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Re-Cognizing Harassment with the Arts

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Abstract

Absent mechanisms of restorative justice, victims of sexual harassment, particularly those within the LGBT+ community that are already frequent targets of relational aggression, are unlikely to either report or reckon with the consequences of inappropriate workplace behaviors and discrimination. Written from the perspective of a masculinized bisexual whose encounter with a pervasive culture of sexual harassment and psychological abuse provoked suicidal ideation, this paper employs the artistic practices of illustration as a means of first re-cognizing and recognizing phenomena, a Ricœurean construct of narrative and a palimpsest of multivocal text and images to evoke the lived experience of harassment and an analytic layer to invoke the phenomenon. By drawing, writing, and thinking *through* the phenomenon, the marriage of artistic and phenomenological approaches allows both researcher and reader to confront the 'painful truths' that otherwise resist easy analysis.

Keywords: Illustration, narrative, palimpset, sexual harrassment, embodied cognition

Introduction

It was a few years before the pandemic, but I was already completely isolated.

I was attending an international conference for the second time, my first occurring just a few short weeks before I would defend my dissertation. Unlike that first event where I was able to bask in praise and fellowship, I found myself alone at the top of the northeast stairwell of the main hotel, ready to mount the railing and jump. For perhaps five minutes, I stood looking down, imagining what shape my corpse would make at the bottom, somehow afraid that I would not die from the impact but would linger unnoticed, dying in silence for hours or days.

A trio of researchers entered the stairwell a few floors below me, turned, and briskly descended to the ground floor, no doubt off to enjoy some session or collect their friends for the traditional cookout. There was no sign they noticed my presence, but I had noticed theirs, and it gave me just enough of a push to slowly make my way down the stairs, out through the building's western exit, and onto the absurdly sunny streets of the campus. As I walked to my rather less-expensive hotel, I phoned my spouse, but I could not explain what had so nearly come to pass when I could not explain it to myself.

For the first time since I had stumbled on phenomenology as a graduate student, I struggled to identify the phenomenon. I knew it had caused me such anguish and had instilled such profound isolation that I could contemplate suicide, but I could not name it. Alone for the rest of the evening and determined to stay away from high places, sharp objects, and busy intersections, I set to work in the only way I knew to rationalize the nonrational: I opened the sketchbook app on my iPad and began to draw. For more than an hour, I drew continuously, working abstractly with loops and whorls, switching tools, layering, and erasing— the action of drawing without purpose or plan providing a distraction long enough that I was no longer a danger to myself. When my wrist began to hurt, I read through the text I had presented early in the day, the eulogy I gave at my father's funeral, a book proposal, and a talk I gave at a campus visit a few weeks earlier. I decided that at some future point, I should use the action of drawing, captured in moments of partial erasure, to help craft a narrative of what, at that moment, remained an unnamed emergent phenomenon of great emotional intensity.

Two days later, I descended another stairwell on a more-familiar campus towards a room that had once felt like a second home. I stopped off at the men's room to empty my bladder; thankful no one else was present. As a non-binary individual, I had always been somewhat uncomfortable in purely masculine spaces. Usually, I avoided them whenever possible, having learned as a child that it was far preferable to wet my pants than to risk being caught in the bathroom with another man. I could not even imagine the chaos that would ensue were I to use the women’s restroom. Even with no one else present, I preferred to use a stall to a urinal. As I hung up my satchel on the coat hook, I turned to the left, my eyes drawn to graffiti that I had first noticed four years earlier.

Although the graffiti was knowable only through the syncopated intentionality of infrequent encounters, it was possible to recall the approximate timing and nature of the transformation of the inscribed text by employing drawing as a form of embodied cognition that incorporates not only consciousness (e.g., Merleau-Ponty, 1945/2012) but subjectivity.

Ricœur contends that “to imitate or represent action is first to preunderstand what human acting is, in its semantics, its symbolic system, its temporality" (1983/1984, p. 64). While Ricœur confines his understanding of mimetics to "poets and their readers" and pursues a literary conception of textuality rather than visual art or other possible textual forms, he also asserts that "narrative has its full meaning when it is restored to the time of action and of suffering in mimesis" (p. 70). Recreating the æsthetic of the materially and phenomenally real manifestations of lived experience serves both the phenomenologist in crafting the text and the reader to apprehend the world "from the angle of human praxis rather than that of cosmic pathos" (p. 81). Crafting and reading the text become parallel functions or, in the Ricœurean sense, successive loops of a single spiral of being-in-the-world, a recapitulation of the ontic being that allows for the recapitulation of the ontological.

Drawing and redrawing the graffiti synchronously with the crafting of text situates the memory of the lived experience in the materiality present in the dialectic between pre-reflective self-consciousness and the interpretive-descriptive analysis of the phenomenon. Recreating its appearance as it once manifested at discrete intervals of experience allows

for the re-cognition of experience and, through that allusion to the pre-reflective self, to recognize, name, and evoke a phenomenon that initially eluded any coherent intentionality. Further, through the selective use typeface, indicate movement between first-person narrative and analysis, and image, placing the text over images that it partially obscures, the crafted narrative becomes a layered multivocal palimpsest that serves to "embody and provoke interdisciplinary encounter, both literally [...] and figuratively" (Dillon, 2007, p. 2). Without the intervention and interleaving of artistic practice, the text is merely speaking *from*, *about*, and *explaining* the experience of phenomena (Applebaum, 2014, pp. 13-15); with it, the text becomes a vehicle.

First Manifestation

It was the sixth week of the Fall semester, and I had just completed another session teaching elementary generalist teacher candidates how to integrate the arts into the core subjects. That day, I had devised a lesson that integrated elementary math concepts of geometric shapes and Euclidean transformations with creative movement phrases. I was pleased that the class had gone well. My students proved willing to experiment with dance as a form of expression and mathematics learning. However, I was mildly disappointed with one of my students who believed that school should only be concerned with children's minds and that dance was only good for 'getting the wiggles out.'

As I gathered my things to leave, I noticed my colleague sitting at the desk in our shared office. She nodded along while I described my lesson and smiled when I told her how most of the students seemed to find it a meaningful and joyful activity. However, when I shared my frustration at my student's dismissal of embodied cognition, she frowned. When I pointed out that Cartesian dualism persists within the educational discourse and as a structural feature of schools, she pursed her lips and asked if he was a man.

When I affirmed that he was, she claimed to be unsurprised because "women are more authentically embodied than men."

I ended the conversation as quickly as possible, claiming I needed to leave in time to catch a bus. On my way out, I visited the restroom. The first stall was already graffitied. At that point, it was a single word, "FUCK," written in permanent marker at the eye level of someone seated on the toilet.

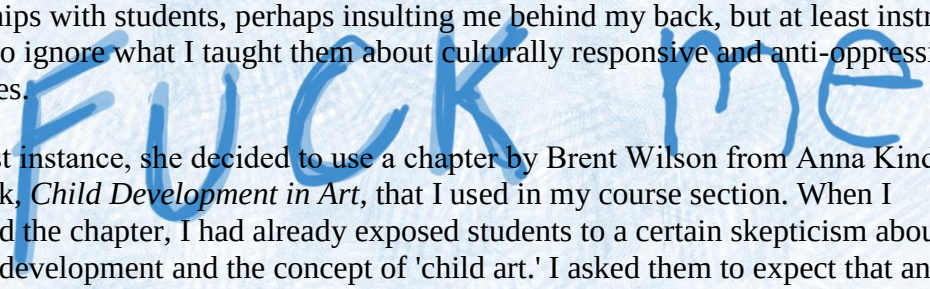
In its vulgar simplicity and emphatic capitalization, the illicit text allows multiple meanings appropriate both to the dismissal of a structural explanation for the student's resistance and the casual misandry that rooted resistance to dance in one set of genitals and embodiment in another: a foolish person, to betray, a signal of dismissal, and a sign of displeasure.

The belief in sexually dimorphic degrees of embodiment is an extension and transformation of Cartesian duality that problematically reifies the sexist concept that men are somehow more rational and more cognitive. Simultaneously, "women are somehow *more* biological, *more* corporeal, and *more* natural than men" (Grosz, 1994, p. 14, emphasis in original). The use of 'somehow' in both constructions is appropriate because the comparative assertions are unprovable, if not impossible, propositions that

seem more reflective of the Western cultural construction of gender than any experience of being gendered. Being-in-the-world, *Dasein*, "always understands itself in terms of its existence— in terms of a possibility of itself: to be itself or not itself" (Heidegger, 1927/2008, p.33). Determining the authenticity of another person's embodied experience of gender, much less an entire gender's embodied experience, would necessitate *being* that gender, something that seems to be both insurmountable and entirely unnecessary to understanding one person's belief that the mind is separate from the body. Nor does it matter that the idea is readily cognizable, even ubiquitous, within discourses that are re-productive of gender identities. The issue is not whether people experience their bodies intersubjectively, dependent upon others' perception for a coherent understanding of their embodied-ness, authentic or otherwise; rather, attaching qualifiers to the veracity of one's physical self demands a determination of *who* is qualified. Any judgment predicated on categorizing human beings inevitably marginalizes those who do not conform to the social norms that define categories, leaving them particularly vulnerable to physical, sexual, and emotional abuse.

Second Manifestation

By the time I encountered the graffiti a second time, several things had happened. I had learned that my colleague was taking sole credit for work we had done together and, in several instances, for my work. I began to suspect that she was undermining my relationships with students, perhaps insulting me behind my back, but at least instructing students to ignore what I taught them about culturally responsive and anti-oppressive pedagogies.



In the first instance, she decided to use a chapter by Brent Wilson from Anna Kindler's 1997 book, *Child Development in Art*, that I used in my course section. When I introduced the chapter, I had already exposed students to a certain skepticism about stages of development and the concept of 'child art.' I asked them to expect that any chapter titled, in part, "Multiple Interpretations and Conflicts of Interest" would doubtless have multiple interpretations and conflicts of interest. I also warned them that while Wilson and his spouse Marjorie had made significant contributions to art education, this text in particular contained racist and classist passages of which we should be critical.

Having added my readings and written prompts for students' reflections to hers, however, my colleague presented her students with Wilson's text unadulterated by any context, problem posing, or consciousness-raising. In the Fall, none of her students, mostly White middle-class women, had any issues with Wilson's apparent albeit unintentional classism and racism. In the Spring, however, one of her students, a working-class Indigenous woman, was triggered by Wilson's uncritical approval of Indian boarding schools and the commercialization of indigenous art forms. My colleague's solution was to blame me for traumatizing her student because I was the one who had chosen the text and had neglected to tell her how I used the article, a tactic she first used with the distraught student, then her class, and finally our supervisor.

After convincing one group of students that I was probably racist and classist, she then convinced our cohort of teacher candidates that I was sexist. At issue was a comment I made to the all-female cohort we had that year that we needed to de-gender art education,

disrupting the perception that visual art is predominantly masculine and that teaching is quintessential 'women's work.' In response, my colleague claimed that, without men present, class discussions were somehow *more* developed, the emotional connections *more* intimate, and the learning *more* real. She said something about children not needing any more male role models because there were enough of those already and that putting men in early childhood and elementary classrooms could be harmful to the children and the profession.

"There's a reason we tell male teachers not to hug children or shut their doors," she said.

When I left for home that evening, my hands still shaking and my jaw painfully tight, it seemed appropriate that someone had reinscribed the original graffiti and, in a slightly different hand, added it so that it now read, "FUCK me."

In context, the re-invocation of Grosz and the application of authentic embodiment to 'safe space' rhetoric is a non-sequitur, especially considering that the first safe-spaces, often gay bars and other public queer spaces, were the most frequent sites of violence (Myslik, 1996, p. 162). While university classrooms, as controlled private spaces, are only occasionally sites of physical violence, they can be sites of epistemic injustice. In this instance, although the call for more male teachers has often been "part of a broader cultural project of re-masculization" (Martino, 2008, p. 217), providing role-models is not the purpose of de-gendering the teaching profession. The perception that any masculinized individual must support hegemonic masculinity is what Fricker (2007) calls "testimonial injustice" emerging from the exercise of gender identity power in an overtly gendered space by invoking collective conceptions of femininity (pp. 14-16). However, given "the continuing effects of the historical legacy of hegemonic masculinity, compulsory heterosexuality, and homophobia" (Martino, 2008, p. 218), it is unlikely for cissexism and gender essentialism to be the only motivating factors. Instead, it is more likely the misattribution of motives is indicative of hermeneutic injustice "where the powerful have no interest in achieving a proper interpretation, perhaps indeed where they have a positive interest in sustaining the extant misinterpretation" (Fricker, 2007, p. 152).

The need to willfully sustain misinterpretation leads to several suspect conclusions. For example, if the only way to maintain women's safety in educational spaces is for them to remain sites of female power, it becomes necessary for female teachers to endorse and perform the social functions of heteronormative and cisnormative femininity. Male-presenting and masculinized individuals should only be welcome in such spaces if they are 'sensitive' enough to perform feminized expressions of nurturance and caring. Any overt expressions of cultural masculinity should arouse suspicion. Still, a lack of culturally masculine behaviors, especially among those whose gender expression is less masculine than their identity, should identify them as morally suspect sexual deviants from whom young children require protection. While none of these hermeneutic injustices 'make sense,' they are nonetheless routinely active alongside similar mechanisms of epistemic injustice that allow schools to remain sites of white power, buttressed by students' endorsement and performance of white normativity.

Third Manifestation

The Trump years presented a traumatic experience for many who were fearful of anti-immigrant rhetoric, the potential of foreign election interference, and the appearance of explicitly racist, anti-Semitic, and anti-Muslim graffiti on campus. Having had to comfort students regarding the divisive rhetoric, I sought some comfort for myself. However, instead of finding my advisor, I found my colleague in the office we once shared.

When she asked how I was "handling things," I told her that I was afraid. I had finished gathering empirical materials, was ready to craft analysis, and eager to publish, but it all looked for naught. The job prospects looked especially bleak. There had already been few art education positions before Trump's election. Indeed, several universities had canceled their searches and withdrawn posted appointments in the immediate aftermath of Trump's victory. There were even fewer at that point.

"I'm sure it'll even out once people figure out that Trump hasn't really changed anything," she claimed.

I hesitated, fighting the urge to say something uncivil because I knew my colleague had once had to fight the university to secure access to healthcare— a struggle that occurred while she was starting her family. Instead, I explained that my spouse and I had planned to start a family as soon as I had defended and secured an academic position– or any position– that provided health benefits and at least a little security. With the sudden contraction of an already weak job-market, I was worried that we would have to wait yet again, potentially for years before family again became a possibility. Because both my spouse and I also had grown up with a parent with chronic health issues, we were sensitive to what it would mean to raise a child with health problems in a country that treated health care as a marketable commodity and not a human right. My sister had also been pregnant with twins at age 39, had lost one, and nearly lost both. I told my colleague that I would not do anything that would endanger my spouse.

"I don't think you have anything to worry about," my colleague said, "You can wait. Men can father children well into old age."

The absolute certainty and the casual cruelty in her words shocked me to my core, and I found myself having to visit the restroom to splash cold water on my face and take a moment to collect myself. When the biological imperative of being in a bathroom overtook me, I once again fled to the marginal safety of my preferred stall. The graffiti was still there despite the passage of time and what appeared to be multiple attempts at erasure. To the now multiply-inscribed phrase, someone had added the word "gently."

While the claim that natal males maintain some level of reproductive efficacy throughout their adult lifespan is accurate, there are risks to both the mother's and child's health associated with advanced paternal age (Phillips, Taylor, & Bachmann, 2019). The statement's context renders it more problematic than any misapprehension of medical fact or widely held belief. The invocation of gerontic male fertility is a deflection. It is not responsive to any of the stated problems: social and political upheaval, economic uncertainty, or the medical complications of geriatric pregnancy. Instead, it is indicative

of a lack of awareness of class-based materiality and social stereotypes of bisexual men, if not of overt classism and biphobia.

The assumption that any couple can afford either medical intervention or the increased possibility of ongoing medical care could result from class isolation (Thal, 2017). Thal posits that the solution to the effects of affluence on the perception of social conditions is increased awareness, principally realized through cross-class interactions in class-integrated communities (p. 421). That an attitude persists despite personal experience and routine cross-class interactions with less affluent students and colleagues in the partially class-integrated university community is indicative of a more pervasive, if implicit bias.

In context, the invocation of *paternal* fertility as a solution to advancing *maternal* age implies the necessity or inevitability of a younger and presumably more fecund female sexual partner. While attitudes of familial obligation and infidelity may be socially acceptable expressions of hegemonic masculinity and misandry within cisnormative and heteronormative discourses, they are problematic when applied to masculinized bisexuals. Studies have shown that bisexual men are stereotypically presumed to be confused about or indecisive regarding their sexual preferences, untrustworthy, naturally disinclined towards monogamy and prone to infidelity, sexually promiscuous, and open to new experiences (Zivony & Lobel, 2014, p. 1165). Zivony and Lobel found that participants perceived a bisexual man in a relationship with a heterosexual woman as both less trustworthy and less likely to remain in a long-term relationship (p. 1174). Given that "the implementation of specific stereotypes of bisexual men is prevalent, whereas stereotype knowledge regarding bisexual men is not" (Zivony & Lobel, 2014, p. 1174), it is unsurprising that a person might believe they have little reason to suppress prejudicial behavior or even believe that are behaving prejudicially. It is particularly telling that encounters with monosexism, the relative "invisibility" of bisexual individuals and the ongoing erasure of bisexuality, and the lack of social and healthcare support, are all likely contributors to the increased risk of suicide and suicide ideation among bisexuals (Salway et al., 2019, pp. 91, 106).

Final Manifestation

As a bisexual, masculine-presenting, genderqueer individual, I had always tried to *be* out without *coming* out, at least to the cohorts of future arts teachers. Despite explicitly exhorting the cohort to "assume nothing," my heterosexual and cisgender students tended to assume I was a straight man. One of the teacher candidates was a pansexual man who, because of many people's unfamiliarity with the pansexual orientation, was comfortable using the bisexual label. As had our few non-binary, bisexual, and lesbian students, he knew that those who don't like putting people in boxes tend not to fit in boxes. He came out to the cohort, believing that they would receive him as readily as they accepted me and affirmed the gender of a non-binary classmate— unaware that many did not do either.

When the bullying became too intense, he decided to speak to my colleague about it.

I spoke to her as well, moments after the teacher candidate left.

He had named his bullies– one of the men and several women in the cohort and his mentor teacher. Even though he also identified a female classmate as the principal bully, my colleague refused to take any corrective action. She claimed that it was too late in the year, the cohort had 'already gelled,' the teacher candidate wasn't 'exactly a model student,' and was being 'overly sensitive.' Instead of reporting the incident, my colleague began to bully the teacher candidate in front of his peers.

She rolled her eyes every time he tried to add something to whole-class discussions. She dismissed his ideas and, on several occasions, ignored him entirely. When he eventually stopped trying to contribute, she called him out for his lack of engagement. Although she had no authority to assess his student teaching or determine whether he completed his placements, she threatened to do precisely that. Bypassing his student teaching supervisor, she arranged a meeting between the candidate and his mentor teacher to drive home the precariousness of his position. When the teacher candidate requested to meet my colleague without his mentor present– presumably to air his concerns about the harassment he was still receiving, my colleague insisted that the meeting include a university employee who had no formal relationship to the program.

I was concerned about the upcoming meeting. While academic interventions for student teachers could include others– usually the program area lead, supervisor, and relevant faculty– it was not standard practice to include individuals without any professional relationship to the teacher candidate. Although I had told the candidate as much, I also attempted to allay the candidate's fears, comparing the invitation of a third-party to outside arbitration.

When I asked the program area lead why my colleague felt it was necessary to invite someone else to the meeting, he told me that my colleague did not feel safe being alone with the teacher candidate. Instead, she asked a tall and physically imposing woman who was familiar but not affiliated with the program area to be her 'backup' if the 'unstable' candidate 'tried anything.'

Despite the pressure to withdraw from the program or drop out entirely, the candidate successfully passed his student teaching on the strength of his supervisor's evaluation and all of his remaining coursework with his professors' support. At the end of the school year, he sent a brief note to me, a longer and more fulsome message to his supervisor, and a lengthy letter to the program area lead. He thanked us and shared that he would soon be moving away to teach visual art at a small rural school in a remote part of the country.

“It’s good for him, I suppose,” my colleague said, shrugging off not being included in his farewells, “but he won’t last long. You know he’s *polyamorous*.”

The way she said ‘polyamorous,’ hissing the word, reminded me of some religious people say the word ‘sinner.’

I asked her how she knew.

“He told us,” she said, “during the first week of class. And I ran into his brother at the store. Did you know he plans to move out there with his girlfriend? People like *that* don’t have what it takes to stick with something.”

I made my way to the restroom in a daze, somehow feeling unmoored and dizzy yet also weighed down. My heart was beating far too quickly. Sweat prickled my brow. I felt the sting of acid in the back of my throat, burning my nostrils with the smell of tin. I braced myself against the cool porcelain, eyes closed, fighting to repress the urge to vomit. As the tightness in my chest eased, I looked up and to my left.

There, as ever, was the graffiti reinscribed yet again.

"FUCK me gently," it now said, "WITH A CHAINSAW." Although it had faded, been overwritten, and added-to, it contained in just six words a seed of narrative that evoked the phenomenality of my experience. In just a matter of days, the inchoate awareness of erasure would impel my ascent to the top of a distant stairwell to complete by physical means the work of distancing, silencing, and exclusion my colleague had begun years earlier, an urge curtailed only by the presence of an unknown few on the floors below.

Bisexual identity is a continually contested territory. Its boundaries are complicated by stereotypes and individual ignorance as well as societal and institutional structures that presume and normalize cis-genderedness and heterosexuality, such as maternity leave or the apportionment of bathrooms. Broadly, bisexuality is "the potential to be attracted romantically and/or sexually, to people or more than one sex, not necessarily at the same time, not necessarily in the same way, and not necessarily to the same degree" (Ochs & Rowley, 2009, p. 9). Pansexuality also falls within or, according to some pansexual individuals, encompasses the same territory as bisexuality, with the general understanding that pansexuality is a 'gender blind' form of plurisexual attraction (Belous & Bauman, 2017, p. 66). Polyamory, the practice of maintaining or desiring multiple intimate relationships, is neither a component of bisexuality or pansexuality definitionally nor dependent upon any particular sexual orientation. Because sexuality and practices relating to intimate relationships implicate both structural and agentic factors, suicidal ideation can be attributed "to structural and interpersonal experiences of monosexism, bisexual erasure and invisibility, or lack of bisexual-affirming social support" (Salway et al., p. 89).

The claim that women are more authentically embodied than men echoes the reactionary rhetoric of 'gender critical' thinkers who seek to limit the acceptance of trans and non-binary people by grounding concepts of femininity in biological sex (Pearce, Erikainen, S., & Vincent, 2020). Agentically, the claim advances the particularized momentary need to elevate an individual's femaleness while simultaneously reifying discursive femininity. Similarly, the argument employs misgendering and misandry to reinforce individualized feminine knowledge-power while reinforcing the gender binary central to masculine hegemony. Indeed, any claim of variation in embodiedness is impossible to verify without a valid frame of reference, such as the lived experiences of transgender individuals— experiences explicitly rejected in gender-critical discourse. The narrative around embodiment thus exposes an ongoing tension between structure and agency in which individual ignorance and bigotry are complemented and complicated by structural classism, racism, and cissexism.

The transition from racism and classism to sexism in the second manifestation exemplifies predictable feelings, behaviors, and claims of white fragility (DiAngelo,

2018, pp. 118-119). The use of gender essentialist tropes to attempt to embarrass a perceived transgressor for violating the "rules of engagement" (pp. 123-124) illustrates how racism intersects with and employs cissexism and monosexism. It demonstrates how gender-critical people use cisnormative rhetoric to assign non-binary individuals gender to discriminate against them, masculinizing some and feminizing others in other to engage in misandry and misogyny. The rhetoric against masculinized bodies also echoes Janice Raymond's (1979) critique of trans women as men violently preying upon women by invading their spaces and stealing their identities.

The invocation of femininity as a bulwark against predatory male bodies and hegemonic masculinity is especially problematic given the repeated use of bisexual male stereotypes, chiefly the purported untrustworthiness and compulsive, pathologically indiscriminate sexual behavior of bisexual men. Unsurprisingly, an individual indoctrinated in cisnormative heterosexuality would be unaware of discourses around pansexuality and bisexuality within the LGBT+ community. Conflating pansexuality with polyamory and trying to make a monogamous married bisexual colleague complicit in that prejudice is, on its face, troubling. Relying on rumor and innuendo, especially about a person's sexual proclivities to make judgments about their suitability for future employment, is profoundly alarming. Actively discriminating against individuals based on their gender or sexual orientation, combined with discrimination of other kinds, provides a name for the phenomenon recognizable in state statute, federal law, and the common imagination: sexual harassment.

The cynical deployment of female powerlessness may indicate nothing more than individual animus, perhaps blurring the line between micro- and macroaggression. However, the weaponization of idealized femininities, particularly concepts of purity and vulnerability rooted in subordination to hegemonic masculinity, also demonstrates how cissexism simultaneously masculinizes individuals and stigmatizes non-cisnormative behaviors. The invisibility of masculinized bisexuals and pansexuals in the heteronormative patriarchy of American society normalizes the erasure of their sexuality and allows for the purposeful misconstrual of bisexuality as hypersexuality and pansexuality as polyamory. Despite evidence of relational aggression and the abuse of institutional power, the unquestioning acceptance of straight white fragility shows the lack of structural resistance to pathologizing not only masculinized bisexuality but bisexual men themselves. Just as the cisnormative institutional structure is physically manifest in gender-segregated restrooms, the apparent lack of institutional safeguards against the relational aggression and the stereotype-dependent selectivity of their implementation exemplify a heteronormative culture of institutionalized sexual harassment.

According to Fricker (2007), "human beings are obviously subject to all sorts of powerful motivations, and indeed reasons, for shielding themselves from painful truths through mechanisms of denial or repression" (pp. 102-103). There are doubtless innumerable motivations and reasons, from the imputation of professional jealousy to the often-confounding interplay of intersecting biases, that might prevent a person from being able to name and confront an intolerable social and legal transgression. Similar concerns might prevent people from knowing when the 'bullying' they face is a far more directed and dangerous form of relational aggression. As this narrative, its illustrations, and its

interleaved analysis demonstrate, artistic practices can move beyond invoking phenomena or even evoking them for others; indeed, they comprise a repertoire of phenomenal intentionality capable of provoking the phenomenal contrast necessary to meaningfully understand and reckon with the 'painful truths' of the phenomena we face. Calling upon the re-cognized materiality of our lived experience names the yet unnamable, evokes that experience for others through a palimpsest of words and images, and finds meaning in the steps we must take— and the steps we must refrain from taking.

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