

## Special issue title: Mattering seductions in undisciplined qualitative inquiry

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### Introduction to the special issue: Texts + commentators + seduction = Love

Returning is a paradox; even more so as an orientation to(wards) the seductive forces that we return (to) throughout this special Issue. One can return and never return all at once. Return is like a wave; it turns itself – returns that never return to how it was in the beginning. There is no clearly identifiable beginning; there is no end or ending. This introduction desires to do exactly that: to fold our academic-writing-matter in the mess and mass of such academic workings. Theory and theoretical contexts seduce us and we would like to share some forces of that seduction with you, our readers. And yet! We sit in this writing with the (im)possibilities in such desires for sharing. Seduction might ~~not~~ communicate itself, might ~~not~~ show its character and elements, and it might ~~not~~ even produce something tangible and sharable. In such absence, will seduction be at work then? Will diffractive forces of seduction be muted and decapitated? Might the seduced and seductive body of academic-writing-matter matter in its absence? This introduction will ... [*hmmm! This impulse to identify a neat start, an originary point, operates as such a strong force*]

Note: Our use of 'undisciplined' across the special issue signals a long tradition of work (academic, activist, artistic . . .) which revels in the productive possibilities of and for thinking-doing-feeling outside of disciplinary tendencies that govern what is expected and considered acceptable. See for example: Jack Halberstam's (2011) *The Queer Art of Failure* (Duke University Press) in which they make productive the productivities of veering away from or moving in alternative directions to those well-established paths that conform to, and confirm, what is

already known. Also, see Benozzo (2020) for a discussion on the difficulties and merits of translating 'ricercatore indisciplinato' from Italian to English.

*Barad and Baudillard seduced some of us and all. We came to discuss relational forces, intra-action, relationality, mattering that bounces between Covid-19 -contagious-intra-active-epidemic, New York streets and buildings, AERA (panel) presenting bodies and shared daunting in row writing events. What happened?*

This special issue works through seductions in-the-making in the context of post and undisciplined approaches towards qualitative inquiry. Seductions – lying in wait with attraction, affection, repulsion, and other forces that work and are worked on and with/in the academy – offer relatedness and intimacy as key forces of and for inquiry, since seduction produces particular kinds of attachments to the doings/practicings of/with theories, inquiries, data, 'methods', texts, writings, and so on. In our proposed seductive interventions, we wonder how various forms of seductive forces – of being seduced and seducing, of harboring and cleaving (from) the fads, infatuations and fruitful passions related to inquiry - produce and shape inquiry processes, involve subject-objects, and the intra-relationalities of knowledge production.

Amongst the range of questions that we pose and impose here, we work with/in the sense and non-sense-ical functions of seduction; of how seduction's different forces take shape, eke unthought potentials, become to have legitimacy, and transform possibility into academic-writing-matterings. Concomitantly, we ask how such forces may also (and sometimes) ossify processes of inquiry into the probable, the expected and the acceptable. We suggest here that seduction, offers one possibility to work with and through the relationalities embedded in orientations towards, and embodied practicings of, many forms of undisciplined ~~qualitative~~ inquiry.

In its acute and chronic calls for attention, seduction lures us towards insubordination, mutiny, lawlessness. Even with/in those seductive forces that render and contain inquiry as habitual, as regular and familiar, seduction affords a panoply of (an)architectures (Halberstam, 2018) for attending to those forces and relationalities that are embedded, and are (always already) at play, in inquiry. Seduction provides novel, unsettling affordances in thinking through and with/in inquiry: it attends to feeling; it affords space to ponder the ineffable; it grants permission to attend to the haunt of the less-seen/thought aspects of inquiry. Seduction furnishes uncertain means and modes (of uncertainty) for thinking with/in those intra-actions through which inquiry becomes. In addition, we suggest seduction as a multiply recursive site in the disorderly matrix of

inquiry. For example, in writing with/in the forces of seduction - in attempting to articulate, in making visible, in making legible – these very same undisciplined forces confer and demand different forms of representation. Equally, making legible the seductive forces attaching to undisciplined inquiry and its relationalities, opens up new possibilities for future/on-going practices of inquiry. Attending to the forces of seduction produces a new set of orientations towards those wider knowledge production practice landscapes (researching, teaching/learning, minding, caring, sustaining: the doing-thinking-doings of the academy) that make academic-writing-matter really matter. Attending to and taking seriously the forces of seduction in these ways provides, we suggest, a foothold in (un)thinking those knowledge production architectures that claim their legitimacy in objectivist rationalities, putatively removed from the productive pollutions of seduction.

In attempting to make more legible such seductive forces and relationalities, the collection of writing-practicings in this special issue adopts and invites an ethic of response-able doing-thinking-feeling. In the writing-practicings that intextuate those seductive forces of the absent/presences in our own inquiries, we adopt an ethic of openness and uncertainty. We acknowledge (some of the many) limits and limitations that come with (uncertain) claims to know, with knowledge-making practices more generally, and with representing such claims. This ethic is evident in a number of ways in these writing-practicings. The textual forms and formations that we adopt in this special issue are offered as a series of provocations that are tentative and speculative: we make no claims towards coherency, to totality. Clearly, we write with certain theories(ists) but not with others; we write from and with bodies that are themselves response-ably engaged with/in the multiple, schizoid, distal and proximal seductive forces that hail and repel our doing-thinking practices in the current moments of writing.

Our writing-practicings here are enmeshed in a series of glocal circulations that are currently affecting all lives around the world: the fatal violences and the furthered inequalities enmeshed in (a differentially experienced) viral pandemic; the brutal colonial histories that become visible in resistance, in calls for change that matters; the ecological imbalances that threaten and actualize catastrophe; the manoeuvrings of (geo)political and military might that find their most horrendous force on the bodies of the least powerful. Our writing-practicings are fueled in a yearning for social justice that imagines a more equal world, one in which barriers to social mobility are bent for good, where the creation of economic safety nets and appeals for social justice are not needed. Our list of attunements here is neither exhaustive nor exclusive. This indicative list of ethical (im)positions – fraught and partial as they are – are meant as an invitation to our interlocutors (us, you) to enfold and (im)pose the many (other) social justice-informed ethical dilemmas with/in these textual formations. We trust that our readers/listeners/viewers, as co-creators of those inquiring/pedagogic academic landscapes to which we are differentially lured, will make their own speculative and ethical wonderings. We hope that such an ethic of respons-

able openness will afford all of us opportunities to continue in our disruptions of what passes for the taken-for-granted, the expected, the acceptable. We hope that what we offer in this special issue is open enough in its provocations for you to wander, to wonder, and make explicit those seductive forces that fascinate your own inquiries. Perhaps also, these offerings will help make explicit those seductive forces that are, more often, naturalized as if that were the only (way of speaking) truth in the world.

*Seductions: speculating and speculative inquiries*

Seduction, as a myriad and mercurial set of life forces, operates as a part of inquiry and knowledge production, and simultaneously, often functions as aporetic or (im)possible ‘limit-experiences’ (see Derrida, 1993). However, seductive forces and their potentiality/(il)logics are rarely discussed in considerations of research inquiry. In this special issue, we focus and speculate on ‘what is at work and working’ in the continuous, motivating and even stubborn attachments to and with/in inquiry, especially within larger assemblages of knowledge production, practice, and living. Torrance (2019, p. 741) argues that “Ideas of emergence and immanence locate the possibility of [methodological] change in the here and now and the pursuit of change in the *practice* of research, as well as the findings of research”. Additionally, the processes of seduction might produce attachments to theories, inquiries, data, ‘methods’, texts and writing, and also to people and (their) particular ideas. In our writing-practicings in this special issue, we (im)pose a set to queries about how seduction’s different forces become possible, have affect, and give effect. What are the potential purposes and productivities of seduction in inquiry? What if seduction offers useless data interactions and meaningless, self-indulgent practicings in (academic) life?

## Hopefully we do all this without offering any answers and solutions

It has been documented previously that glow, wonder (see e.g., MacLure, 2013), enchantment and seduction generate forces that move and shift inquiry. In this special issue, we were driven in and by the force of research to generate connections, combinations and juxtapositions which produce that feeling of being suspended ~~by~~/between ignorance and knowledge, of being seduced by indecision and indeterminacy: those very forces which bring us to the world of research as wonder (Benozzo, 2020; Lugli, 2006).

As a corollary to such theorizations of the research/researcher nexus, in our writings-practicings here, we aim to explore some of the many ways by which, during processes of seduction, inquiry might become subject-(to)-object-(of) desire when scholars interact intimately with knowledge, doing, and living. In our explorations of seductive scholarship, we hold that seduction also challenges ideas of researcher autonomy and independence as a set of forces beyond and outwith the individual. In the coming to, seduction – in those moments where inquiry the threshold of possibility’ (Pandian, 2019: n.p.) in a teeter, in complex trade-offs whose in/sight. In attuning to, and latching onto, the are no guarantees, only possible productivities, current seductions might fail, end abruptly, or potentiality to inform, to provoke curiosity. Data, producing wonder, might no longer be interesting, and productive relationships with co-researchers might fizzle or end unexpectedly. At some point, the potential highs offered by and in the lure of this/that seductive force may be replaced by cynicism and carelessness. A researcher, desirous of being seduced in particular ways, may be simultaneously seduced by countervailing forces and, thus, become subject to the fears attendant on the risks of getting lost, ridiculed, or rejected by others. Similarly, the seductions of monetary and status benefits, seductions at the cost of lost self-knowledge or forces that might undermine resistances towards hegemonic practices of inquiry, could produce various unanticipated and potentially harmful effects (see Huckaby, 2007) including further compulsions and coercion. Taking risks (or not) is always a precarious mode of becoming. Additionally, we acknowledge how seductive scholarship might also be occluding and, during one’s intensive focus on the subject-object relations of inquiry, encounters with otherness/difference might be difficult to recognize and/or acknowledge. Such occlusions could lead to incapacibilities to experiment otherwise, to become steeped in the wider variety of theories, approaches, methods, data, interpretations available. In obsessive repetitions of sameness – fueled in desire(s) that are themselves heightened by unruly seductive forces – research practicings can become compelled to confirm what is already known, conform to what is expected and accepted.



it invokes and conjures a becoming of, and and knowing ‘remains on – one is always involved dividend is only partially (im)pulses of seductions there potential disappointments: might slowly lose their first seemingly glowing and

### **Texts + commentators + seduction = Love.**

*“In the beginning ...” NO! ... too biblical ... too originary ... too foundationalist ... And, a fallacy, if not a complete lie. Beginnings, middles, ends – these are the primary elements of/f for stories; this is how (fairy) stories are told; this is the (only acceptable) architecture for (moralizing) tales. Can time and production/product really be formulated thus, as neat alignment with/in regimes of clock-time that*

*dictate such normative and normalizing forms and formations. There is no straight lineage that posed and was composed alongside these productions; there are/were unruly seductive forces that impelled these productions and which dispelled (some of) the regulating disciplinarity best reflected in a disciplined and regulating 'then ... and then ... and then'... . "In the beginning was the Word..." , where is all the rest? Objects, fragments, doings, feelings, practicings, matterings? ... Seductions...!!!*

The special issue finds itself with/in multiple beginnings, all of which are, themselves, points already in the middle. These textual productions claim a set of murky heritages, and valorize their own miscegnations in their becomings thus. There is an introduction, followed by five papers/productions. And, last but by no means least, two inputs from invited academic colleagues who were asked to read the contributions and provide creative and provocative commentaries about or with, the text(s).

There are/were musings and mullings. There are/were thinking/reading/writings/affectings. There are/were collaborative connections and queer kin reimaginations. There are/were seductions in preparing to and travelling to New York where early versions of these papers were presented. There are and were compulsions to create, to be creative, to be subversive with/in the AcademicConferenceMachine (Benozzo et al., 2019). There are and were abstracts, and fuller texts begun, pulled together, composed in the melee of production – nothing too abstract in that?! There are and were pulses of joys and hesitations for coming together apart – conversations, connections, collaborative impulses. There are and were textual shenanigans over and before each of the productions presented and represented here: all palimpsests with desires for leaky indiscipline!

In the compulsion to provide (another, more usual, form of) clarity, let us tell you something about the processes of production of the elements that make up this special issue. Perhaps it is with/in this *mélange*, with/in the mix(ed)-up pro-/con-fessions of our productive labour, that you will get the (slightest) sense of some of the seductions that hailed and propelled these production(s) thus.

This introductory text takes its form in, and from, the messy, complex and convoluted affectivities and relationalities that are sketched above. In as much as it has an aim, then it rests in a bent and bending attempt to provide some form of (dis)orientation to the ideas of seduction scholarship, which we explore further in this special issue.

The paper/presentations/productions included in this special issue began as 'abstracts'. Not quite as summaries of what was likely to be finalised, these abstracts acted as signals of and forces for producing early versions of what you will read in this special issue. Through a series of iterations,

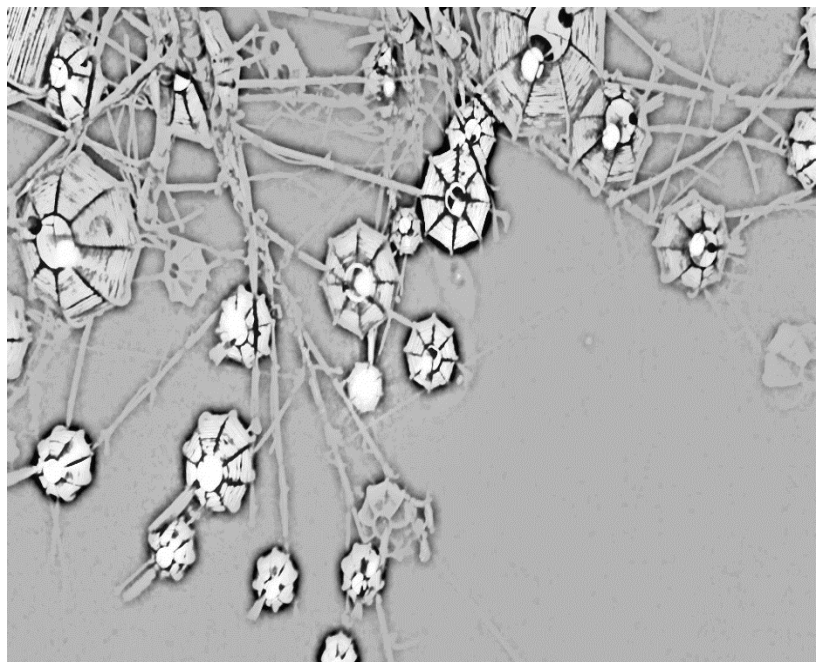
these abstracts became starting points from which the final productions emerged. Engaging (with) this writing practice of emergence was, in part, a function of the loosely coupled process of pulling and putting together a special issue as a collaborative effort. However, it also reflected a desire to keep open and embrace what these productions might become. Proposing a series of ‘emergent’ final papers was an attempt to facilitate methodological innovation, and to harness the on-going and dynamic seductive forces at play in our embodied orientations to writing-practicings. Of course, we recognize and embody the hegemonic governmentalities that are most redolent in the *‘publish or perish’* imperative that pervades the neoliberalising zeitgeist of the contemporary western academy. However, we wanted to provide spaces for authors to experiment with/in their orientations to writing-thinking-practicings.

Each production in this special issue intervenes with a different ‘take’ on the forms or forces of seduction that act on and with/in its point and mode of inquiry. The productions are situated within ongoing conversations about how methodology might respond to affective, conceptual, and theoretical moves and shifts in the (un)stable landscapes of (undisciplined) qualitative inquiries. In so doing, we offered a space in this special issue for conversations and inquiries that: challenge methodological orthodoxy; transgress and push the boundaries of qualitative inquiry in the continuously changing landscapes of Academia, and highlight the interrelatedness among and between scholars, life, and (the (un)discipline/d nature of) knowledge production.

We also invited two commentators to offer commentaries on each of the papers (or on the collection of papers as a whole). Our commentators were:

Dr Linda Knight, Associate Professor RMIT, Melbourne, Australia. Linda uses critical arts methodologies and practices in speculative research to explore social and education futures.

Professor Gough Brendan, Full Professor at Leeds Beckett University, UK. Brendan is a critical social psychologist and uses qualitative research approaches to inquiry in relation to gender identity and men and masculinities.



These commentators were independent of the writing collective that produced the articles. We proposed that our invitees would respond to and comment on any or some of the following:

How the contributions in the special issue invoke, evoke and provoke some of the forces of seduction that govern contemporary academic inquiry?

How seduction draws the commentators to the contributions?

How the forces of seduction that govern their own inquiry are diffracted in and through the contributions in this special issue?

How the contributions make suggestions for and respond to contemporary methodological debates about unanticipated methodological processes?

However, we don't know if this happened or not.

Yet- something else might have happened too.

Who knows?

### **Review + Blind-ing text(s) + affective response(s) = dialogic re-view**

Blind peer reviews present an interesting paradox. In what ways are the actants in the review process ever truly blind and/or blinded? Authors are likely to be recognized and identified by experienced reviewers: writing style, vocabulary, contributions, connections to other cited authors, lines of reasoning and so on, circulate with/in specialized (sub)disciplinary fields.

Similarly, reviewer's comments are rarely completely blind: these are (disciplinary) peers, experts with compulsions towards particular cognate and/or methodological quirks. Even if the individual author/reviewer is made (in)visible in the review process, there are many sightings of what is at stake (see: Ahonen, et al (2020)).

In the spirit of sitting with/in the seductive forces of writing-practicings and academic publishing, we thought about alternatives to mainstream peer reviews and feedback as a way to help us 'grow' as scholars and these contributions grow as productions. Thus, we planned an experiment to highlight what might be active in, and made productive from, an alternative exercise in 'peer review'. In this experiment, we eschew Positivist-inspired and regulatory-based ideas of (putatively) transparent and shared understandings of 'disciplinary' boundaries and standards. We toy with and explore the mythos attaching to ableist notions of 'blind' peer review. Instead,



we offered up an attempt to make more apparent the affective and relational processes involved in peer review. We put 'blind-ing' on trial here: instead of the reviewers and authors being blind, we 'blinded' the text itself.

It went something like this ...

A first 'reviewer' (one of the editors) read the paper and reviewed it in the form of a commentary: lines of flight, deferrals, paths, traces, and other kinds of affective notes which were documented separately from the actual manuscript. After the first steps in the 'review process' these notes were forwarded to another editor (reviewer) for edits, then (sometimes) to the third, and fourth editor (reviewer). In each of these latter review stages, the special issue editors (reviewers) made further commentary and/or edits to the first review, without seeing the 'original/originary' paper/production. In this way, it was the contribution itself that was blinded, rather than either the author or the reviewer. Reviewers' (or are they editors?!) comments were sometimes somewhat tangentially connected to the paper; they were just as much a production of the reviewers' engagements with seductive forces that emanated from the first review, from lines of flight arising from the project of seduction scholarship more generally, or from those obsessions that occupied reviewers otherwise. The seeming randomness of such reviewer comments might be seen to parallel the classic responses by the infamous 'reviewer 2' in more traditional review processes?

Anyway! After a full round of edits, collective and edited 'reviewer' comments were attached to the end of the original submitted manuscript and returned to the authors. Authors were subsequently given the opportunity to respond to re-viewer comments. Authors were free in how they engaged (or didn't) with these comments but were invited to put these review comments in dialogue with their authored manuscripts. This ensuing dialogue was added to the end or beginning of each manuscript to serve as a provocation for the readers. Since the text was considered 'blind' no edits were done by reviewers to the contributions themselves.

In enacting this as a model of peer review, we hoped to make visible both the process and product of peer review as a form of collaborative activity. In our re-view-ing processes we explore how reviews are, themselves, part of, and party to, the seductive forces governing inquiry and its forms of academic representation. We think that our experimental re-viewing processes might also prompt their own set of seductive forces; highlighting some of the relationality between texts, their temporary subjects/authors, and those who read/repond/(re)view such productions.

*This is overly procedural—we need some play. I am tired. No play here.*

*I'm too tired to play. Can I take my tiredness to play? Is there a way to energise production in and through tiredness?*

*To play with text, in the intextuation of procedure, this takes creative labour. My desk needs cleaning. Emails from students – that’s more known; I could attend there, ... follow the seduction of the better known, rather than stick with the seductive precariousities of the lesser known, the labours and joys of not knowing, of being lost.*



In the following sections the authors of each of the papers introduce their seductions to the readers/viewers/listeners and offer potentials to be seduced...

**Seduction 1: Post-qualitative seductions: (Re)turning research(er) bodies.**

This contribution has the bent aim of exploring (perhaps more to exploding) the fabulated idea(l) of the authentic and rational researcher. The contribution forefronts the idea that becomings in/to/as researching bodies (bodies of/and that research) are an effect of forces beyond the intentionality of the centred and coherent human researcher. In this case, we take seriously the (un)productive forces of seduction – and their countervailing opposites, of repulsions – as shaping (these) speaking/writing/affective reseach(er) bodies. The contribution finds inspirations from posthuman/new materialisms that envision a shift away from the humanist entrapments of

existing (qualitative) research and conceives seduction as a set of productive entanglements between and with/in researching bodies and the affective materialities along which those very same bodies become (subject).

The contribution is an uncertain experiment; a series of fractured and fabulated video (re)turnings that tell on and in the seductive forces making (im)possible claims to know and takes the form of fragmentary visual tellings of the becoming research(er) body. These visual tellings are assembled in video format, A link to the video is provided in the paper itself.

## **Seduction 2: Seduction as Uneasiness: The Transindividual Researcher and the Fashioning of the Self**

This paper explores how seduction functions as a “desire in uneasiness” in qualitative inquiry. The phrase, “desire in uneasiness” derives from Foucault’s description of friendship as not a coalescing of individual selves designed to offer idealized forms of happiness or security, but meant to function as a collection of essays, or tests of oneself with another. Friendships in this light serve to be testing sites for how to “live life as a work of art”, as an ongoing becoming. This paper tries to think about qualitative methods as a series of tests of the self; or to say another way, how does research, the search itself, seduce researchers into the unknowable events as a series of tests. This paper theoretically excavates the vulnerability and anxiety to explore the onto-epistemological residue of seduction in the research endeavor.

To investigate the “desire in uneasiness” as seduction in qualitative inquiry, this paper relies on the works of Michel Foucault and Gilbert Simondon. From Foucault, the paper utilizes primarily his work on ethics, care of the self, and ethical self-fashioning. I use these ideas to discuss the ways and means of fashioning a self as a work of art. To be more precise, I show how seduction as a test, as uneasiness, helps to fashion an ongoing onto-epistemological self as a work of art. Simondon, on the other hand, helps me pinpoint seduction as a post-humanist phenomenon yet still within the affective domain. The concepts of transduction, individual, individuation, and affectivity helps me to show conceptually how seduction operates within/through/beyond the researcher. The tests themselves exceed the individual and persist within/through/beyond the individuation and pre-individual. The catalysts for momentum towards researching appear as a seduction.

## **Seduction 3: Seduction as one possible relation with(in) qualitative inquiry**

This conceptual paper discusses seduction as one of the vitally mad yet relational elements of qualitative inquiry. Seductive thought in the act lures scholars with its’ relational force and ecologies of potentiality. Seductive thinking-feeling intensifies the relationship between the body of the researcher, data, theory, theory material; human and non-human. Seduction is something

that exceeds propositional meaning, and it happens to the (scholarly) bodies enabling resonance and relation (to the 'other').

Seduction in the context of qualitative inquiry may produce encounters and forces that work as accomplices in thought. Forces of seduction construct boundary conditions and thresholds of potential where scholars are present only in passing. First, scholars may face the impermeable non-passage; a door that does not open or relationship that does not connect. Second, the absence of limit or too porous a limit, may present a seduction that is too easily permeable as a border or 'forbidden' experience. And third, the impossible seduction; a seduction that erases itself. In some ways, seductive madness in scholarship cannot be 'dealt with' or only theorized but it must be lived; preferably through potential and limits, in small dosages and through small openings.

To work through the paradoxes that mutual inclusion and seduction are likely to produce, scholars could pay attention to the middles and enaction's of their decisions. For instance, in expressing seduction, oral and written enunciations resonate the affective enfolding of encounters and events, which take different forms from atmospheres, feelings and reactions to embodied sensations. The focus on the intensities and their movement in encounters shifts the research interest from the individualized seduction and experience to those intensities in and outside of human (actions), since seduction operates both as non-human force as well as intentional object-related movements and pulls. We may sense the pull of seduction, yet we cannot put it into words, describe or relive it. Illusive and over productive seductive forces take over scholarly rationalities. Seductive forces that we encounter as scholars have been produced so many times that they do not recognize themselves anymore. Seductive forces keep individuals and matter engaged; they are vital but illusive. One cannot influence and control seductive forces and they cannot be anticipated. There is always unpredictability in seduction, which is actually the vitality of the forces and are not necessarily related to specific time and space. If I know I am being seduced, seduction becomes visible, it is no longer seduction but sexual desire, hunger, organized activity, a need for this and that.

Seduction shapes our inquiry, lives, knowledge, and relations in the world in various yet unanticipated ways. How may we know?

#### **Seduction 4: A Tale of two breeding Females: The seductions of an Assistant Professor and a Pallid Harrier**

The breeding grounds for (post)qualitative thought are located, claimed and fertilised by seducing and being seduced. These human-to-human seductions of theories and ideas are all but abstract and ideal: they are personified, fleshy and filled with desires. *Who do you want to be seen with?*

*Who do you want to keep seeing? Who do you fly to?*

The objective of this paper is to bring into the open some of the often implicit and/or improper forces of various kinds of seductions in doing (post)qualitative inquiry. To ask how we view and understand ourselves as professionals *and* animals with a desire to breed. Whether we are seduced by our own reflections or by the phenomena calling to be transformed – or always both.

This is done by parallel reading of the seasonal movements of two individuals driven by seductions of recognition, of other animals and of places. The animality of the human researcher in search for academic breeding grounds is highlighted with the help of a satellite-tracked female Pallid Harrier. These multi-species seductions are mapped with a relational and complexity-seeking method assemblage. The main materials used are personal notes of the author from three years of attending conferences and other academic events, and the logging information of one satellite tracked Pallid Harrier (*Circus macrourus*) with breeding grounds in the Circumpolar North (both sets of materials from 2015-2017).

The interrelated and diffractive readings of the selected material traces of two female lives show the power of egomorphic (cf anthropomorphic) thinking; focus on what individuals share beyond species constructs. Furthermore, it makes us question the default animality with which we view the Harrier and the default humanity with which we view ourselves, also as inquirers.

### **Seduction 5: Contagious Sapiosexuality: Conferences, Seduction, and Ethics of Qualitative Research**

How might seduction operate as an ethic of qualitative research? We pursue, by way of qualitative storytelling (and) analysis, the idea that seduction -- at least seduction theorized as an electric undercurrent in academic conferences – is a contagious and generative force that keeps us (post-)qualitative researchers moving, risking and being passionate about our work and each other.

We are former dissertation advisor (Jenni) and doctoral student (Travis) and current colleagues, co-authors, and conference roommates. We first met in Jenni's advanced doctoral research methods course, when Travis was a second-year doctoral student. From Jenni's perspective, Travis was the type of student she is always drawn to – quick to pick up concepts and showing a keen interest and aptitude in philosophy and theory. For Travis, Jenni's first description of post-structuralism and her narrative dissertation left him desiring to know more. We were, and continue to be, drawn together by a mutual passion for theory and the potential of one another to bring theory to bear on our lives and qualitative researcher selves.

Our academic desires led us to collaborate over the next 4 years of Travis' doctoral program and took us to academic conferences (International Congress of Qualitative Inquiry, American

Educational Research Association) to share our work. We appreciated those conferences as interruptions of the typical flows of our academic routines, as (re)igniting passions, and as spaces to take risks. For Travis, much of the risk was in putting himself 'out there' as a new scholar, risking the comfort, surety, and familiarity of his home and office. This was true for Jenni too, but the conference was also a space to risk new ideas about qualitative research and new ways of being a qualitative scholar. We both probably stayed out too late with colleagues and drank too much wine. But after sufficiently recuperating, drying out from our conferences, we both found ourselves re-energized. Our passions for theory and working together were re-ignited, particularly more so than working together back home – on writing Friday, at our usual table, at the off-campus coffee shop.

The sapiosexual seductions that infected us at academic conferences and the risks they engendered stretched us individually and collectively into something new, something we could never anticipate. Seduction seemed a generative force of uncertainty and newness and therefore a ripe ethical concept for guiding our work as (post-)qualitative scholars. We could never predict where seduction would take or connect us, which is precisely the point.

Next the readers will be welcomed to participate in deeper seductive practices followed by dialogic re-view created for each contribution and their seductive extensions. Enjoy! Again!

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