

SESSION QUEENS

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DECLARATION

This exegesis titled *Session Queens*, submitted in the specialty of Master of Arts – Photography, contains no material which has been accepted for the award of any other degree or diploma in any university or other institution.

I affirm, as the submitting candidate, that to the best of my knowledge this exegesis contains no material previously published or written by another person, except where due reference is made to artworks and text within the exegesis.

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Date: 24/02/2022

Signed:

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I acknowledge the traditional custodians of the land on which I work, practice and live, the Boon Wurrung and Wurundjeri people of the Kulin Nation. I pay my respects to their Elders past, present and future. Always was, always will be.

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ABSTRACT

Session Queens is a project that aims to highlight and celebrate the women and girls of the Australian and Aotearoa (New Zealand) Krump dance communities. It seeks to delve beyond the aesthetics of performance to allow for experiential narratives to emerge and be discovered. Ideas associated with identity, expression, movement and gender are explored through a range of documentary, participatory and collaborative methodologies culminating in a range of multi-form outcomes. The project considers how conventional frameworks of femininity, relating specifically to movement and dance, intersect with the krumpers' personal experiences.

INTRODUCTION

My journey over the past two years developing the research and practice for the Master of Arts Photography degree has been surprising, rewarding, frustrating and affirming. The global Covid-19 pandemic and consequent lockdowns added another layer of complexity as the world adjusted to a new way of being and operating. In terms of this project, I have had to respond, adapt and re-evaluate the methodologies and outcomes and become even more flexible as the pace and structure of Session Queens was in constant flux. In some ways, this volatility and the unpredictable changes we have experienced reflect the very movement of Krump itself.

Krump is a dance that evolved out of the 'Clowning' style in South-Central Los Angeles in the early 2000s. Known for its raw, hard-hitting and often erratic qualities, the dance offers an emotional release and vessel for storytelling. African Americans Ceasare Iaron 'Tight Eyez' Willis and Jo'Artis 'Big Mijo' Ratti are credited as being two of the main creators of this style and have continued to steer and influence its evolution. Krump emerged in Australia and Aotearoa¹ around 2005, becoming popular through screenings of David LaChapelle's *Rize* (2005), the circulation of Krump DVDs including *Breakin' vs Krumpin'* (2005) and the launch of YouTube and social media platforms such as Myspace and Bebo. The newness of the dance and its sheer energy and liveness caught the attention of many young people, with a high percentage being of Polynesian heritage. Krump had strong ties to Christianity, with the American founders linking the dance to their faith and using it as form of praise and worship. Consequently, K.R.U.M.P. developed into the acronym 'Kingdom Radically Uplifting Mighty Praise'. Within Australia and Aotearoa some churches and youth groups also accepted and promoted Krump which enabled them to connect with young people and ultimately this increased the style's popularity within the region. Over the years, Krump continued to evolve and develop in terms of its movement and language and the make-up of the community also expanded to reflect a wider span of cultures and religious beliefs.

I too first learnt about Krump through the film *Rize*. The unbridled energy and rawness I witnessed was something that struck deeply within me and I immediately wanted to find out if this dance had transplanted itself to Melbourne. It had. My journey into the Krump community began at the now defunct Melbourne Music Academy in 2007, which was situated across from the Queen Victoria Market. I started attending classes taught by one of the 'OGs' of the Melbourne scene, Homer 'Kaos' Eugenio, where I experienced equal amounts of fear and freedom. Not having a dance background,

¹ Aotearoa is the Māori name for New Zealand. After consulting with the Krump dancers from this country, it was decided that using Aotearoa instead of New Zealand would be an empowering way to acknowledge and recognise Māori culture, tradition and language.

Krump suited my inability to follow choreography and allowed me to focus on the foundations and open structure, finding suitable ways of moving and embodying character.

While I initially joined the community to learn the foundations of the dance and connect with others, my role later diverged to become the community 'documenter'. This transpired on a pragmatic level, as I had access to a camcorder, but also because I wanted to record this new and exciting dance form. Over the years, I have documented the Melbourne and Australian Krump community extensively and developed several projects with the dancers that have included workshops, live performances and events. *Session Queens* differs to my previous work as I have focused on the experience of females² and reached out to the krumpers of Aotearoa. These two scenes are strongly connected geographically and their relatively small population of Krump dancers has led to a tight-knit and supportive relationship between the communities. The family links and migration patterns of the Pasifika community has also meant that many of the Polynesian krumpers from Australia were either born in Aotearoa or have family there (with members of their family having migrated to Aotearoa from countries including Samoa, Tonga and the Cook Islands).

Session Queens has enabled me to consider and draw on my own lived experience as a woman krumper and someone who has been embedded in the community for over a decade. This ultimately influenced my decision to centre the project around the experience of women and girls. It has allowed me to research associated theory and create a platform for self-reflective practice while developing new ways of working with community. As a result, I have incorporated documentary approaches alongside participatory and collaborative methodologies to support self-determined representation and co-authorship. I have been driven to explore how the community navigates and participates in a predominately male subculture where the dance is generally seen as 'aggressive' and overtly 'masculine'. Connecting with community to explore ideas and experiences around gender, movement and Krump has led to many interesting conversations and discoveries. This has driven my research question: how have co-productive methodologies enabled the participants of *Session Queens* to more fully articulate their experience of gender, identity, and the conventional frameworks of femininity in movement and dance within the Australian and Aotearoa Krump community?

² It is understood that the term 'female' as an adjective refers to biology as opposed to gender and ultimately can be exclusionary. However, in keeping with the language that is currently used within the Krump community to describe the women and girls of this subculture, the term 'female' has been occasionally used throughout this writing.

Overall, this exegesis can be used as a roadmap to understand the relevant contextual material that has informed the project as well as the practical steps that were undertaken to develop and produce it. Chapter 1: Foundations discusses the theoretical research that has underpinned the project, predominately writing on socially engaged photography and movement, femininity and gendered experience in Krump. Chapter 2: Big Homies outlines the artists that have either aesthetically and ideologically inspired the project throughout its various stages. In Chapter 3: Labbin', I have reviewed the processes and methodologies that allowed me to work closely with the participants, provided an overview of the community itself and outlined some of the conversations and discussions that took place. Chapter 4: The Art of Sessioning discusses the multi-form outcomes that were created, which include a publication, website and exhibition. In Chapter 5: The Get Off I have provided a summary, discussed the findings that were made and considered the future of the project.



Fig 1

CHAPTER 1: FOUNDATIONS

Stomp, chest pop, arm swing. These are the foundations of Krump and understanding these along with the culture's history is integral to every dancer's journey. The research process took on a similar protectory for me in terms of building knowledge of relevant theoretical discourse in preparation for this project. This chapter will therefore outline the key texts that helped inform and shape my thinking, ideas and practice. They fall into two main areas of research; community and photography: a socially engaged practice and movement, femininity and gendered experience in Krump.

A significant text that has influenced the project from the very beginning has been *The Relationship is the Project, Working with Community* (eds J Lillie, K Larsen, C Kirkwood, J Brown, 2020). The book offers practical models on ethical community engagement and was the initial impetus for self-reflection and examination of my own practice as a photographer operating in these settings. Featuring writing from a variety of cultural leaders and thinkers from across Australia, the writings provide practical guides and models on ethical practice, offering broad and principled ways to think about and work with various communities. Cañas' chapter 'Ethics and Self-Determination' and Jackson's 'The Art of Collaboration' impelled me to analyse and reflect on my own practice and consider the approaches and methodologies I would incorporate for this project. Jackson's (2020, p.35) checklist was a useful tool as it outlined ways to create a sustainable collaborative relationship based on trust, language and time. Through the work of Australian photographer and educator Gemma-Rose Turnbull, I then discovered the broader scope of socially engaged practice. Using the description provided by The Contemporary Visual Arts Network (2019, para. 4), "socially engaged photography" is defined as:

...activities or projects where photographers and communities/ individuals come together to co-author or co-produce visual representations of the world around us. The process behind the work produced is often as important as the final photographic work, and projects are often reliant on collaboration and discussion. The work often reflects multiple voices about a particular social, political, economical or environmental issue, rather than that of a single artistic voice.

When entering into a community context to produce, develop or create work, understanding one's own biases and privileges can allow for greater transparency and critical awareness of the project's parameters. It is also imperative for any artist to be hyper-aware of the structural dynamics between themselves and the group, acknowledging and understanding the power hierarchies at play.

Consequently, it was very important to carefully consider the community that I was engaging with and my own history and connection I had with this subculture and some of the participants.

Matarasso (2019, p.107) positions the artist in the "dominant position" due to their art skills and

knowledge, their initiation of and investment within the project and their locus as the nucleus that connects all parts of the project together. Because of the complicated nature of power, building genuine relationships between artist and community is vital. Further to this is reconsidering how photography functions by studying the complex web of exchange that surrounds it and challenging conventional methods of viewing can help to demystify some of its power and singularity. In 'Photography as Dialogue', Fairey and Orton (2019, p. 299) situate the medium within a network of power, resistance and agency where it takes on a social and communicative role that helps to explore both the self and connection to others. They assert that photography as dialogue examines more closely the power structures around voice and visibility and the conditions in which these are provided. Whilst acknowledging that projects have the potential to disrupt and challenge existing hierarchies, they are:

wary of the strain of romanticism that has come to characterise rhetorical claims about photography's capacity to give voice and enable participation and collaboration... Dialogical exchanges can be limited and superficial as much as they can be transformative and emancipatory (Fairey & Orton, 2019, p. 300).

Understanding the complicated nature of the function of photography and considering both its limitations and also its potential allows for more measured expectations. Within my own practice, this research has enabled me to think more pluralistically and critically of the project's ability to transform and 'empower' participants. And perhaps using this analytical and weary approach could allow for better strategising when it comes to shifting some of the power between roles.

The second area of research that was undertaken examined movement, femininity and gendered experience in Krump. Unfortunately, there is little academic writing and projects about Krump and more specifically women in Krump, so I looked further afield into issues around gender and breakdancing which seemed to exhibit many similarities. Krump (and breakdancing) is generally viewed as a 'masculine' dance due to its physicality and style which features aggressive, raw and powerful movements; movements that are associated as being 'masculine traits'. Although women have been part of Krump since its inception, the majority of the founders were male and the representation of men within the dance has been exceedingly higher. Furthermore, the pressure and influence of gender norms and the low visibility of women in Krump has meant that over the years there has always been much larger numbers of men, resulting in women being a minority in the scene. In addition to this are the complexities of navigating a male-dominated subculture and the overt or underlying barriers that women have experienced. Frazier and Koslow in their article 'Krumpin' In North Hollywood: Public moves in private spaces', details some of the challenges:

The common description of the session as a male-space makes it extremely difficult for female krumpers to cultivate autonomous spaces of expression, critique, and performance. Female krumpers consequently have a hard time being judged in relation to and on the same terms as their male counterparts. "You can't be girly and be considered buck..." says Ke'Aira 'Lil Daisy' Roberson, a female dancer who has been krumping since the age of 13 (2013, pp.10-12).

Almost identical issues and experiences were discussed in articles and projects that focused on women involved in breakdancing. In Fung's thesis 'B-Girl Like A B-Boy: Marginalization of women in Hip-Hop Dance' she discusses the difficulties faced by the women she interviewed in terms of low participation rates, equality, respect and embodying more feminine qualities within a masculine environment:

Many of them did encounter a period in their lives where they denied or were sensitive to being a woman especially when it came to dancing, due to the social stigmas that distinguished b-girls from other female dancers (2014, p.98).

Fung (2014) also examined the complexities surrounding the masculine qualities of breakdancing and how it was attractive to many of the women, but then also limited their ability to move or act freely and at times in more 'feminine ways' in fear of being dismissed or not taken seriously. Similar sentiments and experiences were echoed in the conversations I had with some of the *Session Queens* participants. In understanding and viewing masculinity in the breaking culture, Johnson prefers to use a marginalised feminist lens to examine b-girling through the term she's coined 'badass femininity':

I define badass femininity as a performance that eschews notions of appropriateness, respectability, and passivity demanded of ladylike behavior in favor of confrontational, aggressive, and even outright offensive, crass, or explicit expressions of a woman's strength. These expressions are not aligned with masculinity. They are expressions of femininity that rely on a brazen and authoritative stance, and are accessed through the permissive space of performance (2014, p.20).

Within my own conversations with the Krump dancers, some of the women were innately using a similar type of lens to view the dance's physicality, questioning why Krump should be perceived as masculine when the qualities were equally feminine in their eyes. Gunn also delves deeply into the issues around participation, representation and visibility of women in breaking, drawing specifically on her own experience as a b-girl and examining her local Sydney breakdancing community. She notes that the onus of representation usually falls back onto the women who are actively breaking and it is up to individuals to contribute to their community and be "visible so as to disrupt the scene's gender bias" (2021, p.7).

There are clear parallels in the themes and issues that were identified and discussed in these readings and the experiences of the women involved in the Krump community in both Australia and Aotearoa. However, it also became apparent that some of the women and girls held quite different views as they had not seemingly experienced marginalisation or adversity because of their gender. Overall, these areas of research have assisted the development of my project, pushing me to question, reflect and evaluate my thinking and practice and connect with broader ideas and concepts.

CHAPTER 2: BIG HOMIES

Big homies are leaders in the Krump community who head a fam (family) of dancers. It is their job to teach, support and maintain their fams and ultimately the lil' homies underneath them will have some resemblance to the style or character of their big homie whilst forging their own identity. I see the artists that I've been inspired by as big homies as they have influenced the project into its current iteration. This chapter will provide an overview of the many artists who have aesthetically and conceptually shaped the development of *Session Queens* and discuss in more detail the artists who have been most influential.

During the early stages of the MA, I was inspired by photographers who were documenting or had documented subcultures and communities, generally in the form of long-term projects. This included Ewen Spencer's *Open Mic*, Dana Lixenberg's *Imperial Courts*, Dustin Theiry's *Opulence*, and the work of Devin Allen and Raphaela Rosella who both have been photographing the people, place and stories of their respective communities in Baltimore, USA and northern New South Wales. What resonated most about the work was the artists' ability to capture intimate images of people and place and offer the audience a window into worlds that would most likely be unfamiliar to them, which was something that I was aspiring to do.

I explored the work of several video artists including Bill Viola, Doug Aitken and Angelica Mesiti and found their use of immersive installation techniques through large, multiple or curved screens, sound and editing most impressive. I was developing concepts and plans for my own video work that would feature life-size projections of the krumpers to create heightened audience experiences of the dance. Although I was unable to finish this outcome for the project due to covid-related setbacks, I still intend to develop this idea at a later stage.

Gemma-Rose Turnbull and Anthony Luvera, two prominent artists in the field of socially engaged photography, were also very influential and helped improve my research and practice skills. Turnbull's methodologies involve engaging with communities and working co-productively, often producing visual outcomes that weave together text, imagery and archival material in stimulating and beautiful ways as seen in *King School Portrait Project*, *Camp Washington Capsule* and *Red Light Dark Room*. I was fortunate to be mentored by Luvera for two semesters and through our sessions I became more aware of my own position as an artist within my project. He suggested ways I could highlight my relationship with the dancers and convey my own personal journey within the Krump community. I was particularly interested in the processes Luvera used to engage and communicate with participants and document the progression of his projects. For example, his project *Let Us Eat*

Cake involved a co-authored blog that allowed both artist and participants to describe their own experiences alternatingly. This method brought visibility to his own voice and presence in the project whilst also creating opportunity for the participants to share their experiences. Similarly, within *Session Queens*, it was paramount that the krumpers had control over the content they were featured in and have the opportunity to contribute material and be consulted wherever possible.

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15 SEPTEMBER 2017 BY CIARAN

Families, parenthood and being gay



On the 9th of September I created my Collaborative Self-Portrait with Anthony. We took photos of me hanging baby clothes out on my washing line to make it look like I am a gay father in the 21st century doing the kind of normal activity a mother or father would carry out in their daily lives.

Family is so important to me. I am a family orientated person and I dream of having one of my own one day. But being a gay man, I'm not too sure if that will happen. Meeting someone, having the chance to get married, and for us to have our own children would be a dream come true. I would ideally love to have my own child through surrogacy but that can come at a costly price and I will never rule out the option of adoption. Giving a baby or child a life they deserve would be brilliant for me and especially for them.

Fig 2

Whilst developing the website, I examined other project-dedicated websites by artists that had strong interactive and engagement elements. Zachary Canapari's *Flint Is A Place* was most appealing to me as he effectively presented multiple forms of content including video, stills, audio, text and archival material. His epic video montages, heightened by dramatic soundscapes, sharp editing and bold text, allow the viewer to control how and what they interact with, so they ultimately create their own segmented video narrative. In another section, his 'pinboard' styled collage offers glimpses of teens experiencing their prom. I like this layout and viewer-controlled navigation which

includes the ability to zoom in and out of the work and hover over videos and sounds and as a result, I have tried to adopt a similar approach for my own website.

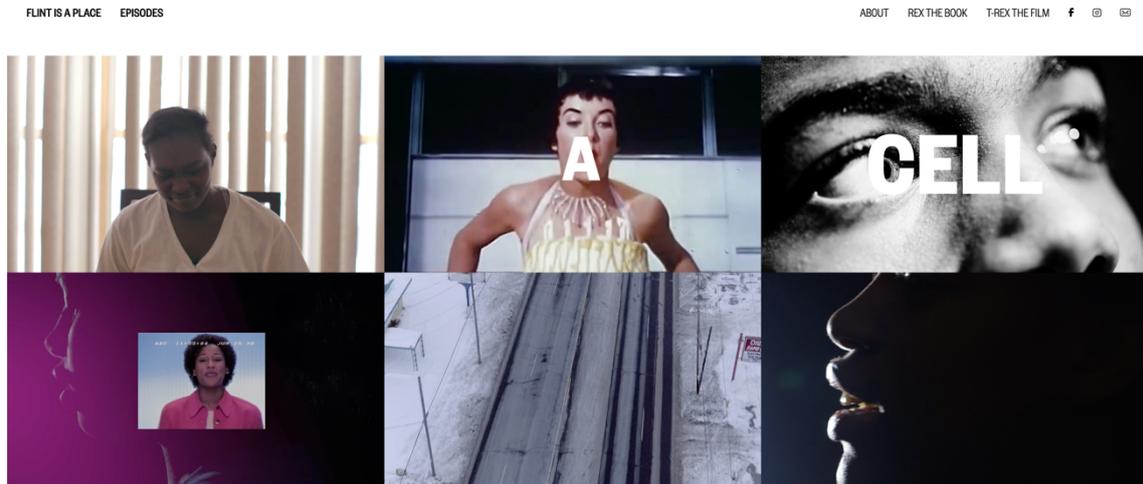


Fig 3

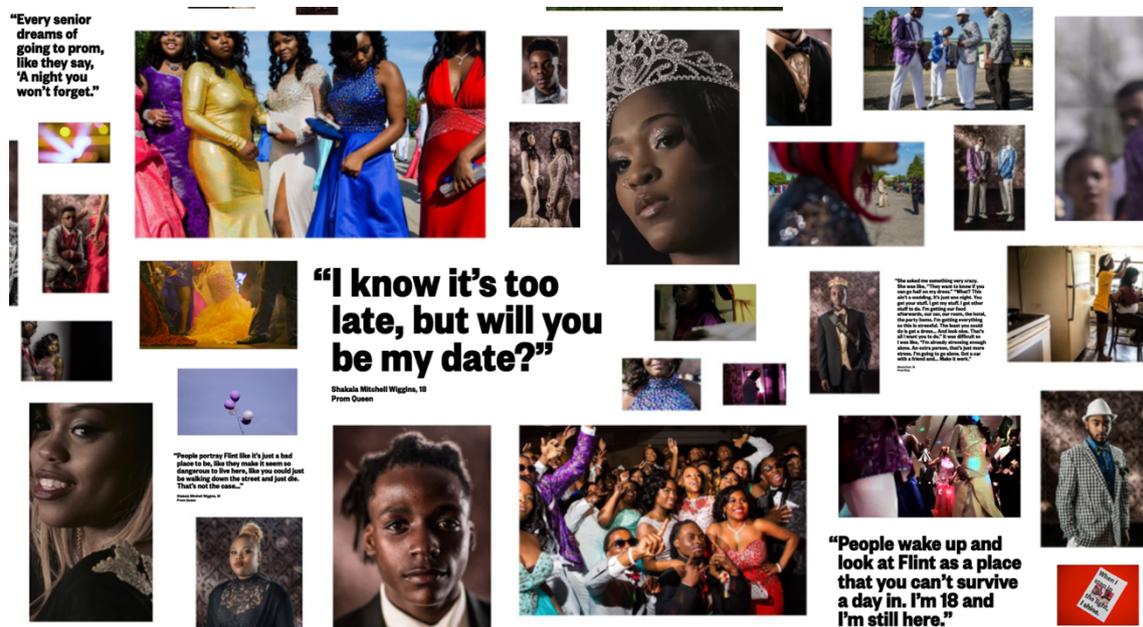


Fig 4

CHAPTER 3: Labbin'

Labbin' or being in the lab is a term used in Krump to describe the process of practicing, developing and refining moves and concepts, usually in preparation for a session or battle. This is generally done individually, within a fam or a small group. In terms of *Session Queens*, labbin' is an appropriate metaphor to describe the time spent experimenting, discovering, processing, connecting, creating and reflecting. This is of course integral to any creative development but has been especially important for this project with its involvement of community. Subsequently, this chapter will focus on the development and refinement of the methodologies that were used and outline the participants and the discussions that took place regarding their personal experiences and attitudes towards Krump, movement, identity and gender.

3.1 Methodologies

As outlined in the introduction, my involvement with the Krump community as both dancer and 'documenter' extends beyond a decade, as it was in 2007 when I attended my first Krump class. Although I am not an active dancer and no longer document or attend regular sessions, the work I did over the years supporting and engaging with the community through various projects and events, alongside the friendships that were established, gave me a respected status within the scene. I believe this insider position allowed me to connect more authentically with the krumpers involved in this project in ways that an outsider may not have been privileged to. Specifically, my knowledge and lived experience of the dance and the community enabled me to relate to and understand the women and girls on many levels, yet it was also equally important to examine my own position within this community. I needed to be aware of my privileges as a white middle class Australian woman operating within a group of individuals from various cultural, religious and socio-economic backgrounds. I also needed to acknowledge my senior rank within the Krump community and understand the power structures and hierarchies that are embedded within the relationship between lead artist and participant.

This led me to analyse and reflect upon my roles as both artist and member of the Krump community and how I could navigate through the project whilst holding these positions. I needed to consider how the participatory and collaborative methodologies I would incorporate could allow for genuine participant agency and involvement and in response, I decided I needed to be as transparent as possible with process, language and objectives through ongoing self-reflection and open dialogue with community. I had to provide opportunities for input and feedback and be flexible to changes in direction. As the project developed, I learnt to reshape expectations and define roles, in particular mine, as lead director, producer and artist. As the project was the focus of my master's studies, I

also had certain requirements I needed to meet and so a framework was built with projected outcomes that adhered to the course's timelines. This is important to note, as the structure and outcomes of many collaborative and participatory projects will often be determined together by artist and participants. As such, I needed to accept the project's limitations and be transparent that *Session Queens* was not just a co-productive project as it also incorporated documentary approaches. These processes and presentation modes were ultimately tools to support the exploration into the community's experiences and showcase the women in both Krump and non-Krump settings.

It was overwhelming at times working with a community I was so invested in. I felt pressure (self-imposed) to produce a project that reflected the experience of female krumpers of Australia and Aotearoa as a whole. Fortunately, my mentor Anthony Luvera assisted me to reframe this and acknowledge that the project will not reflect everyone's experiences and that ultimately the work stems from my own subjective lens. Further to this, I should embrace my own voice as both artist and as member of the Krump community and expose and record my journey and place within the project. As he has eloquently articulated "it is more productive to see collaboration practice as a way to harness and present a plurality of perspectives" rather than trying to "uncover authenticity, reality, or truth" (2019, para 21). This was a liberating lesson and turning point for me.

The documentary approaches employed in *Session Queens* involved photographing the women in action at various Krump sessions and events; taking portraits of the women in or around their homes; taking screen shots of online Krump sessions, video chats and social media content; and conversing with the participants through text, video calls and in person. With these approaches I was mostly working 'independently' to document and edit content, controlling concept, aesthetic, process and mode of presentation. Where possible, I consulted and collaborated with the participants whilst making the work, in particular the environmental portraits and the majority of the 'interviews', which were more like casual conversations where the participant was encouraged to discuss what was also important to them. Some of the conversations recorded were also organised and run by the krumpers for their own purposes and in these cases, I was able to participate and observe (see Appendix A for transcript). Each participant also had final say over what content was published and were provided with the opportunity to review each photo, video and text they were featured in.

The participatory and collaborative elements of the project are most evident in the website. Over the course of the project, I continually invited the community to contribute content for the website in the form of photos, videos, writing or other creative practice. Many of the dancers sent me their favourite

videos and photos of them krumping and a few provided more personal content including family or social photographs/videos. I collaborated on an artwork with Troi-Sarah Ilesley, who is also a visual artist, where she created a digital design to represent her Krump character over the top of the portrait I took of her. I also paid a few of the participants to create content for the website including Kayla Hamilton who wrote the definitions for the 'language' and 'glossary' sections and Melissa Devissa who made a video tutorial. Troi was also paid for her modelling in the studio, where I photographed her hand gestures.

Establishing effective levels of communication and trust was integral for both the project in general and for the co-productive processes to be successful. Although I already knew some of the women quite well, there were many who knew me only by name and some who didn't know me at all. Therefore, I had to focus on creating strong and positive relationships with the community, ensure permission and consent was given (see Appendix B), allow opportunities for feedback, be flexible and respond to any changes that were required and provide support where needed. During the initial stages of the project, I reached out to some of the leaders and members of the community I was close with to discuss the idea for the project and thankfully it was well received. During this process I became re-acquainted with the scene and found out who was active and what the current hierarchy was within the ranks of the dancers. This was particularly important when engaging with the Aotearoa community as I was much less familiar with this community.

Most of the communication for the project was conducted via Facebook messenger. I had set up a group chat with members of the community and then also had other smaller group chats operating if I needed to reach out and discuss specifics with certain krumpers from a particular location or rank. Individual messenger chats (on both Facebook and Instagram) were also constantly running which allowed me to connect more intimately and directly with the community members. In the whole group chat, I provided periodic updates, offered participative and collaborative opportunities and sought feedback on ideas and outcomes. Throughout the project, I was also able to gauge the most effective mode of communication for individuals I was working with. For some, this was through text and messages, and for others this was in the form of voice calls and video chats.

The constraints of working with a community spread across two countries during a pandemic where social-distancing and lockdowns limited face to face interaction and cancelled travel plans cannot be understated. As a result, communication and connection through online platforms became paramount and the project adapted and developed in new ways. For example, the contribution of material and content from the participants became an integral part of the work, further strengthening

the co-productive qualities of the project. The reality of trying to connect during a global pandemic and through predominately online means did become harder as the restrictions continued, particularly for those in Melbourne, Sydney and Auckland. 'Zoom fatigue' and the impact on mental health that many people experienced meant that it was at times hard to engage or keep participants involved with the project, without it being another 'onerous' task.

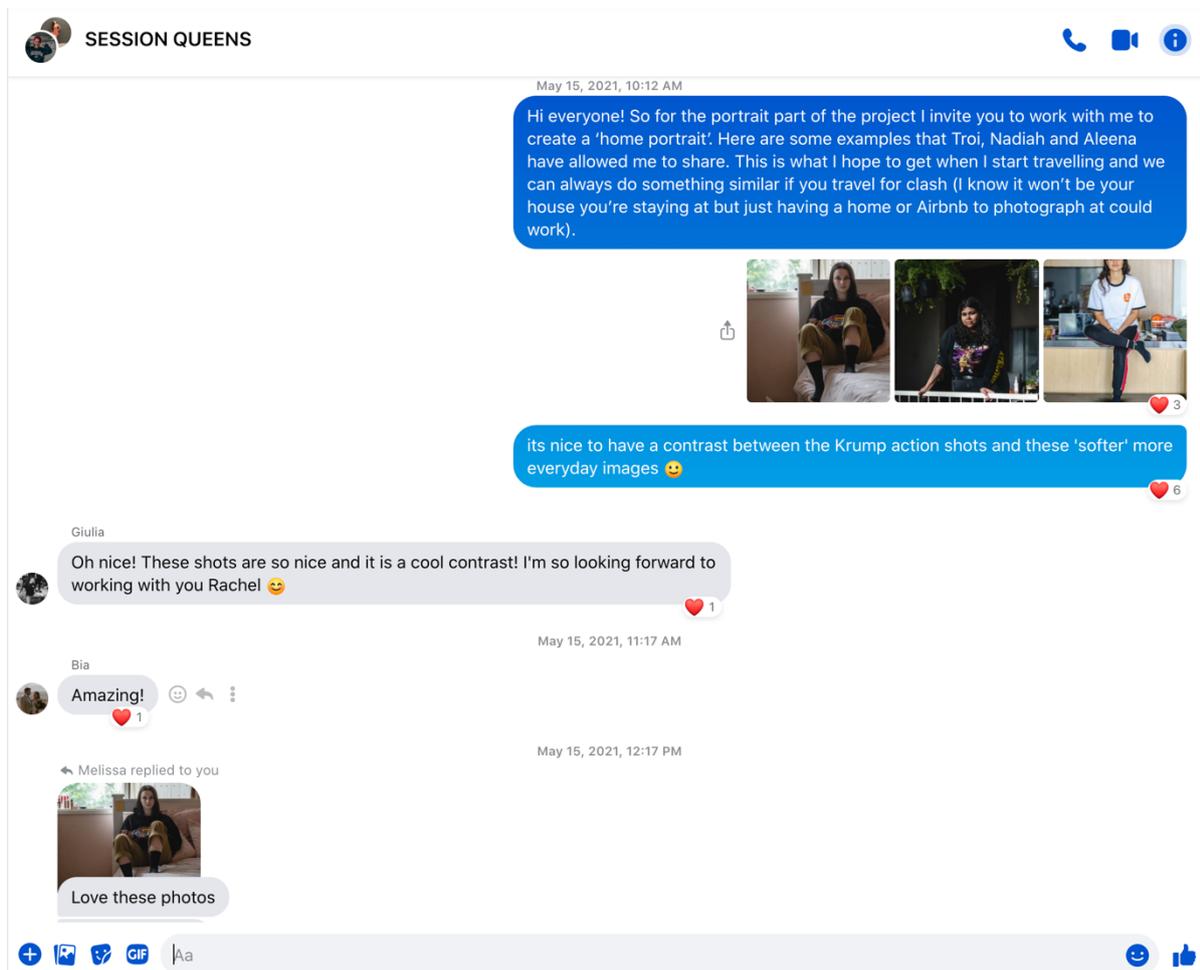


Fig 5

3.2 The Community

The community refers to the women and girl Krump dancers from Australia and Aotearoa. Spanning across various age groups, cultural, religious and socio-economic backgrounds, the group are connected through their interest in this dance form. Over the course of the project, I engaged with 30 krumpers to various degrees, communicating and consulting more closely with around five of them.

The conversations I had (or listened to) with the participants centred around their personal experiences of Krump and their opinions about gender and identity within this dance form. Furthermore, I sought to find out their thoughts on femininity and Krump and how this had been influenced, shaped or experienced. I was interested to hear about how they got into Krump, why they connected to this dance, what they felt when they were krumping and their general experience of being part of this community. As expected, there were a range of responses from the participants, with some common themes emerging as well. Overall, there was a strong sense of friendship and belonging that existed for many of the participants, not just between the females, but also between themselves and the males who would often be referred to as their 'brothers'. Most of the women generally felt supported by the men in the scene, however, when this issue was explored further, several participants spoke about the obstacles and barriers they had faced over the years because of their gender. NYXX revealed:

We struggled as females back then and being in a male dominant dance, we had to be strong as well. There were things that the males would do that wasn't appropriate towards the females in Krump back then. But now we have leaders who are like 'nah we have to protect our wahine' and 'we have to protect our females'. And it's funny because us females are also protecting our males in different ways and different aspects (NYXX 2020, pers. comm., 30 April).

This was not the case for all participants and there was a general consensus that times had changed, allowing women to feel more comfortable and freer within the community. Lady Stylah observed:

It's changed so much over the years, and I'm really happy about that... I'm so glad that women don't have to go through what I went through as a new gen and I don't think that's like even touching the surface compared to what OG females had to go through and what they had to do, you know what I mean? But in saying that, I'm really glad that we're at a place now where I feel it's not as bad as what it used to be like (Lady Stylah 2021, pers. comm., 1 October).

Some participants disclosed the passive sexism they faced and the exclusion they sometimes experienced, whilst others commented that they felt the need to be more masculine to be accepted or properly respected. Many of the participants had also experienced judgemental attitudes from outside the Krump community including family members or friends. When speaking with the participants about the physicality of Krump, some women saw the dance as being very 'masculine' whilst others commented that it was outsiders to Krump who considered it to be 'masculine'. Many thought that the movement itself was genderless and argued that strength and power are just as equally feminine qualities. Several of the women labelled themselves as being a 'tomboy' and that they were attracted to Krump because of its physical qualities. A number of others identified as both having a 'tomboy' side as well as a 'feminine' or 'girly' side. Red also known as Lady Brui5er, revealed how she feels sexy when she krumps, but also that she can embrace different sides of her personality in this dance:

I feel like a beast. I feel like a monster. I honestly just think that again it comes back to my personality, which is very much lots of things. Super feminine, definitely super male dominant. But again, I don't think I can put a sex on it. I definitely think it's just powerful. I guess in saying that, like I do actually feel like a really hot, powerful woman straight off. (Red/Lady Brui5er 2021, pers. comm., 8 September).

In a conversation with 5RNDZ, she spoke more explicitly about the contrast she felt existed in the movement:

I find it a very interesting dichotomy. I find that your biggest strength is also your biggest weakness. The beautiful thing about Krump is that is it allows women to find their internal power, sometimes though I think it actually minimises the female body a lot in a way. If you're a bigger girl sometimes it's good because you understand that you can use your size as a power thing, but at the same time, Krump does glorify a very big essence of masculinity. So, at the same time being a thicker girl, if you're curvier, you can kind of feel like you have to hide yourself a little bit because you're so afraid to be sexualised, because you know "there's no booty poppin' in Krump". But I feel that is changing in some ways, especially with people like Encore³ and everyone coming in to understand the way women's bodies move... it's interesting, it's a place where I can feel like I can be big but at the same time, I'm very conscious about what I wear to a Krump session. (5RNDZ 2020, pers. comm., 10 August).

³ Encore, also known as Lady Tighteyez, is a Krump dancer from Las Vegas, United States and travelled out to Australia in 2019. She formed The Wonder Women Krump Movement which "is an international female street dance (krump) collective whose mission is to spread, uplift and empower female krump dancers around the world. WW also supports the inner needs of women: compassion, support, faith and advice." (Encore, 2018)

Overall, the conversations were an extremely important part of the project as my own understanding of the ways the participants experienced and participated in Krump deepened and helped shape the content and outcomes. From these insights, I wanted the work to highlight the strength and power of the women, whilst also moving beyond the aesthetics of performance to reveal the individuals' experiences and vulnerabilities. I wanted to also acknowledge the complexities of being a woman in a male-dominated subculture, but also express the overall comradery that was felt by being part of this community.



Fig 6

CHAPTER 4: THE ART OF SESSIONING

A Krump session provides both a testing ground for dancers to experiment as well as a platform to exhibit moves and character. Taking turns to step into the middle of the group, each dancer is supported by hype⁴, building up their round as they respond to the music and their surroundings. Like a session, the work for this project has been tested and then refined in response to feedback from the krumpers, my peers, lecturers and mentors. Overall, three outcomes have been produced including a printed publication, website and an exhibition.

4.1 Publication

The A5 printed publication features 'action' photographs of the women and girls dancing and tries to encapsulate the feelings and expressionistic qualities of Krump. Colour images of bodies, limbs and facial expressions in a range of wide, mid and close-up crops are presented throughout the book as either half or double page spreads. There is an element of movement to these photographs with the krumpers captured mid-gesture to portray their strength, power and fluidity. Their facial expressions emphasise raw and primal emotions, highlighting the performative and constructed elements of Krump itself. These colour images were photographed at a series of Krump sessions and events using my Sony A7iii digital camera, at times with an external flash, which was either mounted or used off camera with a trigger. The images were edited in Lightroom, with many of them cropped to direct the focus to the dancer's emotion or specific gesture. Contrasting with the colour images are a series of black and white hand gestures. Ranging from closed fists to pointed and curled fingers to open palms, these gestures were made by Troi-Sarah Ilsey in the studio and mimicked the hands that had been previously photographed of the krumpers in action. The placement and positioning of hands symbolise 'language' in Krump and communicate meaning, for example, a closed fist raised above the head is an example of a power gesture and can convey that the dancer is trying to build up their energy. Initially, the hands that were being used in the publication were extreme close-ups from existing photographs, however, the quality was lost when these photos were enlarged. I was encouraged by my mentor George Georgiou to re-photograph these hands in the studio to create better-quality images that were less 'chaotic' and also to highlight their importance. Using my Sony A7iii with one Elenchrom light set-up, I photographed Troi's hands in a variety of positions against black curtains. These were then edited into black and white images, emphasising the contrast of limbs against the surrounding negative space.

⁴ Hype is a term used in Krump to describe the support a dancer is given when they are in a session or battle. The supporting krumpers and audience call out encouraging phrases and Krump specific words or noises and will often crowd around the dancer, waving or moving their arms and bodies to create an infectious energy. This often loud and energetic form of hype is very specific to Krump and is generally not seen to the same extent in other dance forms.

The A5 publication is saddle stitched and printed on 100gsm silk paper stock and the cover printed on 200gsm, with an initial print run of 100. A bright pink and yellow colour scheme form the project's branding and this is reflected in the cover's design, which has a pink background and the title 'Session Queens' printed in a yellow bold font that has a slight distressed aesthetic. A black and white photographic 'cut-out' of a clawed hand is positioned in the bottom right, the arm printed to edge. This gesture beckons to the viewer to turn the page and see what's inside. It was intentional that the publication had a zine like quality, paying homage to the street culture of Krump, whilst also making it relatively affordable and easy to reproduce.



Fig 7



Fig 8



Fig 9

4.2 Website

The website (www.sessionqueens.com) aims to highlight and explore the experiences of some of the female Krumpers from Australia and Aotearoa through an assemblage of still and moving imagery, sound and text. Reflecting personal stories, feelings, expression and providing some contextual information about Krump and the community, the content is comprised of work I created and produced alongside content contributed by the dancers or other photographers/videographers who had documented them. In this way, the website was the most participatory and collaborative phase of the project. Inviting the krumpers to supply their own videos, photos and writing allowed the community to be more involved as creators and have further control over the material they featured in. The website also acts as a resource for both the community and those outside of it; a digital archive that can be expanded over time and a tool for learning and sharing information and experiences.

Upon first opening the website, viewers are met with the 'Session Queens' title descending onto the landing page as a slow motion black and white video of krumper Haze appears in the background. Clicking on the title takes the viewer to the home page which features diamond shaped buttons containing either video or still images. Five of these provide links to each section of the website; 'The Queens', 'Experience', 'Language', 'Stories' and 'Connect'. 'The Queens' page features a series of environmental portraits of the krumpers in more domestic spaces, either inside or outside their home or in another suburban background. When the portrait is clicked on, the viewer is taken to a secondary page where a quote, determined by each individual, has been placed next to their photograph. The 'Stories' section appears more like an expanded documentary project, where a range of photos, videos, text and screenshots are posted across and down the page like a pinboard. This section features content gathered from a range of sources and offers a more detailed glimpse of some of the individuals of the community and their lives in and outside of Krump. The screenshots from personal conversations or posts from social media as well as excerpts from our conversations via Zoom situates the content in the present and emphasises the contemporary methods of communication that were used throughout the project. The 'Experience' page contains a large assemblage of Krump photos and videos; the intense imagery of movement, colour, noise and exaggerated emotions bombard the viewer. These snapshots of the women and girls krumping, taken from sessions and events, provide more context about the experience of the dance. Some of the imagery highlights the gender disparity, showing the disproportionate numbers of women versus men, whilst other imagery shows female only sessions or events where groups of women have come together. The 'Language' page contains a collage of hand gestures, some of which appear in the publication. When each hand is clicked, the audience is taken to an explanation of that particular

hand gesture. There is also a link to a glossary of Krump terminology from the 'Language' page, which provides definitions of commonly used terms. Both sections were written by krumper Kayla Hamilton with some additional editing by me. The 'Connect' section features a video tutorial and links to Krump programs for women and Australian and Aotearoa Krump community pages on social media. The video aims to introduce some of the foundations of Krump to anyone interested in learning the dance and as a refresher for those already part of the community. It should also be noted that some of the women were paid to provide content for the website including the writing of the language and glossary sections and the video tutorial. The final section on the website, is the 'about' page, which can be accessed via the header. It provides an overview of the project, a link to another page that highlights my own journey as a krumper and finally, acknowledgements and thank-yous.

The aesthetic of the website dictates the branding for the project, with the pink and yellow colour scheme featuring heavily throughout the site. The design also allows for the viewer to navigate through the content independently and at their own pace. The women and girls have been consulted on all the content that they are featured in to ensure they are comfortable with what has been published.

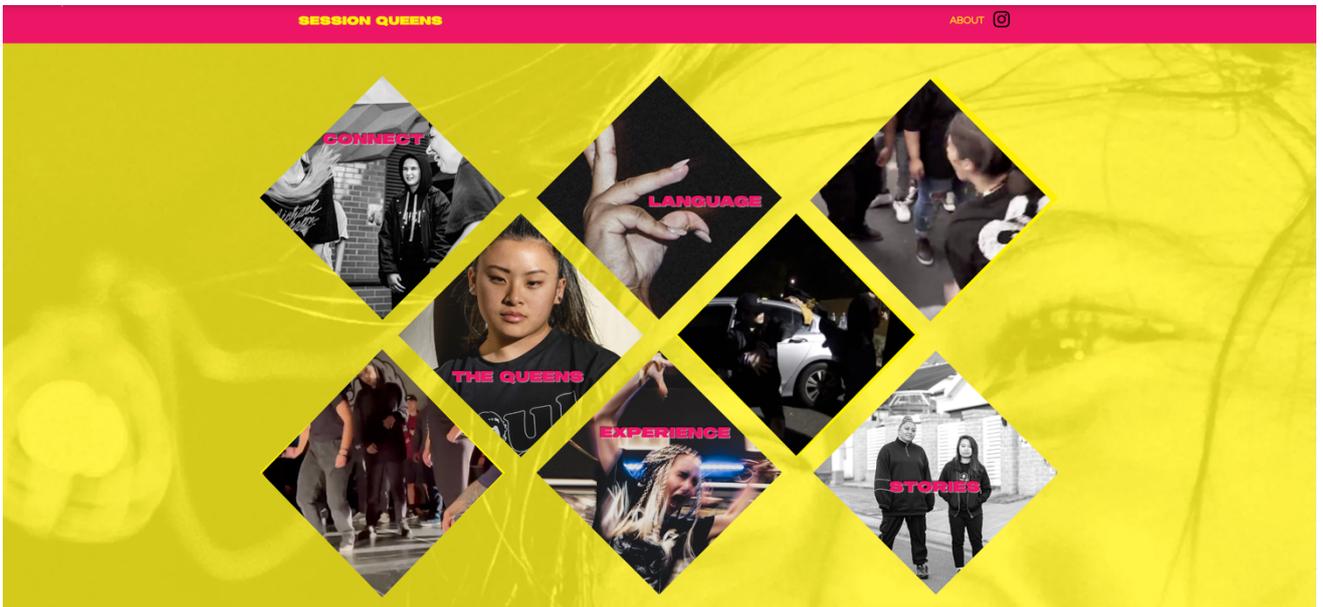


Fig 10

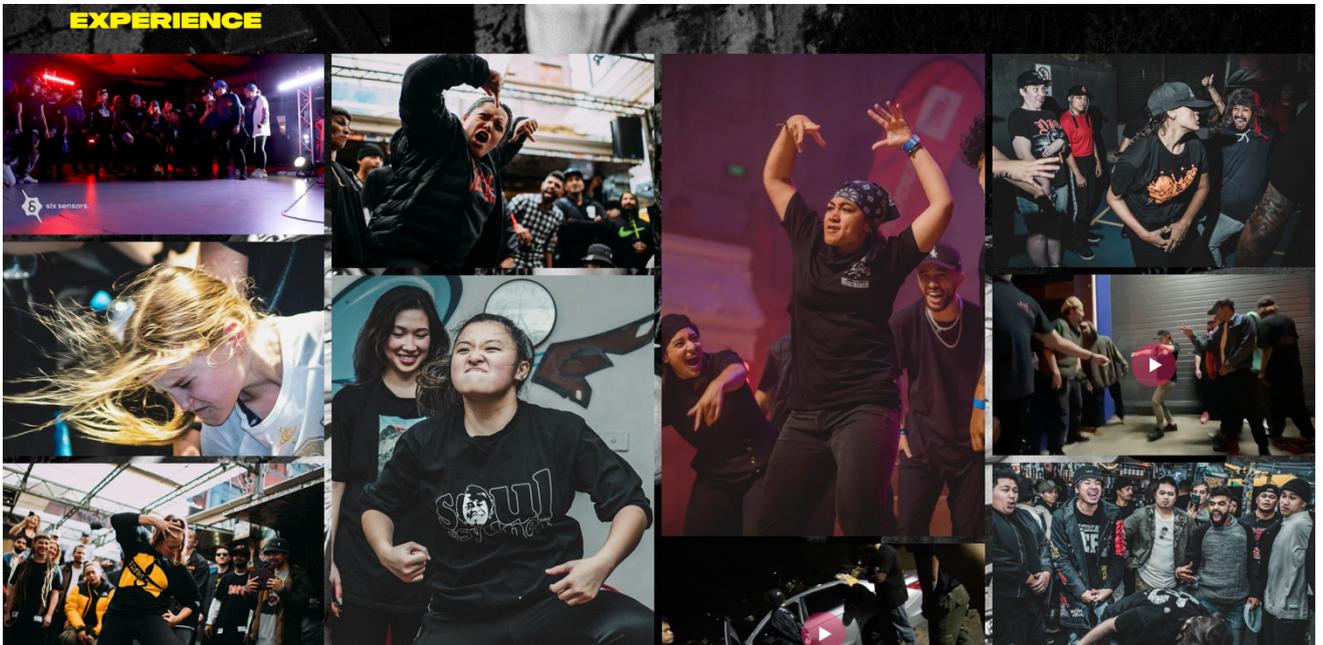


Fig 11



Fig 12

4.3 Exhibition

My original plan was to produce a multi-media exhibition at a gallery or alternative space in Melbourne to showcase the *Session Queens* project and include video projections, prints, audio and live performance alongside the launch of the publication and website. This proposed installation of the work would have been driven by experimental and interconnected projections of Krump performance. I was fortunate, however, to receive the opportunity to be part of the 'New Photographers' program for the PHOTO 2022 festival (April 29th and May 22nd, 2022) which included being part of a group show to be held at the James Makin gallery in Collingwood with six other emerging artists. Aside from the exhibition, each artist was given an artist fee, production budget and a mentorship, where I was partnered with British documentary photographer George Georgiou. The mentoring sessions were extremely valuable and George helped me to edit the publication and create the exhibition design; his experience in exhibiting and publishing assisted me immensely to finalise the work.

For the group show, I was assigned two walls (at right angles to each other) measuring at 3.6m(l) x 3.6m(h) and 6.4m(l) x 3.9m(h). In line with the curators' vision and gallery constraints, images from the publication have been enlarged and framed and will be rhythmically hung across both walls. The 16 prints vary in size between A4, A3, A2 and A1 and this ratio scale has been chosen to reflect the A5 sized publication. The images have been printed on Canson photographique rag and framed using black moulding and non-reflective UV glass. A copy of the publication will sit on a plinth in front of the walls and two QR codes will be on display. The first QR code will lead to an audio track that the audience can listen to on their phone whilst viewing the work in the gallery. This offers a more visceral experience when paired with the images and allows greater insight into the context and community in which the images have been photographed. The audio will comprise of sounds from Krump sessions featuring characteristic loud Krump beats and hype overlaid with some of the women speaking about their experiences and a quieter sequence of Red dancing alone without music, so her breath, feet and voice can be heard. The second QR code will link to the *Session Queens* website. Although minimal, the exhibition design attempts to bring the energy of Krump to the gallery space and also connect static photography with more contemporary technology to reflect Krump community activity and especially the online connections made in lockdown.

As exciting as the opportunity was to be part of the 'New Photographers' program, there were limitations and agendas from both the festival and gallery that had to be navigated. This affected what parts of my project were exhibited and how they were exhibited, which at times left me feeling frustrated and compromised. To move forward, I had to 'let go' of my original vision and know that in future I would be able to showcase the project the way it was intended.



Fig 13



Fig 14

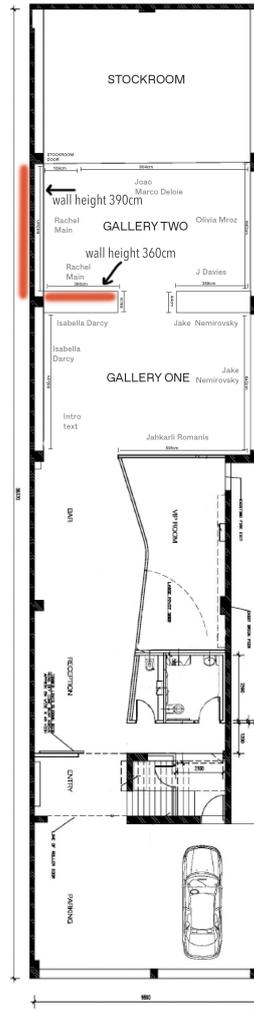


Fig 15



Fig 16

CHAPTER 5: THE GET-OFF

A 'get-off' describes the actions of the krumper reaching the peak of their round where they can release all their energy and 'let go', often resulting in an outpouring of movement and emotion. Similarly, I feel like this is the point for my 'get-off', where I can conclude this exegesis, reflect upon the project and release the outcomes into the world.

Unpacking the experiences of female Krumpers in Australia and Aotearoa has been an important personal journey, allowing me to reflect on my own relationship with this dance. By examining the intersection of identity and gender, gesture and movement within the microcosm of Krump (in a regional context), I am attempting to reinforce the universality of these issues and allow for the audience to connect and delve deeper into the experiences of the community. As previously outlined, women and girls are a minority in this culture and the connotations of Krump as being an 'aggressive' and overtly 'masculine' dance form are still prevalent. Although it can be argued that women still face some barriers by being involved in this male-dominated dance, fortunately, the interpretations and personal experiences are seemingly being redefined over time through a change in the culture and attitude from both within the Krump community, the wider dance community and society in general. To keep moving forward and enhance participation and retention rates of women and girls, further structural change needs to be made where the whole community is actively supporting and making room for them to succeed.

Drawing upon a socially engaged framework has enabled me to deeply reflect on my methodologies and find the language and theory to support my ideas and thinking, both in research and practice. Through this process, I've been able to better understand the project's limitations, not in terms of the actual outcomes, but in terms of its scope, by accepting that the project cannot represent the entirety of experiences of all women Krumpers in Australia and Aotearoa. Being conscious and accepting of this has allowed me to focus on what the project can offer and embrace the opportunity to work with a community of interesting and inspiring women from all walks of life, who have connected through their love of Krump. This links into my research question of 'how have co-productive methodologies enabled the participants of *Session Queens* to more fully articulate their experience of gender, identity, and the conventional frameworks of femininity in movement and dance within the Australian and Aotearoa Krump community?'. I believe inviting the community to contribute, participate and collaborate and spending time listening and reflecting upon their various personal experiences and opinions (alongside my own) has ultimately allowed for a more in-depth and vigorous project to emerge. This is underpinned by relationship building and trust, reflected in the actions and dialogue between myself and the community, helping to create an authentic

connection which I hope is reflected within the work. It is important to note that although the process of making the work with the community is integral to the project, this component may not be fully perceived by an audience when viewing all the outcomes. This is something that I would like to explore more extensively in the future; to create effective methods that highlight the artist-participant relationship and enable the process to be more visibly celebrated and integrated into the overall aesthetics and final work. Other aspects of the project I would like to develop include continuing the environmental portraits, expanding the website's content, creating an immersive video installation and spending time with the Aotearoa krumpers in person and exhibiting the work there. I can also envisage further editions of the publication, showcasing new 'action' photographs of the dancers. I also hope to have further exhibition opportunities where I can curate the content to reflect the scope and depth of the project more independently.

Finally, I am extremely grateful for having the opportunity to document and make work with an incredible group of women and girls. I am also very thankful for all the assistance I received from my peers, lecturers and mentors and appreciative that this project has enabled me to create a template that can be drawn upon for future endeavours.

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Appendix A

Zero Session Zoom meet-up with Australian and Aotearoa Krumpers April 30, 2020.

Stacy: [00:03:59] We could say a little spiel to start off with and break the ice. Go around and tell something, anything about yourself it could be something that we don't know about each other. I know a lot of you guys, but I don't know if everyone else knows each other, you know. What do you reckon? I have a lot of questions!

Mali: [00:04:26] Interrogate me!

Lesley: [00:04:27] Do it! Do it! Do it! Do it! Do it!

Huda: [00:04:28] I have, like, 300 questions at all times.

Lesley: [00:04:36] I don't want to pressure you.

Mali: [00:04:37] A biography from everyone!

Huda: [00:04:43] I guess for me, as was one of the new women in Krump, I want to start by talking about Krump and maybe just warm everybody up. I'm curious about what drew you guys as women, to such a dance that is so male dominated with energy and presence and how you sat in it. Like, how was your first session? What was your first battle like? I wonder how you balance your feminine energy with this very male dominated scene/movement.

Stacy: [00:05:21] Good question.

Rachel: [00:05:22] That question basically sums up my whole project.

Mali: [00:05:27] Yay

Rachel: [00:05:28] And I'm like I didn't even ask it.

Huda: [00:05:31] Rachel I got out. I got you. You know, I would like to hear from Stacy first because I know you've been in the game the longest. So I would love to... She's like, I'm brushing my hair right now chill out!

Stacy: [00:05:49] I mean, actually, Rachel's been in the game longer than me and so has Mosiana. But that's OK I'll go first I don't care!

Summer: [00:05:57] Yes stop making excuses!

Stacy: [00:06:02] ohhhh *laughing*

Stacy: [00:06:06] Ok, so how did I feel in regards to coming into the game and knowing that it's a heavily male dominated thing. Is that the question?

Huda: [00:06:25] Yes.

Stacy: [00:06:27] Well, I started Krump because, initially because I loved battling and I loved watching battling... I was in a group called Psalms prior to starting. So Psalms was like a ministry group and we like

traveled around Australia and New Zealand and like toured and sang, dance and acted kind of thing. That then went onto become... What's the name? I'm sorry, mind blank, Justice Crew.

Mali: [00:07:09] Ohhh Justice Crew, back when Taz was in it.

Stacy: [00:07:18] No, he wasn't in Justice Crew.

Mali: [00:07:20] He did the program with them.

Stacy: [00:07:31] Oh yep, yep, cool. So I was in a crew with the boys and then I got kicked out of that, me and two of the other girls. And so from that I pretty much got back into the dance industry and performing. So I was attracted to Krump because of battling. So battling was the thing I was attracted to and my ex-boyfriend, Scrappy was an OG. He was also a krumper and so I knew it through him and was inspired by him. But when I started Krump, my first thoughts were, I can do anything that I can do and I'm going to waste all of them. That was always my first thought from the very beginning, was to smoke all the men. So that was kind of my drive for a long time, was like I was a bit of a know it all when I first started to come from being professional dancer in the industry to entering Krump world. So I already kind of knew about dance, I already knew about people, and I knew how to talk the talk you know. And then I came in and I remember when I was first corresponded with Ruff and I was about to go to the first Clash that I had ever been to and I battled Ari. And I said to him and he hooked me up with... Oh Rache with what's her name again, the blonde short girl from Melbourne. Kirby?

Rachel: [00:08:49] Trinity?

Stacy: [00:08:51] Yeah.

Rachel: [00:08:57] Kirby yes.

Stacy: [00:08:57] And when they put me up against her at pre-clash, which is the pre-event I was like, I don't want to battle her. She's whack.

Mali: [00:09:08] Wow!

Stacy: [00:09:08] I was like I want to battle a guy. I want to battle a guy, I want to beat a guy and I just had this kind of attitude, because my intention was just like, you know, go hard and do really, really well and push myself. That's my intention. So coming into this heavily (male) dominated dance, my first steps were actually pretty bad because I kind of screwed myself over and got a lot of hate for it. And I was on a Manifest, he was my first big homie. So no one really liked him. So I was under someone that no one liked and I had an attitude of a girl that was just really worked really hard and was ready to go against anyone. So it was quite humbling, because Ruff was really was just like, 'hang on a second, it doesn't really work like that!' And I was like 'oh shame'. So I learnt my lessons and my perspective has changed over time. But that was it. That was being heavily (male) dominated has been really, really difficult, especially in those times where there were hardly any women, we didn't speak on the OzKrump pages, we didn't really have a voice. So having Manifest, even though I really didn't like him, after a while being my big homie, he actually you know, I give him credit where credit is due. And that was that he pushed me to call guys out. He pushed me to write posts on the OzKrump page. So I do give him that credit. Even though you know that connection didn't last. But that's it. Yeah.

Rachel: [00:10:42] Mosiana do you want to go? You go next.

Lesley: [00:10:49] Let's go!

Lesley: [00:10:55] We can't hear you.

Mali: [00:10:57] oh lagging.

Mosiana: [00:11:46] Can you hear me?

Lesley: [00:11:50] Yea.

Mali: [00:11:53] Yea.

Mosiana: [00:11:54] So I got introduced to Krump by my cousin. Everyone knows him as Nightcrawler in New Zealand. Can you guys hear me? He moved to Otara and he ended up living in an area with a lot of krumpers from South Auckland stay...

Rachel: [00:12:35] Oh we've lost you...

Lesley: [00:12:40] Noooo

Rachel: [00:12:55] She's gone...

Lesley: [00:13:02] Meanwhile, Mali's just breaking it down.

Rachel: [00:13:08] Oh there you are.

Melissa: [00:13:24] She's so naughty, she hasn't been doing her schoolwork.

Rachel: [00:13:29] Huda needs to pay a visit...

Mali: [00:13:35] Put her in the corner and time her!

Mosiana: [00:13:46] Rache I'm trying to jump in on my phone, can you let me in?

Rachel: [00:13:46] Aww sorry, yep.

Mosiana: [00:13:54] Thank you.

Rachel: [00:13:56] Nice pic.

Mosiana: [00:14:00] Hold up. Can you guys hear me now?

Rachel: [00:14:00] That's so much better.

Mosiana: [00:14:24] So I kind of like struggle talking about, like, my Krump history only because it was a long time ago! *laughing* But basically, I was introduced to Krump by my cousin Nightcrawler when he moved to a suburb in South Auckland called Otara because me and him are so close, we spent a lot of our time at his house. And when he first moved to the area, we met CT who at the time his name was Greedy, Big Greedy. He welcomed my cousin to the neighbourhood and everything. And he saw me and he was like, 'oh, do you guys know what Krump is?' And I was like, 'I've heard about it. And here's my cousin', who was like 12 at the time. I was 13. And we're like, 'oh, this is random'. And then he was like, 'we're having a Krump session soon, you guys should come'. And we're like, oh yeah and we didn't realise that

where it was actually at the back of my cousin's house. So we ended up going. And when I saw just the movement, how raw it was, I was hooked. And from there I was like, we were like, 'how can we get in?' And he goes, 'all you have to do is just come to Primal, there's a whole lot of other teenagers like you guys who Krump' and we're like, 'yo dope'. I didn't realise that a lot of the boys who are around that neighbourhood as well, Krump, too. And yeah. So that's where I met J.C.T. back when he was he would have been Assault at the time. That was his Krump name. And I met the likes of Crossroads, Werewolf, all of them. And that was only through one encounter by chance. And from there I was hooked. My first battle, if I can remember it, was against J.C.T. and all the boys. So my first battle was actually a cage.

Rachel: [00:17:08] Wow.

Mosiana: [00:17:09] It was crazy because they were teaching me how to like, you know, do like all the minimal stuff, because back then there was no such thing as language, no such thing as, you know... Like everything that's advanced today, like that people say is like, 'oh, that's foundations' that was just Krump for us back then. We had character, power and tricks. That was it. There was no such thing as this... Arm swing's where a thing, but there was never a specific category for everything. This was what we had, this is what we were given and this is what we had to play with. And they taught me all of that and then they're like, yeah, you're getting caged. And I was like, 'wait, what? What's a cage?' 'It's when you have to battle everyone else'. And I was like 'what the heck?' So my first battle was actually a cage. And it was all males. And I tell you the reason why I'm so like beefy today is because of those boys, like they... everyone's like, 'Mosi, she's the touchy one, she goes and grabs people when she's battling' and I'm like, 'if you had seen what happened to me when I had my first battle/cage...' like, you know... Being dragged by my hair, there was no rules. Dragged by my collar on concrete, like my cousin and J.C.T. they were so hard on me because they knew that coming into this dance I'm going to have to be strong physically and mentally. So I did that and my first female battle was against Girl Dash. And I remember when that battle popped up, everyone was going crazy. And it was only because all the females in Krump at that time weren't as tall and lanky in New Zealand... so there was only 3-4 Krumpers in New Zealand in terms of like females and it were like tall and stuff like that but there was no tall, lanky dancers so my Krump was really heavy but lanky at the same time, so people were going crazy. We had the likes of Lady KO, Quiver, Lady Mav, Girl Dash, J Low C, Lady Eternal. If it wasn't for them, there would be no female movement in New Zealand. And it was a real struggle because back then everyone was like scattered in their own in their own corners. So when there were massive events in Auckland, like Heart of Krump, UGK would stay with UGK so Genaha Lady Mav wouldn't come and talk to any of the other females. Everyone who was from Primal, like the females that were primal would stay in Primal. Lady KO was probably the only one that would go back and forth, but only because her dad was such a caring human being where he would go and hang with everyone. But we struggled as females back then and being in a male dominant dance like we had to be strong as well. There were things that the males would that wasn't appropriate in terms of like towards the females in Krump back then. But now that like we have, like, you know, like leaders and stuff like that, now who are like 'nah we have to protect our he wahine' 'we have to protect our females' and it's funny because us females are also protecting our males in different ways and different aspects. But one thing I will say is that females bring an essence that males can't bring when they're Krumping. And life in general, like males are dope when they Krump and I love watching males Krump, but watching a female Krump, like being really dominant and standing her ground and be like really strong with a lot of mana and everything. It's like that, that hits me in the heart. So, yeah. Yes. And then I took a seven year break and then came back and then I met Summer, with her long silver hair and it's probably the best thing I did was come back to Krump. It really was. So, yeah that's my story.

Stacy: [00:22:44] Nice sis. Shot Mos.

...

Appendix B

Session Queens Release Form

Session Queens is a project developed by Rachel Main, initiated through the process of completing a Master of Arts Photography degree at Photography Studies College, Melbourne, Australia. The project aims to highlight and celebrate the women and girls of the Australian and New Zealand Krump communities and allow for individual and collective stories and experiences to be discovered.

I, **Suisse Lacerna** hereby grant and authorise **Rachel Main t/as Shuttermain** the right to take, edit, alter, copy, exhibit, publish, distribute and make use of pictures or video taken of me to be used for exhibition and publishing purposes alongside any lawful promotional materials including, but not limited to, newsletters, flyers, posters, press kits and submissions to journalists, websites, social networking sites and other print and digital communications. I also consent to the use and publication of screenshots including, but not limited to, personal and group conversations and communication, comments, photos and videos on social media or other online platforms.

I understand I will have the opportunity to review and authorise all content prior to publication and my involvement will be without payment of fees, royalties or other compensation. It is important to note that the time-period in which revisions to material are possible is pre-publication of work. While website and other digital content can be reviewed at any time, any material which is published in a print format is non-retractable.

Printed Name: **Suisse Lacerna**

Signature:  Date: **07/10/201**

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