic sexism. In G. Crimmins (Ed), Strategies for resisting sexism in the academy (pp 269-286), Cham, Switzerland: Palgrave MacMillan, Springer Nature.

Blaise, M., Gray, E.M. and Knight, L. (2019). #FEAS Cite Club Zine #1, in person workshop at Edith Cowan University. 2018: Pedagogy in the Pub: Sexism, it isn't funny! @The Last Jar, Melbourne

2018: #FEAS Feminist Salutes, feminist gratitude postcard writing @ The Lincoln Hotel, Melbourne

2018: Feminist Killjoy T-shirt Run

2018: Gender and Education Association Annual Meeting, Newcastle University: Power Dressing #3, T-shirt sales GEA edition, #FEAS Feminist Salutes

Knight, L., Blaise, M. and Gray, E.M. (2018). Australian Association for Research in Education Annual Meeting, The University of Sydney, Punk feminism and #FEAS: A low-brow protest against academic sexism.

2018: Australian Association for Research in Education Annual Meeting, The University of Sydney, Power Dressing #2

Gray, E. M., Knight, L. and Blaise, M. (2018). Wearing, speaking and shouting about sexism: developing arts-based interventions into sexism in the academy. *Australian Educational Researcher* 45, 585–601.

Gray, E.M. (2017). Keynote at the National Tertiary Education Union Annual Women's Conference, Melbourne, Australia. Developing interventions into sexism in the academy.

Feminist Educators Against Sexism (#FEAS) (2017, October). Feminist Educators Against Sexism, #FEAS, NTEU's AGENDA, National Tertiary Education Union.

2017: Gender and Education Association Annual Meeting, University of Middlesex, UK. Sexism, it isn't funny! comedy show v2 (based on student feedback), feminist fortune cookies, Cite Club T-shirt run, Power Dressing #1, business cards v2.

Blaise, M., Gray, E.M. and Knight, L. (2017). Gender and Education Association Annual Meeting, University of Middlesex, UK. Feminist Citational Practices Workshop.

Gray, E.M., Blaise, M. & Knight, L. (2017). Gender and Education Association's Conference, Middlesex University, London, UK, Paper, #FEAS: Bingo, business cards, and bad comedy.

Knight, L. and Gray, E.M. (2016). Australian Association for Research in Education Annual Meeting, Melbourne Cricket Ground. First showing of stand up comedy performance Sexism, it isn't funny! business cards v1, bingo cards and prizes, pipeline myth t-shirt run

Blaise, M. and Gray, E. (2016). Gender and Education Association Annual Meeting, Linköping University, Sweden. Guerilla Methodologies: Sexism, affect and art activating the 'more-than'.

Gray, E.M., Blaise, M. and Knight, L. (2015). Australian Association for Research in Education, Strategic Initiative Grant. Developing Arts-Based Interventions into Sexism in the Academy, \$10,000.

2015 Australian Association for Research in Education Annual Meeting, University of Notre Dame, Perth. Graffiti walls using butchers paper in conference venue toilets, Benchmark Man - Grey Suit on hanger, notecards safety-pinned, presenting in aprons - aprons worn during a presentation about early childhood education, kitchen utensils were used as props.



**#FEAS: UNFINISHED BUSINESS** features the archive of **#FEAS Feminist Educators Against Sexism** alongside work by Australian feminist artists. The exhibition brings into focus a lineage of activist feminist art to invite thinking with practices that interrupt white patriarchal heteronormative narratives. The concept of an expanded zine connects the works, with 'pages' forming in vastly different ways. The exhibition offers irreverent, furious, funny, and tender insights toward connected and equitable feminist futures, unfinished...

#FEAS is an international feminist collective committed to developing creative interventions into sexism in the academy and other places. It is co-led by Professor **Mindy BLAISE**, Dr **Emily GRAY**, and Dr **Jo Pollitt**.

Website: [feministeducatorsagainstsexism.com](https://feministeducatorsagainstsexism.com) | Twitter: @FEASproject

**Event 1: *The unfinished business of feminist research***

Keynote: Dr **Emily GRAY**, School of Education, RMIT University, co-founder of #FEAS, plus postgraduate responses. Wednesday 20th July 2022, 12pm–1.30pm. Free event. Registrations required: <https://www.trybooking.com/BZXMP>

**Event 2: *#FEAS: Unfinished Business***

The #FEAS team share their latest creative activist research projects. Thursday 21st July, 12pm–1.30pm. Free event. Registrations required: <https://www.trybooking.com/BZXMU>

**Event 3: *ACDC Artist Floortalk at Spectrum Project Space***

Wednesday 27th July 2022, 12.30pm–1.30pm  
Free event. All welcome. No registrations necessary.

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# #FEAS Unfinished Business | 2022

#FEAS Feminist Educators Against Sexism | Lyndall ADAMS | Lilly BLUE | Jo DARBYSHIRE |  
Urszula DAWKINS | Emma FISHWICK | Natalie HARKIN | Sage J HARLOW | Linda KNIGHT |  
Jo LLOYD | Marziya MOHAMMEDALI | Annette NYKIEL | Performing Eco(feminist) Futures  
| So Fi Zine | Miriam STANNAGE | The Ediths Press | Cassandra TYTLER |

Curated by Dr **Jo POLLITT**

## Spectrum Project Space

Opening: 29 June 2022, 5pm–7pm

To be officially opened at 6.15pm by **Kelli McClusky** (pvi collective)

Exhibition dates: 29 June, 28 July 2022

Gallery opening hours: Tuesday to Friday 10am–4pm

Building 3, 2 Bradford St, Mount Lawley



School of  
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