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The Postgraduate Journal of Women, Ageing and Media (ISSN: 2055-7361) is a rigorous, peer-reviewed journal which welcomes submissions from postgraduate students and early career researchers working in the fields of ageing studies, media studies, cultural gerontology, and other related disciplines. Run by postgraduates with support from more experienced academics, the journal aims to take 'thinking with age' a key lens from which to approach research focussed on women, ageing and the media (film, television, screen media, popular music, advertising radio and the press).

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EDITORS WELCOME

Welcome to the Postgraduate Journal of Women, Ageing and Media (PGWAM). We are delighted to publish the abstracts for papers presented at the 7th Annual International Women, Ageing and Media Summer School, held at the University of Gloucestershire, UK. The theme for the 7th WAM Summer School was 'Performativity,' and included an art exhibition, two creative methods workshops, three keynote speakers, a 3-Minute Thesis showcase, and involvement from WAM research groups. We would like to thank the Aging, Communication, Technology (ACT) partnership for their continued generous support.

The selected paper that is included in this special issue is authored by Athene Currie and is titled: 'New Rites of Passage: Performing the Transformative at Menopause.' The paper examines the cultural representations of post-menopausal women in social and cultural life. Athene Currie is a PhD Candidate at Queensland College of Art, Griffith University, Australia. More information about Athene and her work can be found on her website: <http://athenecurrie.com/>.

COLLECTED ABSTRACTS

KEYNOTE: Visual Diaries, Performativity and Creativity: Photographing Everyday Life

Dr Wendy Martin, Brunel University London, UK

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There has been an increasing interest in creativity in mid-to-later life. There has however been limited research into creativity and performativity in the context of the daily lives of people as they grow older. This paper draws on data from the study Photographing Everyday Life: Ageing, Lived Experiences, Time and Space funded by the ESRC, UK. The focus of the project was to explore the significance of the ordinary and day-to-day and focus on the everyday meanings, lived experiences, practical activities, and social contexts in which people in mid-to-later life live their daily lives. The research involved a diverse sample of 62 women and men aged 50 years and over who took photographs of their different daily routines to create a weekly visual diary. This diary was then explored through in-depth photo-elicitation interviews to make visible the rhythms, patterns and meanings that underlie habitual and routinised everyday worlds.

The paper will explore three dimensions of creativity and performativity: (1) the use of visual diaries as a creative means to make visible aspects of ageing, performativity and everyday life; (2) creative ways participants visually represented, performed and portrayed ageing and daily life; and (3) creative and performative dimensions of dissemination when social science data is presented via the arts and humanities with the development of a participatory photographic exhibition.

In particular, the use of creativity has enabled us to visualise, reveal and portray insights into the everyday lives of people as they grow older. The meanings and experiences of creativity and performativity were moreover interspersed throughout the photographic diaries of the participants, in the very mundane and everydayness of daily life. The interconnection of creativity, performativity and the sensate and material nature of everyday life was also shown. This paper will conclude by revealing the possibilities, nuances and complexities of creativity and performativity that is an ongoing and continual process in mid-to-later life.

WAM KEYNOTE: The M Word: Methodologies and Me

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A concern with methodologies – how and why we research ‘older women’ – lies at the heart of WAM’s focus on media. For some early career scholars, perhaps even many, the term ‘methodology’ suggests a decisive, orderly and coherent practice that can be un-problematically and consistently applied to a text or data set. Yet, as we all rapidly discover, that is not the case and coming to terms with the ensuing chaos can be the most challenging aspect of any research project. In that vein, this paper will trace some of the histories (personal, scholarly and theoretical), rationales (or at least claims to rationality) and processes (bumblings, collaborations and intuitions) that underpin

the methodology for my book Contemporary cinema and 'old age': gender and the silvering of stardom.

EARLY CAREER KEYNOTE: Performativity and Age – A Queer Look at Aging in Grace and Frankie

Dr Linda Hess, Goethe University Frankfurt, Germany

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In my presentation, I will first focus on the ways in which Queer Studies and Aging Studies can productively be brought together in the concept of queer aging to highlight the performative element of aging. In the second part of my talk I will then examine the Netflix series Grace and Frankie. I pay particular attention to the protagonists Grace and Frankie, and their characters' plot developments, which push the boundaries of the "specific set of historical possibilities" (Butler) that shape our contemporary narratives of women's aging, and thus find ways to queer normative narratives of growing older.

Dancing at Samhain: Older Women exploring Age and Identity through Performance

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Samhain, the beginning of the Celtic New Year (October 31st to November 1st) is regarded as the most sacred time of the year. Dedicated to honouring the ancestors, it's a time where the veil between the world we live in and the Otherworld is at its thinnest. In 2017, twelve women including myself gathered at Uisneach, the sacred and mythological centre of Ireland, to celebrate the rituals of Samhain; as part of a yearlong research journey exploring our experiences of ageing and identity. Music led the group in a meditative dance where the old year was symbolically honoured and the New Year embraced. This paper posits that coming together in dance at this threshold time, when the earth's energy is being channelled into its third phase; provided an opportunity for the women to explore and express their age and identity through performance in their own unique way. The data is represented in a multimedia presentation, short film, poetry and music.

New Rites of Passage: Performing the Transformative at Menopause

Athene Currie, Griffith University, Australia

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This abstract, prepared for the 2018 International Women, Ageing and Media (WAM) Research Summer School addresses the representation of the post-menopausal life of women. Inherent in this artistic address is the question why in western society menopause is not defined as a natural process of transformation that has the potential to result in empowerment for the individual woman. The project 'New Rites of Passage' speaks of this potential as it might be depicted in performance video. These videos are created as means to transgress the current social and cultural constraints in Western culture that are imposed on the female body and psyche at this significant stage in a woman's life.

'New Rites of Passage' is a series of performance videos that actively contemplate and represent the process of change in identity at the menopause. Through the use of heuristic methodology, a broad methodology most often used in the social sciences, that is more akin to art therapy. Heuristics involves a process of internal search to discover the nature and meaning of experiences resulting in growing self-knowledge. In the project videos are intuitively performed and filmed employing the tripartite process of separation, transition and incorporation evident in a rite of passage. These stages of passage suggesting contemplation in separation from patriarchal constraints, transition of emerging new identity and reincorporation of the empowered true self.

In 'New Rites of Passage' the woman is seen to be actively contemplating the dissolving of outworn identities in preparation for transformation, suggested by a female figure observing the push and pull of the ocean. Transition in the repetition of wrapping and unwrapping of the body in cloth and bandages, and incorporation; a cloaked figure walking towards infinity surrounded by nature, striding confidently onwards in acceptance of her new circumstances and spiritual unity. In this way, the videos are signifying the search for a connection to a 'true self' through a transformational process specific to the menopause. This project recognises the process of menopause as arduous. The videos in New Rites of Passage allow the viewer to consider the notion of metamorphosis, where woman's body and psyche develops self-knowledge, a new narrative and empowered identity.

The Media, Baby Boomers, and the Advent of Aspirational Aging

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Baby boomers in the United States—76 million strong—began approaching retirement in 2011, and around the world, populations are aging. How are the American media, notorious for their obsession with youth markets and the 18-34 demo especially, confronting and representing this major demographic shift, especially since baby boomers were once, themselves, the original youth market? And given the double standard around aging for older women, how do ageism and sexism intertwine in media representations? This talk will explore the contradictory terrain of aging for women in American media, especially TV and advertising, where negative stereotypes—or the rank invisibility—of older women are colliding with Aspirational Aging, a media-crafted zeitgeist whose central tenet is that aging is something we can and should “defy.” This defiance discourse, targeted particularly to women, is especially advanced by what I have labelled the Anti-Aging Industrial Complex. The talk will examine the intersections between ageism and sexism, and emphasize how neoliberal discourses about personal responsibility frame and mark off good, successful aging from bad, failed aging for women. At the same time, because baby boomers remain an important market, the paper will also note the rise of visibility revolts, from everyday women and celebrities alike, and consider their consequences.

Loose Women: an empowering vision of ageing or an extension of the beauty myth into old age?

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ITV's Loose Women is a live daily human interest and topical discussion show presented by and for women that reaches around five million people each week and claims to deliver "real, authentic and empowered women having an upfront and candid discussion" (ITV Insights, 2017). The show's three main anchors and four most regular panellists have an average age of 54 and the show regularly covers issues relating to women and ageing that cover health, chronic and terminal illness and disability, family life, sex, relationships and body image. This thematic analysis of one year's worth of programmes asks whether Loose Women in its online and broadcast forms offers an empowering and holistic vision of female ageing that is often absent from mainstream media (Williamson, 2016). Much of its storytelling is conducted through the experiences of older female celebrities but does this approach challenge its claim of feminine empowerment by extending the beauty myth into old age, and normalizing the idea of 'regulatory regimes' of the body, such as cosmetic surgery (Dolan, 2014; Carter, 2014)? Or is it an example of genuinely subversive popular feminism?

Staging the Middle-Aging Queer Body for an Experimental Lens

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This paper looks at strategies of staging the middle-aging queer body for an experimental video art lens through the work of Nik Forrest. Nik Forrest is an accomplished queer experimental video artist whose *Studio Performance Experiment* series (2010–2013) test the boundaries of perception, gravity, and the absurd. This work also decenters heteronormative, ageist, and gendered narratives through Forrest's use of their own body as performing (trans queer) subject, and in collaboration with dancer Sarah Williams, both of whom are in their fifties. Despite focus on improvised actions to "destabilize normal perception" of what is possible for bodies to do when it comes to the physics of gravity (Forrest), the body cannot escape categories of gender and sexuality because states of being and identity are relational to heteronormative binaries and definitions of sex and gender (Ahmed; Butler; Foucault; Halberstam; Stryker). Through Forrest's work, I am interested in how these categories make the body visible while reinforcing gender as a structure, and describe the subject as constructed by the acts the subject performs, while considering the heteronormative matrix that envelopes all of us. In my paper, I will also examine how Forrest stages their own body and/or other bodies for their lens while reflecting definitive control of the camera's gaze.

Later Life Stardom: Judi Dench's 'retirement' into fame

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Cultural gerontology invites us to view ageing, and particularly later life, as a social construct. Building on the theoretical framework presented by Higgs and Gilleard in their work on the cultural significance of the Third and Fourth Ages, this presentation focuses on understanding Judi Dench's later life stardom as a sign of shifting societal perspective of ageing and later life. At the age when many Brits are transitioning into retirement, Judi Dench was beginning her foray into international stardom, already an accomplished stage and television actor Dench had worked professionally her whole

working life. This paper analyses a selection of key roles from Dench's film career to gain an understanding of how she is read through her age, gender, and nationality in order to reflect upon how older British women are represented on screen, and the significance of these representations. With the rise of popularity of movies dedicated to being about older people and their lives, or movies of the Silvering Screen. This presentation follows the theoretical framework for Star studies as theorised by Richard Dyer to understand that the significance of the star's persona within its society and what the presence of that star reveals about the society they exist within.

The Ageing Star: a Key Figure in Film History, from Hollywood's Golden Age to contemporary cinema

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Since the beginning of classical Hollywood, movie stars have been displaying old age as a spectacular, artistic act, an award-winning performance, a mask they could wear or drop at their convenience. In the 21st century, age has become another type of performance and masquerade, animated by motion capture, digitally designed, accelerated, slowed down or halted. I intend to demonstrate how, in the transition from analogue to digital cinema, the figure of the ageing star has re-emerged, allowing us to fictionalize the history and imagine the future of the film industry in the digital age. Both American and European directors are re-investing in a classic Hollywood sub-genre: the melodrama of the falling star, revived in a modern or futuristic universe. I will be focusing on the performances of Robin Wright (*The Congress*, 2013), Julianne Moore (*Maps to the Stars*, 2014), Juliette Binoche (*Clouds of Sils Maria*, 2014), Annette Bening (*Film Stars Don't Die in Liverpool*, 2017), Kate Winslet (*Wonder Wheel*, 2017) and Meryl Streep (*Ricki and the Flash*, 2015, *Florence Foster Jenkins*, 2016). From ageing, gender and celebrity studies to film-philosophy, my contribution aims to explore the capacity of cinema to shape our worldview, sense of history and self-consciousness of ageing.

'Older Women Rock On!'

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'Older Women Rock!' creates pop-up political art spaces to raise awareness and explore issues facing early-old-age women in our late-50s to early 70s. Through poetry, performance, fashion, film and the tools of consciousness-raising and peer counselling the project celebrates early-old-age women, challenges our invisibility, unites us across our differences and subverts dominant assumptions and prejudices about us.

One outcome has been a collection of poetic/clothing featuring designs by early-old-age women artists and displayed at various locations in the UK. The poetic/clothing interprets poetry and testimony about issues that impact us, such as lack of accurate media representation; the imperative for us to 'age agelessly' and the beautification industry's influence on our self-esteem and self-image; incarceration; poverty; being a carer.

The ethos and creative outcomes of 'Older Women Rock!' are disseminated in part through the performance of subversive catwalks. This presentation will:

- Show a short film montage of previous 'Older Women Rock!' catwalks
- Use Summer School participants to create an impromptu catwalk of poetic/clothing created as a result of a Visiting Fellowship at Keele University.
- Demonstrate how early-old-age women in their diversity represent themselves through co-creation and production

Visible and Vocal: How the punk ethos shapes older women's performance of age

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Older people are subject to cultural expectations that influence the way they act, look and spend their time. My PhD research focuses on women aged 50+, who identified with punk. Boundaries of age are notoriously difficult to define and the widely used 'middle age' is not exempt from this, nor from restrictive expectations of appearance, behaviour and leisure pursuits. This is particularly problematic for women, who are subject to gendered expectations throughout their lives. The subculture of punk came into being in the UK in the late 1970s and existing research on 'ageing punks' has so far failed to capture the experiences of women. Findings nonetheless suggest that punk identities, lifestyles and practices endure into middle age, providing an alternative to the narrow view of 'ageing' that public discourse holds. The punk ethos advocated a DIY, non-conformist approach to music, lifestyle, and appearance, which may have had a lasting impact for the women influenced by it, potentially their ability to resist conforming to wider social expectations of ageing. If women retain their punk identity, how might this shape their experience of ageing? I have interviewed fifteen women who identified with punk in an attempt to find out.

NEW RITES OF PASSAGE: PERFORMING THE TRANSFORMATIVE AT MENOPAUSE

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ABSTRACT

This abstract, prepared for the 2018 International Women, Ageing and Media (WAM) Research Summer School addresses the representation of the post-menopausal life of women. Inherent in this artistic address is the question why in Western society menopause is not defined as a natural process of transformation that has the potential to result in empowerment for the individual woman. The project 'New Rites of Passage' speaks of this potential as it might be depicted in performance video. These videos are created as means to transgress the current social and cultural constraints in Western culture that are imposed on the female body and psyche at this significant stage in a woman's life.

'New Rites of Passage' is a series of performance videos that actively contemplate and represent the process of change in identity at the menopause. This is undertaken through the use of heuristic methodology, a broad methodology most often used in the social sciences. Heuristics involves a process of internal search to discover the nature and meaning of experiences resulting in growing self-knowledge. In the project videos, performances are intuitively carried out and filmed employing the tripartite process of separation, transition and incorporation evident in a rite of passage. These stages of passage suggesting contemplation in separation from patriarchal constraints, transition of emerging new identity and reincorporation of the empowered true self.

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KEY WORDS

Empower, identity, masque, menopause, rite of passage



Whale Watching (2015)

Introduction

Germaine Greer suggests that women should view menopause as an acceleration of “the change back into the self you were before you became a tool of your sexual and reproductive destiny” (1991, p. 62). The heuristic method of enquiry in my research into menopause as a celebrated stage of women’s life experiences allows me to explore my own body and psyche at this significant stage of life. This process of internal search encourages me to discover the nature and meaning of experiences and culminates in growing self-knowledge (Moustakas, 1990; Sela-Smith, 2001).

In this paper, I discuss several video works I have made as part of my doctoral research practice that attempt to distinguish imposed identities as means to re-discover my sense of self following the major life change of menopause (Bernard et al., 2000). Through creating intuitive ritualistic performances, I incorporate my own body in videos and live performance to signify the tripartite process of separation, transition, and reincorporation that comprise a rite of passage. My intention is to empower myself through the experiential process of menopause.

Greer states, “though there is no public celebration of the beginning of the last third of a woman’s life, I am not at all sure that it is quite true to say that no rites of passage

are celebrated at all” (1991, p. 41). She suggests women may have their own way of acknowledging their new status post menopause as means to accept their change (1991, p. 42). Private celebrations and rituals may occur and because they do not involve men, religion or consumerism, these rites of passage have been seen as subversive, backward or superstitious (Greer, 1991, p. 43).

AGEING AND IDENTITY

At the onset of my doctorate, the ecofeminist view that women and nature are inextricably linked was foremost in my understanding of women’s position in Western society. However, German professor of sociology Maria Mies and Indian philosopher Vandana Shiva (1993) suggest that Western patriarchal systems deprive women’s bodies of this connection to nature. This interference with women’s ability to progress through menopause attempts and often succeeds in control. Woman’s connection to nature, to her true self or more felicitous her sense of self, has been constrained. This may clearly position woman as social hostage, as unworthy, as disempowered.

Simon Biggs is an Australian professor of gerontology and social policy whose research into the mature imagination addresses the relationship between ageing and identity. Biggs’ research into the mature imagination addresses issues key to both personal and social understanding of mature women, and suggests that the strategies woman may use to keep their social position involve the use of masque. Through my reading of his research, I began to understand how Western society views and consequently treats ageing woman as identities begin to slip. The chaos and uncertainty women experience at menopause led me to investigate identities women assume as a means of survival (Bernard et al., 2000, 61). I was drawn to ideas about masquerade and analysis about the deployment of masque to better understand psychoanalytical interpretations of identity ageing (Biggs, 1999).



Figure 1: Disco Queen (2016)

<https://vimeo.com/348086026/a8edfe984d>

REVIEWING THE SELF: ISOLATION

The video *Disco Queen* (fig 1) was recorded after creating a series of photographs using myself in preparation for a supposed 'night out'. Here, the middle-aged dancer clad in garments from her youth that fit haphazardly fashion enacts a disco dance on top of a mound of decaying palm fronds.

In filming myself as dancer mimicking disco moves in the rainforest, I attempt to address woman's disconnection from nature and to make evident the distinction between imposed identities and one's sense of self. Woman's connection to nature is shown in the dancer's platform of decaying palm fronds. The false identity is represented in the gaudy clothes and pretentious moves of the performer as she dances in defence of masques inevitable dissolution. She cannot escape the natural process of ageing as she competes against it.

The intention of this video was to actively create a scenario representing the reverie of longing for the past, the roles that have been dreamed about and never fully played out. Some of these outworn and unworn identities are harder to realise than others. The need to recreate these roles suggests two things: the realisation of identities that *did* eventuate in the past and a longing for the identity that *did not* transpire.

It is the latter at menopause that appears to strive for importance, but does not manifest as a direct representation of a memory; rather, it is much more complex. In *Disco Queen*, I record the '*what might have been*'—a projected identity, such as the disco dancer. In terms of my process, reflection occurred before and during the performance as well as in my re-viewing of the recording. Reflection of the performance prompted a grieving and/or acceptance for the role that was never fully played out and a realisation that this identity, the disco dancer, may never eventuate.

However, my ageing body struggles with finitude and questions if this is absolutely certain. The deployment of masque becomes the normative state to which the body has to be restored (Biggs, 1999). It is at this point where anxiety may occur due to a 'pushing' towards maintaining masque and 'pulling' of its inevitable removal. I found the need to be socially accepted became less important than the desire to find the self without masque.

In making *Disco Queen*, the acting out of my identity became an empowering experience. I could clearly see other roles that I had not yet played in life and had to decide if they were worth holding onto, or re-enacting. This process of reviewing the past and acknowledging longed for identities brought forth understanding of connections between nature, body and self. My focus moved from specific roles not played out, as shown in *Disco Queen*, towards physiological and deeper psychological changes at menopause (Bernard et al., 2000, p. 86).

TRANSFORMATION



Figure 2: Wrapping and Unwrapping (2016)

<https://vimeo.com/394852268/6b7527e89a>

The video *Wrapping and Unwrapping* (fig 2) reflects the need to protect myself at menopause, a stage of life where feelings of vulnerability come into play as imposed identities may begin to slip. The wrapping and dressing of the body in the video suggesting the slow metamorphosis of the new self while gently acknowledging and nursing the old self as it begins to fade.

The video emphasises parts of the body important to social identity: the face, legs, arms, torso and belly. The body begins to show the signs of life lived, wrinkles, varicose veins, child-bearing scars, and swollen joints from work. The mind may be experiencing turmoil. Firmly wrapping the head and neck with the white rags refers to swaddling traditionally used to settle newborn infants. Here the work suggests the possibly to go back to the beginning— “sans teeth, sans eyes...”¹ However, in so doing, it also alludes to the end of life.

In terms of transformation in *Wrapping and Unwrapping*, the face is carefully bound and on completion becomes still. There is emptiness and darkness behind the masque. This liminal phase, the threshold, a short period of stillness and darkness is

¹ This is the last line from Jacques’s famous ‘all the world’s a stage’ speech in Shakespeare’s *As You Like It*, 1600.

enough to experience a shift. When the cloth is removed, the face appears to be changed somewhat. I likened the experience to meditation evoking a discerning and unusual sense of peace and security.

The performance video symbolises a cocooning of the new self in readiness for transformation. The movement to older age is fraught with uncertainty; as American philosopher and gender theorist Judith Butler points out the subject only becomes individuated through loss. The loss is never fully encountered precisely because fantasy emerges to take up position of the lost object (Butler, 1993, p. 269). In this case, the lost object is youth, as evident in the video *Disco Queen*.

However, *Wrapping and Unwrapping* suggests loss refutes fantasy and attempts to protect the body from it. The figure in the video acknowledges through ritual the ageing process and attempts to reconnect to what is authentic. According to British social psychologist and cultural theorist Efrat Tseëlon (1995, 39), this authenticity can be confused with the inner self that masquerade, the false show or pretence, becomes difficult to identify. The multiple rituals in *Wrapping and Unwrapping* represent the multiple identities women support and how tenuous the process to remove them is.

REINCORPORATION

On visiting the United Kingdom in 2017, I intended to film in Holy Island (Lindisfarne) on the Northumberland coast, near where I was brought up. Lindisfarne is a place of spiritual significance dating back to 635AD. I had left the UK at the age of twenty-six as I felt constrained by family expectations. For many years I had been seeking release of these constraints. I was compelled to return to England and create a performance, with the journey becoming a “rite of passage” in conquering the false self, a projected self. The process became hope for revelation and a quest for personal revolution.



Figure 3: Holy Island (2017)

<https://vimeo.com/378699997/c808ccb84b>

For this final stage of transformation, a ritual was carried out. I donned a red cloth to film a spontaneous performance that involved walking through the peri peri scrub. As I listened to the wind, I became completely still; then, my arms began to move and I became very relaxed. I was able to maintain this performance for some time (fig 3).

As the wind was unrelenting, I held firmly onto the cloth. Having my eyes closed helped to listen to the ocean and connect to the land, my ancestral home. I then removed the cloth and held it into the wind and filmed this as if waving a red flag of salute or revolution. Leaving myself bare I did not feel exposed, but free. Imposed social and family constraints blew away as the cloth flapped frantically and madly in its freedom. The rite of passage complete, I could reincorporate myself back into my homeland, empowered.

During editing I changed the format of *Holy Island* to black and white—another transformation. Therefore, the cloth appears dark grey in the video and may suggest the ceasing of menses. The monochromatic scheme possibly indicates the ‘grey area’, the experience of transformation when one may not be able to speak about it. Black and white strips the image of embellishment and reduces it, thereby evoking timelessness, a focus on composition—the figure in the landscape—and gives the sense of natural elements more strongly.

Bernard et al., (2000) refer to Tseëlon's use of the term masque of femininity where one is able to present an exterior or professional self to others while attempting to preserve a coherent, internal and personal sense of self (p. 61). Tseëlon also suggests parts of the psyche may become detached when we are faced with traumatic situations. This is relevant to individuals for whom disguise is central to their lives due to their identity being uncertain (Tseëlon, 2001).

At menopause, these multiple roles or identities may become unhinged or in limbo. According to British doctor of alternative medicines Michael Berman, "these split-off parts in non-ordinary reality are only found by those familiar with its topography" (Berman, 2008, p. 2). Women who have experienced detachment from reality through an identity crisis, for example, may be willing to recognise masque at menopause and connect to the sense of self behind it.

Using a heuristic methodology, I endeavour to promote a broader understanding of the phenomenon of menopause, its transformational characteristics and social conventions. Through questioning women's connection to nature as means to recognise masque may result in finding or rediscovering a sense of self. The making of these performance videos has naturally undergone the tripartite form of a rite of passage that of isolation, transformation and reincorporation. The project recognises the process of menopause as significant. The videos in 'New Rites of Passage' allow the viewer to consider the notion of metamorphosis, where a woman's body and psyche develop self-knowledge, a new narrative, and an empowered identity.



Figure 4: Walking Away (2016)

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