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Home - Between Screens

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Abstract

This paper offers a representation of the author's complex and gendered experiences of 'home' during the Covid 19 pandemic (March 2020 - Sept 2021), experienced from the autoethnographic perspective of an arts practitioner. The theme is explored in the experimental spaces and intersections 'between screens' (home/work, virtual/actual, digital/textile, professional/domestic, academic/creative). The enquiry is pursued through an interdisciplinary practice, which generates both theory through practice and a theorised practice, to enact and illuminate the entanglement of the professional/domestic, embodied by this artist/mother/lecturer/Ph.D. candidate whilst performing her/my role(s) and homeworking within the domestic environment. Viewing Chantal Akerman's 1975 film, Jeanne Deilman, 23, quai du Commerce, 1080 Bruxelles in early lockdown was instrumental in thinking through this professional/domestic 'work(wo)manship' (my neologisms). When witnessed through Microsoft TEAMS and Zoom technologies, domestic gestures can become lasting artefacts of daily house/home life, whilst also operating as a method of arts production. My intention within this paper is to develop a practice-based discourse on the professional/domestic phenomenon of working from home, situated between Jeanne Dielman and Bracha L. Ettinger (a psychoanalyst, visual analyst, and artist/painter), as a method to reflect upon the (in)visibility of occupations in the home. Professional/domestic life is explored through my D.I.Y. matrixial making methods to address how work(woman)ship can be 'pieced' or 'stitched' together, and where the (im)materiality of the screen is (re)positioned between textile theory and digital assemblage, intertwined with bricolage, assemblage, (Deleuze & Guattari) matrixial theory, (Ettinger) and art activism (Deepwell et al.) as a context for making work(wo)manship visible.

Keywords: Matrixial; Domesticity; Auto - ethnography

Beginnings

A first encounter with Chantal Akerman's 1975 avant-garde film, Jeanne Dielman, 23 Commerce Quay, 1080 Brussels (April 2020) was instrumental in providing a context for this study. Screen time is dedicated to the domestic detail that one female middle - aged housewife spends on her household tasks. It is a slow- long portrait of this duty and her commitment to it, unfolding over 2 and half consecutive days in her life (and in which one unexpected catastrophic event occurs in the final minutes). In one sense it 'spoke' thematically about isolation, but in addition to this, as Karen Fowler suggests, it "accomplishes something that very few other films have managed: it makes the housewife and mother seen". (Fowler, 2021, p.41). It provided, not only an historical and cultural frame of reference, but also a gendered perspective from which to consider the role of the domestic/professional engaged in housework/homework. This study may be considered through the lens of feminist activism as it brings the subject of home and contemporary domestic life, experienced through an auto-ethnographic/professional/domestic practice, into view.

[Jeanne (Dielman) and Me: Lockdown, Digital assemblage by [Shellie Holden] © [Shellie Holden][2022] combining [film still] 'Jeanne Dielman, 23 Commerce Quay, 1080 Brussels' directed by Chantal Akerman © The Criterion Collection 1975 All rights reserved.

The Covid-19 pandemic gave legitimacy and leverage to use 'the screen' as a physical/digital interface. This also provided a productive place of convergence between border spaces which are not easily divided, (perhaps unlike

the fictional depiction of Jeanne's life, which appears neatly organised into the routine activity of daily household chores). Consequently, it offered a way to think about the changing and shifting state of work(wo)manship (my neologisms) in the home, of simultaneous foldings with multiple meanings.

To watch 'Jeanne' in many respects is to enter a territory of clichés relating to the domestic and the feminine. The Covid-19 pandemic provided this opportunity to access a historically hidden, private space and present it for public viewing through shared screen space, offering new insights into the home. Here, through art practice, the undervalued and anecdotal aspects of daily domestic life can simultaneously be collapsed into a working montage. This demonstrates political action as it acknowledges how the pursuit of work(wo)manship can form part of a much more complex matrix of occupations. Home has historically been contextualised through waves of arts practice and feminism, and my aim has been to contribute to this ongoing debate.

Bracha L. Ettinger's matrixial theory and painting practice has provided a vital point of reference to this article. In her practice Ettinger questions the authority of a fixed identity both psychoanalytically and visually. Her painting offers reflections on the mythological figure of Eurydice as one that "is not distinct. And she is not singular" (Butler, viii, 2006), and thus opens interpretations on the feminine.

I suggest this can activate feminist political action by piecing together multiple perspectives and identities between the screen now. Here, digital assemblage and textile making can be reimaged as part of this domestic/professional interface.

Drawing on Ettinger's vocabulary is a way of "borderlinking" (Ettinger, 2006) occupations and sites within the home.

I refer to these processes and procedures within my practice as matrixial making. In my home, work, tasks, chores, errands, and jobs become entangled within one another throughout the course of a day. This entanglement, however, creates spaces and intersections between meetings or activities. Within such close proximity to technology (the laptop) I work almost intuitively amid the clutter. The (newly formed) home/office condition, the virtual/actual environment, and digital/textile disciplines co-exist, or sometimes even collide. A comparison with Jeanne's structured routine is important here, as a parallel may be established with this fictional narrative of household chores;

from one home to another, one time to another. In Akerman's portrayal of Jeanne, the obsession with routine and the lack of containment of each task inevitably leads to her demise.

In my research, I suggest that each daily occupation of homework/housework is equally valuable and relevant to cotemporary daily life, from writing a shopping list to writing this chapter. This mirrors Jeanne's sequence of events, thus reinforcing the non-hierarchical aspects both in her life and this practice, where I shift from one voice to another, from critical analysis to anecdotal accounts of living through the pandemic, where criticality and lived experience are equally acknowledged.

Embodying autoethnography as part(s) of the creative process, is a method in which I work through the blurred boundaries of professional/domestic production so that 'toying' with their possibilities between diary entries, (anecdotal) observing Jeanne (film analysis and stills from Chantal Akerman), doing and documenting homework, (making stills and short fuzzy films), and understanding Ettinger (academic research on the theory of the Matrixial), involves a patching together of disparate elements to make something new, much like Denzin & Lincoln's analogy for a methodological space between the bricoleur and the quilt maker (2005).

Jeanne Deilman, Film still (1975), Me, Screen shot (2021) by [Shellie Holden] ©[Shellie Holden][2022] combining 'Jeanne Dielman, 23 Commerce Quay, 1080 Brussels' directed by Chantal Akerman © The Criterion Collection 1975 All rights reserved

Situating feminist theory within the frame of a film, (Jeanne Dielman), a painting process (Ettinger) contributes to my matrixial making methods. This assortment encompassing bricolage, assemblage, matrixial theory and entanglement sometimes involves teasing-out, or conversely, enfolding one method/concept within another, whilst giving space to the alterations and iterations of daily life.

Continuations - Domestic/Professional Work

Digital Diary Entry Friday 17 April 2020

The first rain in ages and seems like a good excuse to stay indoors, eat and watch films. Rob suggests we watch Jeanne Dielman, by Chantel Akerman (1975). He thinks it might be good for my work. It's over 3 hours long. We have the time so seems like a good idea. This is a significant turning point for me - confirmation of some of the things I have been trying to make visible in my practice.

Much has been written about the genre of housework, with contributions from sociologists, artists and theorists alike gathering 'data' as research/practice, including that of feminist arts practitioners from the 1970s onwards who worked diligently to critique their place(s) in society. As art historian Grizelda Pollock observes that

> such repetitive forms of labor were hardly recognised as work in a classic sense until feminism alerted us to the socio-political value of reproductive labour of housework and childcare hitherto performed and unvalued as simply women's destiny on earth (Pollock, 2020, p.19).

The subtle distinction in this praxis between homework and housework is significant. Homework is used to explain the condition, simply put, of working from home; for example, my son participating (or not) in his schoolwork, alongside both myself and husband attending to our professional work (lecturing online), whilst housework implies the gendered unpaid upkeep of the domestic space. Warren suggests that "'Housework' is a vital part of our lives, core to the functioning of families, yet it has largely been overlooked in studies of work and in art" (Warren, 2020, p.13). This paper therefore responds to Warren's

observation, by generating arts practice from housework through the matrixial making methods.

Returning to Akerman's portrayal of Jeanne, housewife and mother to one son with an (absent) father, we become acutely aware of Jeanne's every move, within the (obsessive) slow, methodical daily routine of housework. We view the meticulous attention to detail given to the most mundane of tasks, from polishing a pair of men's shoes, to kneading meat for an evening meal. Each act has a pocket of time dedicated to it, which becomes organised into a working patchwork of daily sequential events, (I like to imagine this alike to a log cabin style textile applique), that routinely ends with one task (or piece) and begins with another. This portrayal, often quoted as one in which 'nothing happens' (Talijan, 2016), can however be read as one which is paradoxically brimming with gestural, affective resonances. This observation enables the viewer (if they so wish to acknowledge this) to attempt to step into Jeanne's shoes, to dwell in her apathy, and absorb the heavy atmosphere of this domestic environment with its palimpsest of registers (audio, visual and gestural) and to give "those moments that are typically left out of cinema" (Glickstein, 2018) a presence on screen.

Digital Diary Entry Saturday 18 April 2020

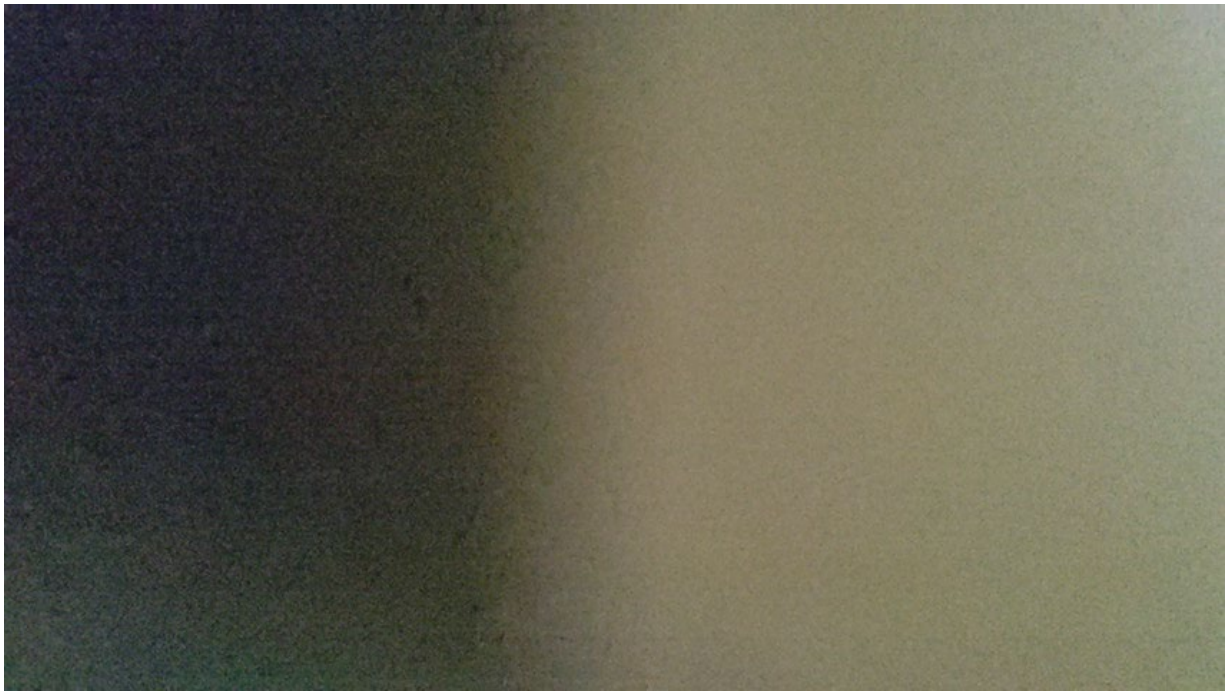
I wake up and read 'Minimalism's Radical Quiet: Chantel Akerman's Jeanne Dielman', Emilija Talijan. I agree it is a film about sound, but it's also a film about hands.
I make a response. It's entitled Fuzzy Film 12.59 since that's the duration of the film, but it also indicates a particular point in the day - lunch time, a break. (This translates to grabbing a piece of toast, not much left in the cupboards, as haven't had time to pop to the shops).

It is slow, and measured, somewhat different to the experience of housework in this household, which feels hurried and erratic, and yet, I suggest through viewing Jeanne, it is possible to align Jeanne's time with our lockdown time. Akerman here appears to use Jeanne as a 'motif' to represent a woman's work. This derives from her own experience of observing the woman of the

household - mothers, aunts and grandmothers attending to domestic work - reinforcing the matriarchy in relation to this gendered division of labour. In this household, adopting bricolage, I use (and represent) myself as a material, (which is reinforced by the condition of working from the kitchen table), and insinuates the performative potential of arts practice.

With almost 50 years between Akerman's fictional representation and my experimental making I find a point of contact in which to consider auto-ethnographical positioning(s), since these arise now through a lived experience of working through the pandemic. Feminist artivism/activism, according to Deepwell, is a "contested field being reassembled in many forms" (Deepwell, 2014) and as I find myself distributed across matters of the home, I feel compelled to make work as a response to the theme of feminism(s) in which I can methodologically activate those concerns. Within this research, the use of 'auto' is considered as multiple, reflecting one and several embodiments, yet another 'part' of this assemblage, this visual presentation of lived experience that manifests through virtual, digital, and physical presences.

As Deborah Kermode, director of MAC Birmingham suggests, "The representation of everyday life […] is rarely expressed in culture," (Kermode, MAC, 2021). Here she is referring to the work of painter Caroline Walker. I mention this in relation to this subject of overlooked woman's work. More locally, here in Swansea in my inherited hometown, it is possible to navigate the work of artists equally attending to the theme of domesticity, as it is in other towns, cities, and countries, and this again reinforces the concept of working around this theme, since there are an abundance of interpretations to be made. In my execution of domesticity, I have alluded to the significance of the digital/virtual screen since this is a place in which it has been possible to enact/perform domestic life, but also to explore its materiality through an engagement with textile practice.



[Fuzzy Film: 12.59] by [Shellie Holden] © [Shellie Holden][2022]

Digital Diary Entry Saturday 18 April 2020

Fuzzy Film 12.59 intentionally plays into the idea of a fuzzy 'felt' surface, although this might not be overtly obvious. This also links back to my interest in textile theory which is also perhaps not overtly obvious in this work.

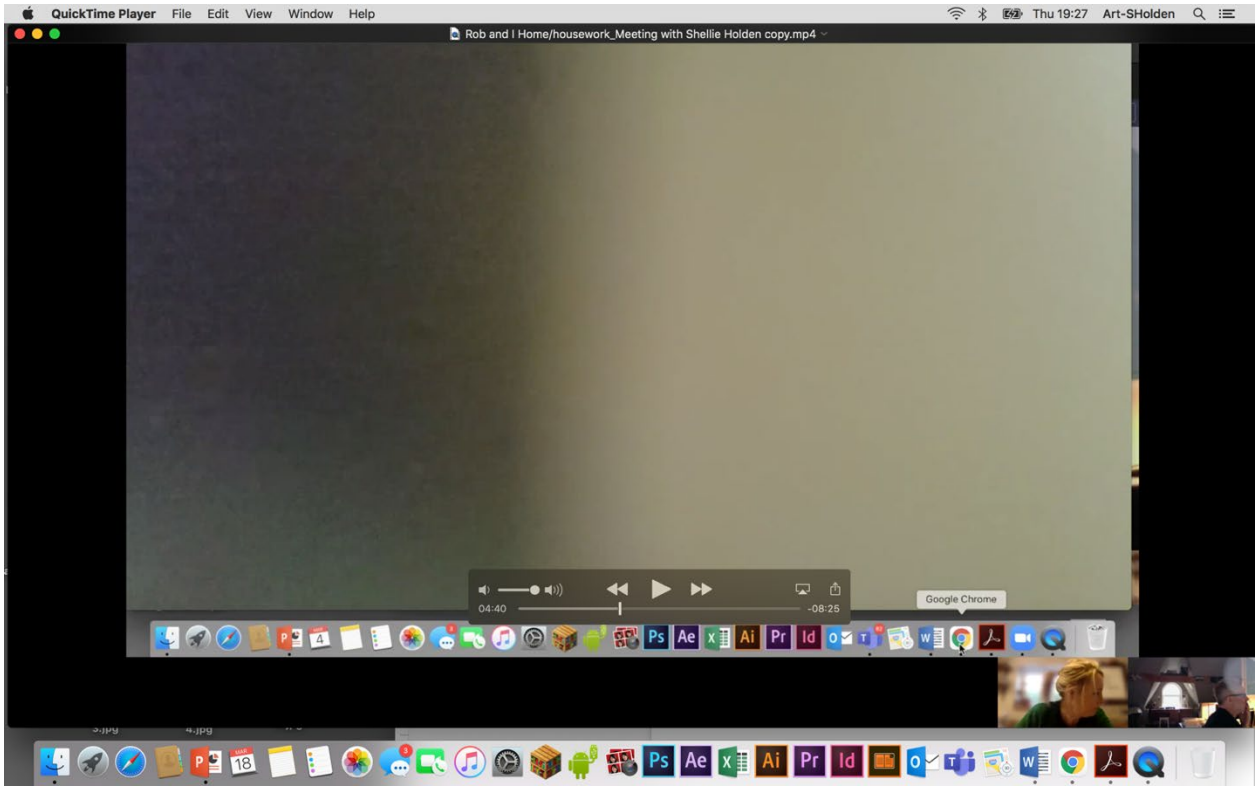
In Fuzzy Film, 'textile' is continually implied within digital surface, since it possesses its own type of felted materiality made up of light and atmosphere. Felting is a versatile material when related to building insulation and can perform several functions at once. It can accommodate thermal, acoustic, and impactful requirements and it is often utilised within the unseen spaces and intersections of internal walls within the home. I mention this as it is this function of felt, when used metaphorically, that can relate to the atmosphere and acoustics of a home. In the digital screen, it is through the disrupted ambiance of household sounds drifting in and out of a space that perhaps allude to the unseen spaces of work, elsewhere, nearby, but on the periphery. This border space between physical

space and digital space can also be explored between image and sound, or something and nothingness, for example.

Perhaps, like Jeanne, daily life as mother/housewife, but also (in my case) artist/lecturer/Ph.D. candidate, can be felt in the materiality of the screen, accentuated by 'long takes', as slow, static productive pauses that can be witnessed from a distance-in-proximity. This correlates with Elena Marchevska's impression of the screen as

> an extremely ambivalent material object, functioning simultaneously as a material surface and as an immaterial or conceptual threshold to imagery or other information (Marchevska, 2012, p.37).

This ambivalence is important when translated as apathy, or boredom in the repetitive, mundane acts of housework (both as participant in the work and participant witnessing the work on screen), which parallels a way of looking into Jeanne's housework. Yet in addition to this, Fuzzy Film intentionally plays into the concept of the absurd, time spent focusing on a 'non–event' in all its disruptive glory, a gesture towards the invisible role(s) of homework/housework. The tactility of the screen creates an interface between the textile and the digital as they come into contact, whilst simultaneously provoking apathy, empathy, or anger as we watch 'nothing'.



[Fuzzy Film – Rework] by [Shellie Holden] © [Shellie Holden][2022]

Digital Diary Entry 23 October 2020

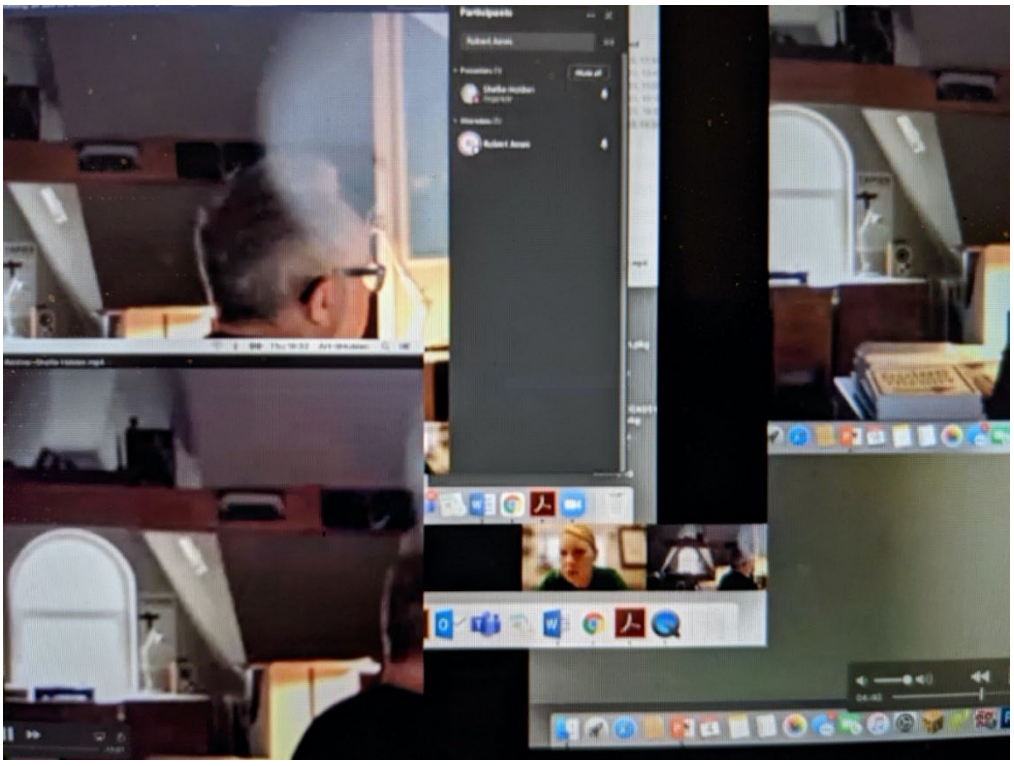
This shorter edit of a short 12.59 screening, (nestled into this 10.00 minute time slot within the formalised, institutionalized Microsoft Teams and/or Zoom) forms parts of the machinic processing of the arts practice.

This represents a part of this assemblage. Deleuze's conception of the 'art machine' describes "fragments without totality, cut-up particles, vessels without communication, partitioned scenes analogous to part-objects" (Ettinger, 2006, p.100), which can be applied here.

I combine these facets, and adopt the recurrent computational postproduction methods of cutting, splitting and duplication, 'tinkering imaginatively' with the ready to hand technologies (smart phone, laptop) so as to intervene with the daily grind of homework- housework - intrinsically and increasingly connected by technology.

Fuzzy Film - Rework is a recording of a Microsoft TEAMS meeting in which the original Fuzzy Film movie file is represented as a recorded element of a live discussion with (staff and students). Here, I use these various iterations of past and present, live (streams) and recordings, still and moving image, and full screen and part screen, as visual and audio strategies in which to explore the interference between homework/housework.

The "process of arranging, organizing, and fitting together" (Livesey 2010, in Parr: 18) the multi–faceted aspects of this practice, as parts, rather than wholes can then be assembled and reassembled within the screen as a type of digital/virtual assemblage, which alludes to separateness or 'severalities', (Ettinger, 2010). As part of my matrixial making methods, bricolage, assemblage (theory), matrixial theory and entanglement come into contact, as a demonstration of political action which materialises through the working methodologies and the assertion that no aspect has less or more value than another (a non–hierarchical method), and where a time sequence of (disrupted) and/or repeated moments unfolds.



[Square Window(s) - Arched Window(s)] by [Shellie Holden] © [Shellie Holden][2022]

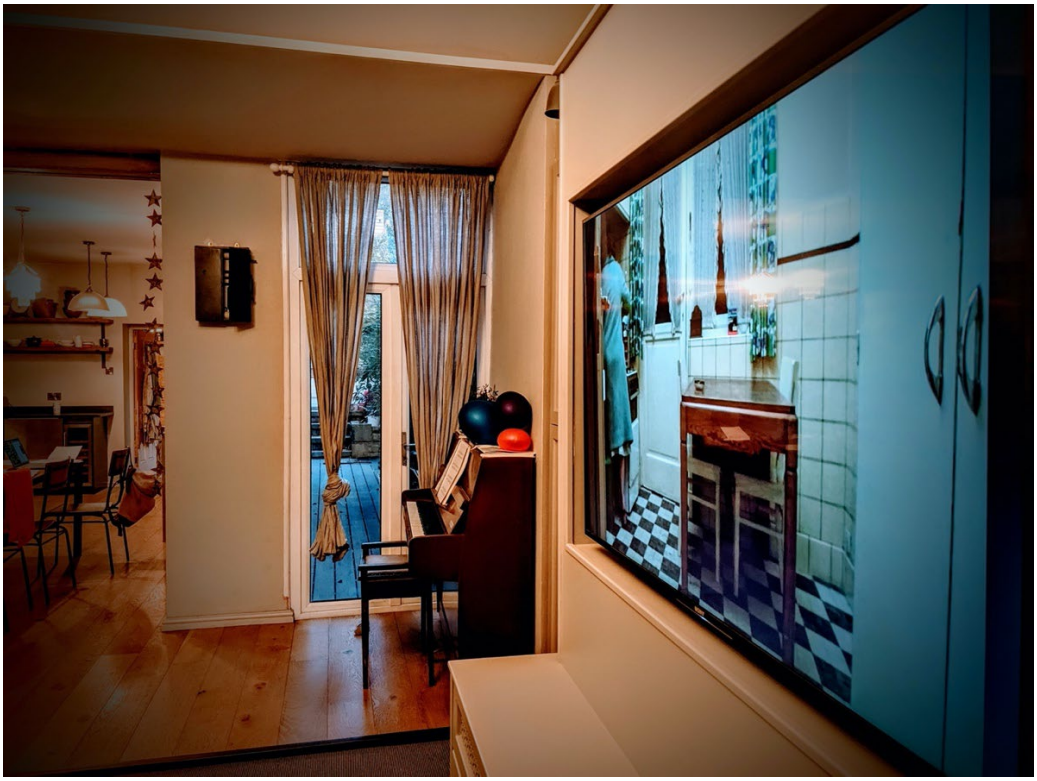
Sharing the same screen time/space, enables arts practice and housework (productivity)/homework (life) to be pieced together, activating my approach to 'tinkering with the technology', which operates as a method of handling ideas, in which the 'ready to handedness' and 'making do' are important elements which are integrally linked to patchworking practices in textile. Yet it also involves a stitching together of disparate digital fragments (which bricolage embraces), as a tacit mediation between mobile technologies (smart phone/laptop, keyboard/screen) and as a continual zigzagging between the various components to make one of many constellations, which can then be playfully reconstituted again and again.

Here I recall Akerman's statement, relating to her filmic process whereby she confesses to working "with images between images" (Margulies, 1996, p.23) and reflecting on Jeanne in her kitchen, a space which according to Fowler, "ensures that the film offers an analysis of oppression" (Fowler, 2021, p.49), and which also happens to be a space where I site myself because it enables me to remain in the midst of domestic/professional work.

[Door - door] by [Shellie Holden] © [Shellie Holden][2021/2]

"Things and thoughts," as Gilles Deleuze states might "advance or grow out from the middle" because "that's where everything unfolds." (Deleuze, 1995, p.161). In this household the unfolding is symbolized by the kitchen table 'at the

heart' of this domestic space conjoining an open plan ground floor living space, front door, back door, hallway, inner door, kitchen. In an attempt to conjoin myself and Jeanne, I observe how Akerman "let her live her life in the middle of the frame," (Corpas, 2021, p.4), literally creating a splice of her on the cinematic screen, which is then duplicated on our large format TV screen, both cutting through and compartmentalising aspects of others within this ever-evolving assemblage. Interiors are the space where "we spend most of our lives and, as a matter of fact, [where] many women carry out their (paid or unpaid) work" which for Akerman is 'why interiors are so important in her cinema" (Corpas: 2021, p.16) and in my/our House/Home Splice (2020) demonstrates the interrelation between Jeanne and I, conjoined and separated through shared acts, geographical and historical distance, and proximity. At intersections, they (we) turn on the kettle and wait for it to boil, prepare a meal, and place it in the oven, set the table, and then eat the meal, address the dish washing, empty the washing machine and attend to our son.



[House/home Splice] by [Shellie Holden] © [Shellie Holden][2022]

[Piece of Time] by [Shellie Holden] © [Shellie Holden][2022]

This demonstrates how the non-hierarchical performs its duty within professional/domestic life, intertwining the presence of an open laptop as part of the daily occupation, applying one facet of homelife upon or alongside another, much like the way one patch (of fabric) is placed next to or upon another as patchwork.

[Shared Space - Working separately, together] by [Shellie Holden] © [Shellie Holden][2022] combining 'Jeanne Dielman, 23 Commerce Quay, 1080 Brussels' directed by Chantal Akerman © The Criterion Collection 1975 All rights reserved

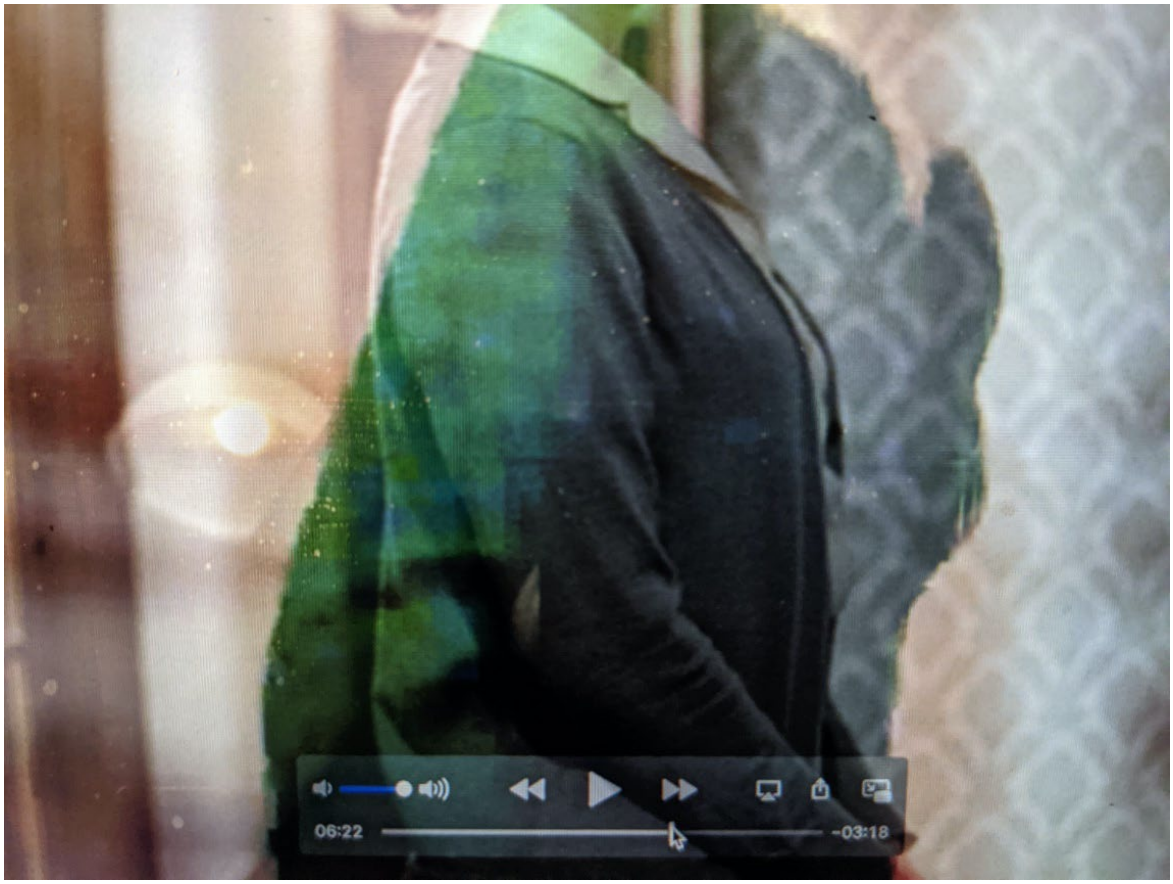
As feminist arts critic Lucy Lippard states, the mixing and matching of fragments is the product of interrupted the life [...] What is popularly seen as 'repetitive,' 'obsessive,' and 'compulsive' in woman's art is in fact a necessity for those whose time comes in small squares (Lippard, in Showalter 1986, p.228).

This analogy remains fundamental to how women's lives have been experienced during the pandemic, much like the assemblage itself, encompassing several aspects of work/life productivity forming fragments, assortments, pieces, patches, windows, squares, splices. I relate this to the Teams meeting space, because of the interruptions which occurred in these daily encounters, from this household, and adjoining, next door but also virtual, households because of the slippage between domestic life and professional work. For example, on this (my)

side of the screen, my son announces he's really hungry, a knock at the door, a noise from within another attendee's home (someone hasn't turned their mic off), an inaudible crackling sound, dogs barking, music playing, kettles boiling, so that, to quote from Ettinger,

> An affected matrixial encounter leaves in its participants (simultaneously but not in the same way) diffused traces of events unthought - of and un-cognized but charged - with - some - awareness. (Ettinger, p.89).

This occurs because of the inter-perspectival positioning of participants and is where we start to form part(s) of what I term a 'fuzzy folding' phenomenon, articulating the matrixial as sights, sounds and sensations that seep in and out from this household and accompanying spaces.



[Still/*moving*] by [Shellie Holden] © [Shellie Holden][2021/2] combining 'Jeanne Dielman, 23 Commerce Quay, 1080 Brussels' directed by Chantal Akerman © The Criterion Collection 1975 All rights reserved

The image, still/moving, integrates two poises, two gestures, amid the frame as if one (female) action might emerge out of another. Conceptually and visually this creates fragmented moments which again allude to assortments, pieces and patches, windows, and splices as "small squares" (Lippard, 1986), collapsing traditional boundaries, as a particularly affective phenomenon of me being here, you being there, it being past, now it is present, thereby generating this assemblage machine built out of matrixial make–shift space whilst creating a softly subversive interface between private and public space, personal and collective experience.

As Monteiro suggests,

> Immaterial, affective digital labour blurs the line between work and leisure in ways common to textile and handicraft culture, which often takes place amid other domestic responsibilities and tasks, such as cooking and childcare. (Monteiro, 2017, p.20).

This makes the notion of interruption productive, enacting squares within squares, or "images which are between the images" (Margulies, 1996, p.23), to exist between digital/textile disciplines, as (other) preoccupations which take place amid the domestic.

Digital Diary Entry 11 February 2021

I'm all for being in the process but sometimes I'd just love to feel like something finally gets finished – no more loose ends, or rough edges. Maybe that's the longing I feel in Jeanne's work - the completion in one slow, methodical, repetitive task- the time and care invested in the gesture - tidy tasks without interruption.

Zigzagging between interference and interruption towards the 'instance' brings me to the gaze as that which turns back on itself and this then entangles and conjoins me with Ettinger's terminology, and of a border space Between Screens (Ettinger, in Massumi, p.203). This 'instant' through screen space and the making process might then be a way to capture and record these mundane

'instances' of real time, which can be nestled into other meeting intervals. Cutting, splitting and duplication are recurrent computer programming/machinic 'gestures' that I apply to this method, since they are repetitive, and this conceptually feeds into the cyclical production of household chores.

Referring again to Ettinger's Matrixial theory through her visual practice we observe aspects of aesthetic processing through painterly and xerographic methods which provide a distorted, disorienting surface, capable of offering a glimpse into other psychological spaces. She names one series of paintings Eurydice, and it involves dialogic encounters between 'participants' in and outside the frame. For Ettinger, this intervention with two opposing technologies, (painting and xerography) offers introspection through trauma (of the Shoah) and involves the painstaking labour of her painterly process coupled with semi-toner smears of a reproductive xerography to create effect.

Digital Diary Entry 12 March 2021

I keep hearing myself think, and then say aloud, "I don't think we will really understand the trauma of living through this pandemic until we are really truly outside of it. We are still in it, still too close. I reckon it will take years to really be able to come to terms with it and repair ourselves, or will we just move on to the next event?

This embodiment of both the enduring and the fleeting in Ettinger's practice seems rife for recontextualization through (Teams) technology since it is possible for me to create an encounter between households that happens in 'the moment' but then can become memorialised as a permanent time–space as a digital document, as tableau(s) through my post-production work. I am reminded, once again of the mundane repetitive act of housework, to-ing and fro-ing from one task to another, resembling the procedural methods of "women co-ordinating, managing, harmonizing, synchronizing or integrating their roles as family-carer and worker" (Warren, 2004). In this sense, the gestural occupations of daily life again start to become enmeshed, and it seems difficult to fully separate one process/occupation from another. Integrating Jeanne's work, with

Ettinger's work and my work becomes yet another fact of this arrangement, theoretically, and practically informing and influencing my approach (methods and methodology). To think of Ettinger's painterly process in isolation would be to overlook her entire oeuvre of matrixial studies, just like watching Jeanne as a spectator might separate one from the duty of housework itself. So, philosophically I am alluding to the unseen, or unknown by constructing documents that equally, suggest an aspect of distortion.

[Ettinger and I] by [Shellie Holden] © [Shellie Holden][2022] combined with [painting still] 'Euydice 47' by Bracha L.Ettinger © 2006 All rights reserved.

In Ettinger and I, as with Ettinger/Eurydice, representation disintegrates into abstraction playing purposely with the lack of a single focal point by switching between screens, but also by creating visual blurring. This blurring occurs both in front of your eyes, as you focus and refocus your vision, but also in terms of how much you invite into your own home by turning off your camera, or blurring your background, for example. It is this 'grainy' potentially that Massumi talks of in his theorizing of Ettinger's work (Massumi, 2006) that carries a trace from her testing ground through scan - smudge - screen to my own, as an aesthetic consideration of (textile/digital) surface. This blending and blurring of the visual screen also operates as a blurring between art/life boundaries, creating surfaces that can be imagined as evocative, ambiguous and poetic, perhaps playing into,

whilst trying to subvert, its (surfaces) legacy for superficiality as a commentary on the social as a form of realism which perhaps addresses the uncomfortable aspects of (women's) undervalued work, alongside an opportunity to create poetic, illusive documents.

(Concluding) Parts - looking back

This literal and metaphorical experience of an out of focus perspective might conversely offer a glimpse into the invisible infrastructure of home coming back into focus. (Comparatively 20/20 vision for the year 2020 wasn't as lucid and we had all hoped).

It opened up spaces, gaps and interruptions in the day in which to inhabit arts practice between the screen; where matrices could manifest as part(s) of this practice. In a reactive, responsive way this generated the 'gestural affective' resonances I have alluded to leaving marks and traces, blurred edges, and boundaries.

Here, making films and stills with convenient technologies seemed the most urgent and essential thing to do, essentially merging the historical with the contextual, art and the everyday, Jeanne Dielman, Bracha Ettinger and me, in a space that is 'inextricably linked', much like the condition of paid and unpaid work (Warren, 2021). We are all in and out of focus philosophically and practically speaking, but especially between screens, since home is intrinsically and increasingly connected by technology - virtually connected whilst physically distanced yet providing an opportunity to glimpse into the invisible infrastructure of home, paradoxically bringing it back into focus.

The ambiguity of a literal and metaphorical (affective) blurring, the possibility for multiple presentations (screens within screens), in which (parts of) the mundane duty of house/homework drift in and out of focus from the peripheries and behind the screen itself become capable of producing collective audio-visual resonances across households because of how much you and I invite into our homes by turning off our cameras, microphones or blurring our background.

As a gesture for political action, it seems relevant and important to address the woman's time, when related to traditional textile stitchery, which has (and continues) to place value on (much) time spent, yet the 'much time spent' on woman's domestic housework (reproduced repeatedly) continues to be overlooked, and underprivileged. As Deepwell posits, the "private" sphere, the home, the family, "the maintenance and reproduction of life itself- is not distinguishable from the "public", P." (Deepwell, 17, p.2020). This perhaps activates my fuzzy thinking, generating a new politics as a soft activism of sorts which manifests through assemblage, bricolage, and the matrixial, as indistinguishable, much like sewing itself, which Sirianni and Negrey suggest, "operates in - between leisure/work activity". (2000, in Warren, 2004, p.109). Living between the screen provided a further application of home as experienced during the pandemic so that similarly, professional and domestic 'everyday life' and 'work' were perhaps, also indistinguishable. I suggest that the everyday distractions, or interruptions away from (serious, academic) work become the catalyst for making any political intervention, however banal this may seem to many, and yet contributing embodied responses about the social condition of work/leisure or professional/domestic fundamentally enabled it to operate as little squares of productivity amid everything else.

Here, this overarching philosophical principle of an 'interrupted life' witnessed as a Zoom/Teams vestige, depicting screens which are also assembled as "small squares" (Lippard, 1986) is an analogy which remains fundamental to how women's lives have been experienced during the pandemic, much like the assemblage itself, which in my practice encompasses many modes (performance, auto-ethnography, textile, domestic, the feminine), but also fragments, assortments, pieces, patches, windows, squares, splices. It also generated a paradigm shift in my praxis, enabling multi–matrixial perspectives to emerge.

From an autoethnographic perspective, a preoccupation with homework/housework, home - between screens, during the pandemic in many ways filled the void - it was a way to come to terms with what was happening in the moment, to keep calm, to keep busy, to entertain oneself, to make sense of the world and to occupy the mind, whilst isolating at home with the family.

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