

## Section 2: Chapter 9

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### SITE-WRITING: ENIGMA AND EMBELLISHMENT

With a background in architectural design, followed by research in architectural history, and then a period teaching public art and writing art criticism, my research has tended to focus on interdisciplinary meeting points – between feminist theory and architectural history, conceptual art practice and architectural design, art criticism and autobiographical writing – through individual and collaborative research projects.<sup>i</sup>

Recently I have begun to recognize how these different sites of interdisciplinary exchange follow a spatial pattern – I move outside the discipline in which I am located to a new one from which I can review the mechanisms of operation of my former discipline, before returning in order to suggest alternative modes of enquiry. Although my aim is constant, I seek to make manifest the position of the writing subject and her choice of objects of study and subject matters, processes of intellectual enquiry and creative production; my methods have transformed from the more dogmatic and literal attempt to produce a feminist Marxist architectural history to more lateral and metaphoric texts.<sup>ii</sup>

My current work explores the position of the author, not only in relation to theoretical ideas, art objects, and architectural spaces, but also to the site of writing itself. This interest has evolved into a number of writings (at first site-specific writings, now site-writings) that investigate the limits of criticism, that ask what it is possible for a critic to

say about an artist or architect, a work, the site of a work and the critic herself and for the writing to still ‘count’ as criticism.<sup>iii</sup> This chapter outlines some conceptual concerns that frame my argument for the spatialisation of criticism as a form of critical spatial practice, before discussing one piece of site-writing which has transformed over time from criticism to text.<sup>iv</sup>

### The Enigmatic Message

*Where* I am makes a difference to *who* I can be and *what* I can know. In postmodern feminism new ways of knowing and being have been discussed in spatial terms, developing conceptual and critical tools such as ‘situated knowledge’ and ‘standpoint theory’ to examine the inter-relations between location, identity and knowledge.<sup>v</sup> The work of Rosi Braidotti exemplifies this beautifully, for her the figure of the ‘nomadic subject’ describes not only a spatial state of movement, but also an epistemological condition, a kind of knowingness (or unknowingness) that refuses fixity.<sup>vi</sup>

However, despite advances in feminist thought concerning subjectivity and positionality, criticism is still positioned as an activity that takes place at a distance from the work. Even in current discussions in art criticism concerning relational aesthetics<sup>vii</sup> and dialogic practice<sup>viii</sup> the critic remains located ‘outside’ the work. I am interested in how art criticism can investigate the spatial and often changing positions we occupy as critics materially, conceptually, emotionally and ideologically. I suggest that the position a critic occupies needs to be made explicit through the process of writing criticism. Along with Hal Foster who has examined critical distance in terms of identification,<sup>ix</sup> and Isobel Armstrong who has explored the differences between close

and distant reading distinguishing between what she calls a criticism of affect and one of analysis,<sup>x</sup> I would argue that such a project involves rethinking some of the key terms of criticism, specifically judgment, discrimination and distance.

By repositioning the art work as a site, 'site-writing' starts to investigate the spatiality of the critic's relation to a work, adopting and adapting both Howard Caygill's notion of immanent critique where the criteria for making judgements are discovered or invented through the course of criticism,<sup>xi</sup> and strategic critique where the critic may make a discriminate judgement at a moment of externality where the work 'exceeds itself' and 'abuts on experience',<sup>xii</sup> as well as Mieke Bal's exploration of the critic's 'engagement' with art.<sup>xiii</sup> Rather than write *about* the work, I am interested in how the critic constructs his or her writing in relation *to* and in dialogue *with* the work. The focus on the preposition here allows a direct connection to be made between the positional *and* the relational.<sup>xiv</sup>

Theoretical explorations in literary criticism of the different subject positions authors can occupy in relation to the text, multiple 'I's',<sup>xv</sup> for example, as well as 'you' and 's/he',<sup>xvi</sup> are relevant here, as are the writings of post-colonial critics who have woven the autobiographical into the critical in their texts, combining poetic practice with theoretical analysis to articulate hybrid voices.<sup>xvii</sup> A 'voice' in criticism can be objective *and* subjective, distant *and* intimate. From the close-up to the glance, from the caress to the accidental brush, such an approach to the writing of criticism can draw on spaces as they are remembered, dreamed and imagined, as well as observed, in order to take into

account the critic's position in relation to a work and challenge criticism as a form of knowledge with a singular and static point of view located in the here and now.

'Site-Writing' is what happens when discussions concerning site-specificity extend to involve art criticism, and the spatial qualities of the writing become as important in conveying meaning as the content of the criticism.<sup>xviii</sup> My suggestion is that this kind of criticism or critical spatial writing, in operating as a mode of practice in its own right, questions the terms of reference that relate the critic to the work positioned 'under' critique. This is an active writing that constructs as well as traces the sites of relation between critic and work.

In visual and spatial culture, feminists have drawn extensively on psychoanalytic theory to further understand relationships between the spatial politics of internal psychical figures and external cultural geographies.<sup>xix</sup> The field of psychoanalysis explores these various thresholds and boundaries between private and public, inner and outer, subject and object, personal and social in terms of a complex understanding of the relationship between 'internal' and 'external' space. Steve Pile has described it like this:

While inner life is distinct, there is continuous exchange between the internal and external, but this 'dialectic' is itself interacting with the transactions between 'introjection' and 'projection'.

(Steve Pile, *The Body and The City*, London: Routledge, 1999, p. 91.)<sup>xx</sup>

The psychic processes of introjection and projection, as well as identification, provide a rich set of conceptual tools for exploring the complex relationships made between subjects and others, and between people, objects and spaces. Psychoanalyst Jessica Benjamin has suggested that once we start to think in terms of relationships between subjects, or subjectivity, we have no choice but to consider these intrapsychic mechanisms of relation, most importantly identifications: ‘Once subjectivity is embraced, we have entered into a realm of knowledge based on identifications, hence knowing that is intrapsychically filtered’.<sup>xxi</sup> Feminist theorist Diane Fuss states that identification is ‘a question of *relation*, of self to other, subject to object, inside to outside,’<sup>xxii</sup> it is she says, ‘the psychical mechanism that produces self-recognition’.<sup>xxiii</sup> While she outlines how identification involves the interrelationship of two processes each working in different directions: introjection, the internalization of certain aspects of the other through self-representation, and projection, the externalization of unwanted parts of the self onto the other, visual theorist Kaja Silverman has explored identification in terms of cannibalistic or idiopathic identification where one attempts to absorb and interiorize the other as the self, and heteropathic identification where ‘the subject identifies at a distance’ and in the process of identification goes outside his/herself.<sup>xxiv</sup>

If criticism can be defined by the purpose of providing a commentary (for some a judgement, for others a discriminating point of view, for others yet a response or perhaps even a point of departure) on a cultural work – art, literature, film and architecture – then criticism always has an other in mind. If so, the central task of

criticism might be considered as: how does one make a relationship with an other? It is this question, which is at the heart of psychoanalysis. As Benjamin writes:

An intersubjective theory of the self is one that poses the question of how and whether the self can actually achieve a relationship to an outside other without, through identification, assimilating or being assimilated by it.

(Jessica Benjamin, *Shadow of the Other: Intersubjectivity and Gender in Psychoanalysis*, London: Routledge, 1998, p. 80.)

In thinking more carefully about the position of the other in criticism and psychoanalysis, the work of Jean Laplanche is illuminating. A psychoanalyst who trained with Jacques Lacan, Laplanche has examined the points at which he argues Sigmund Freud went astray. This includes most famously Freud's controversial abandonment of the seduction theory, and his turn to the child's fantasy to explain seduction, thus at some level avoiding thinking-through the complex interplay of inner and outer worlds between the child and what Laplanche calls 'the concrete other'.<sup>xxv</sup> Laplanche argues that this early scene of seduction is of key importance to psychoanalysis as it works to de-centre the position of the subject in its articulation of the formation and role of the unconscious. For Laplanche, it is the embedding of the alterity of the mother in the child, which places an other in the subject. This other is also an other to the mother – as it comes from her unconscious. Thus the message imparted to the subject by the other (for Laplanche the mother or concrete other) is an enigma both to the receiver but also to the sender of the message: the 'messages are enigmatic because [...] [they] are strange to themselves.'<sup>xxvi</sup>

Laplanche does not confine his discussion of the enigmatic message to the psychoanalytic setting, he suggests that transference occurs not first in the psychoanalysis to be applied in culture, but the other way around, 'maybe transference is already, "in itself", outside the clinic.'<sup>xxvii</sup> Yet, he does talk of the cultural message in psychoanalytic terms – as an enigma:

If one accepts that fundamental dimension of transference is the relation to the enigma of the other, perhaps the principle site of transference, 'ordinary' transference, before, beyond or after analysis, would be the multiple relation to the cultural, to creation or, more precisely to the cultural message. A relation which is multiple, and should be conceived with discrimination, but always starting from the relation to the enigma. There are at least three types of such a relation to be described: from the position of the producer, from that of the recipient, and from that of the recipient-analyst.

(Laplanche, *Essays on Otherness*, London: Routledge, 1999, p. 222.)

For Laplanche then, the critic or recipient-analyst is involved in a two-way dynamic with the enigmatic message: s/he is, 'caught between two stools: the enigma which is addressed to him, but also the enigma of the one he addresses, his public'.<sup>xxviii</sup>

This is a very different position from the one which, following Freud, draws on psychoanalysis to 'psychoanalyse' an artist or a work.<sup>xxix</sup> It is possible then to use psychoanalytic theory not to 'explain' the intention of an artist or to unravel the

‘unconscious’ aspects of a work, but to turn the relationship around the other way. Indeed, Laplanche notes André Green’s suggestion that: ‘In applied psychoanalysis [...] the analyst is the analysand of the text’.<sup>xxx</sup> In drawing parallels with the analytic process, but this time following Lacan, another approach, taken up in the collection of essays *In the Place of an Object*, edited by Sharon Kivland and Marc du Ry, proposes that for the viewer, the work of art occupies the place of the analyst or the lost object. In an interview in this volume Danuza Machado states:

A work of art has a special quality that doesn’t have to do with cultural factors, or moral or political positions. It is something that provokes in the viewer a turning point like the psychoanalytic act.

(Alex Potts and Danuza Machado, ‘A Little Object’, Sharon Kivland and Marc du Ry (eds), ‘In the Place of an Object’, special issue of the *Journal of the Centre for Freudian Analysis and Research*, London: Aldgate Press, 2000, pp. 3–11, p. 3.)

With respect to art criticism, this position in itself produces a turning point and makes it possible to imagine that the critic occupies the position of the analysand rather than the analyst, and responds to the artwork as one would to the comments of the analyst, through free association. However, it has also been proposed, by psychoanalyst Igues Sodré, in a conversation with writer A. S. Byatt, that it is the analyst, not the analysand who operates as story-teller: ‘The analyst as “story-teller” offers the patient different versions of himself.’<sup>xxxi</sup>



I would want to go further though and argue that the critic occupies both the position of analyst and analysand, and works through critical analysis and interpretation, as well as associative states such as remembering and imagining. I combine such modes in my writing to create what I have called the ‘critical imagination’, using an analytic mode to outline the structure and form of my response, and memories – sometimes real sometimes fictional – to create the content-filled detail.<sup>xxxii</sup>

Literary critic Mary Jacobus has described ‘the scene of reading’ in terms of the relation, perhaps a correspondence, which exists between the inner world of the reader and the world contained in the book.<sup>xxxiii</sup> Taking up this insightful observation I suggest that criticism involves a movement between inside and outside: works take critics outside themselves offering new geographies, new possibilities, but they can also return the critics to their own interior, to their own biographies. This double movement suspends what we might call judgement or discrimination in criticism, and instead, through what I call the practice of ‘site-writing’, traces and constructs a series of interlocking places, which relate critic, work and site.

To Miss the Desert<sup>xxxiv</sup>

‘To Miss the Desert’, an essay I wrote for Gavin Wade in relation to a work he curated for *Art and Sacred Spaces* – Nathan Coley’s ‘Black Tent’ – positioned personal memories of architectural spaces in relation to more professional descriptions. Wade had read a piece of mine, where I questioned whether it was possible to write

architecture, rather than write about architecture, and so he approached me and asked me to ‘write a tabernacle’.<sup>xxxv</sup> ‘Black Tent’ had developed out of Coley’s interest in sanctuaries in general but particularly the evocative and precise description of the construction of the tabernacle given in the Bible.

Consisting of a flexible structure – a number of steel-framed panels with black fabric stretched across them – ‘Black Tent’ moved to a number of sites in Portsmouth, including two in Portsmouth Cathedral, reconfiguring itself for each location. The essay I wrote related in both form and content to the artwork. Structured into five sections, each one composed around a different spatial condition, such as ‘in the middle’ and ‘around the edge’, my text explored the relationship between specific locations and generic conditions. This interest paralleled two aspects of the siting of Coley’s work – the particular position of the work in relation to each site and the differing configuration of the panels of the piece depending on where ‘Black Tent’ was located. My central spatial motifs were the secular sanctuaries of home and refuge. I decided to investigate the changing position of the subject in relation to material details of architecture and psychic spatial experiences of security and fear, safety and danger. The narrative I composed was spatial, like the squares, it had two sides, two voices.

The first voice remembered a childhood spent settling into various nomadic cultures and countries in the Middle East. The second voice was drawn from the architectural design of contemporary sanctuaries, specifically a series of community buildings for different minority groups. These included ethnic communities, gay and lesbian organisations, single mothers with young children and people in long-term mental health care being

moved from large scale institutions into ‘care in the community’ programmes. The texts were taken from design proposals and drawings, construction details and specifications that I had, when working as an architectural designer, been closely involved in producing. The two voices were pitched against one another to create a dynamic between personal and public sanctuary. One voice used memory to conjure up spaces of safety; the other adopted a professional tone to describe various sanctuaries at different scales and stages of the design process.

The following extract is taken from ‘To Miss the Desert’:

Around the Edge

The bathroom has a floor of polished marble, black, interwoven with white veins. Perched on the toilet, with her feet dangling off the ground, she traces the white lines with her gaze. She keeps alert for cockroaches, at any time one might crawl through the cracks around the edge of the room and into the blackness.

*14 Floor Finishes*

*1. Location G6*

*Lay new flooring 300 mm x 300 mm terracotta unglazed tiles with sandstone colour groat 10 mm wide joints.*

*All tiles to be laid out from centre line.*

*Finished floor level to match G5.*

All the floors are marble, smooth and cool, laid out in careful grids, except for the big golden rug next to the sofa. She likes to follow its intricate patterns with her feet, like paths around a secret garden. But if you dance around the edge of the squares, you mustn't be silly enough to fall in, who knows what could lie in wait for you in an enchanted garden?

*The proposal is for the building to be single storey with a pitched roof located at the north end of the site. The eaves height is 2 m along the perimeter walls rising to a ridge height of 5 m. There are a few windows along the perimeter walls facing north and east but the rooms are mainly lit by roof lights so that the new building does not over-look adjacent property.*

Along one edge of her garden are a number of small rooms. These are home to Gullum and Kareem. Gullum is tall and fair skinned, with light hair and green eyes. Kareem, is shorter, stockier, with darker skin, hair and eyes. They have fought each other in the past, and they will fight again, when the Soviets come to Kabul, and then again, when her own people search the Hindu Kush to wipe out all evil. But for now, there is no fighting, once the sun has gone down, they sit and eat together.

*The café will seat up to 30 people and has a door to an outside area. It may be possible to create a garden area with a paved terrace adjacent to the building for both the café and the crèche. This entrance could be made wheelchair accessible by sloping the garden area from the street to the edge of the paving to eliminate the level difference.*

He is a man with property and wives. Inside the walls of his house are sunlit orchards with trees full of dark purple fruit. A group of women dressed in different shades of red watch them arrive. Some have covered their faces, but she can see the pink nail varnish on their toes. Then, as her family draws closer, the women disappear.

#### *14 Floor Finishes*

##### *2. Location 1.5 and G5*

*Forbo Nairn lino sheeting 1.5 mm to be laid on 6 mm wbp ply sub floor.*

*Ply and lino to run under appliances and around kitchen units. Colour tba by client.*

*Aluminium threshold at junction with G2, G6 and 1.1.*

They sit upstairs, in a long veranda overlooking the garden, the only furniture is a carpet laid out in a line down the middle of the room. Important men from the village, all in turbans, sit cross-legged around the edges of the carpet and eat from the dishes laid out between them. Her mother, her sister and herself are the only women. As they walk back down through the dark house to leave, she sees a pair of eyes watching her. The eyes belong to a girl, a girl with the hands of a woman, a woman who glints with silver. Later she learns that this is Kareem's youngest wife, once a nomad, who carries her wealth in the jewels on her fingers.

An Embellishment: Purdah<sup>xxxvi</sup>

For *Spatial Imagination in Design* (2006) an exhibition at the Domo Baal Gallery, London, I made a work called 'An Embellishment: Purdah'. I selected twelve short

extracts from ‘To Miss the Desert’ and rewrote them as ‘scenes’, laid out in the catalogue as a grid three squares wide by four high, to match the 12 panes of glass in the west-facing window of the gallery looking onto the street. Here I repeatedly wrote the word ‘purdah’ in black kohl in the script of Afghanistan’s official languages – Dari and Pashto. (see Figures 2.9.1 and 2.9.2)

In the Middle East, the term purdah describes the cultural practice of separating and hiding women, through clothing and architecture – veils, screens and walls – from the public gaze. The particular manifestation of this gendering of space varies depending on location. In Afghanistan, for example, under the Taliban, when in public, women were required to wear a burqa, in this case a loose garment, usually sky-blue, that covered them from head to foot. Only their eyes could be seen, the rims outlined with black kohl (perhaps only in a westerner’s imagination) looking out through the window of an embroidered screen.

By day or by night, from inside the gallery or from outside on the street, the work changed according to the viewer’s position – transparent/opaque, concealing/revealing – this embellishment or decorative covering invited the viewer to imagine beyond the places s/he could see.

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Nathan Coley’s ‘Black Tent’ offered me an enigmatic message. I replied with my own in the form of an essay, a piece of criticism, ‘To Miss the Desert’. In selecting and

reconfiguring 'scenes' from the essay into two complementary parts – one a text in a book and the other in a window – 'An Embellishment: Purdah' was a response to the site of a gallery. But it is also the case that the two textual components of this work are responses to one another. While 'Black Tent' uses black squares to mark the edges of newly created sanctuaries, and 'To Miss the Desert' is structured according to spatial conditions, such as 'Around the Edge', 'An Embellishment: Purdah' responds to the specific quality of the window as an edge, articulating the interface between inside and outside, between one and another.

In re-writing the word 'purdah' across the glass, this embellishment of the window surface is an act of repetition, and as Sharon Kivland has pointed out in the previous chapter:

Repetition, for Freud, is the incessant exposure to horrible or upsetting events and circumstances, the compulsion to repeat an act when its origins are forgotten. Unless one remembers the past, if events are suppressed, something is returned in one's actions.

(Sharon Kivland, 'Memoirs', in Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (eds) *Critical Architecture*, London: Routledge, 2007.)

Yet, in taking the form of an embellishment, repetition, as a form of remembering, can also be linked to reminiscence. Kivland continues: 'And while the analytic process may not aim at reliving past experience, at feeling the same emotions of the past, this still happens. In reminiscing, stories are embellished, made better or worse, and so occupy a

register of the imaginary.<sup>xxxvii</sup> The playing out of these reminiscences is an articulation of the critical imagination. Like an enigma, ‘An Embellishment: Purdah’, offers a message that appears to require deciphering, yet the work recognises that cultural position and linguistic difference determine specific understandings of images and words. This ‘site-writing’ positions itself in relation to thresholds, both material and conceptual, transforming itself in response to the demands of changing sites, configuring and reconfiguring the relationship between criticism and work.

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i See for example Jane Rendell, *Art and Architecture: A Place Between*, London: I. B. Tauris, 2006, and Jane Rendell, *The Pursuit of Pleasure: Gender, Space and Architecture in Regency London*, London: Athlone Press, 2002. See also Jane Rendell, ‘Critical Spatial Practice’ in Judith Rugg (ed.) *New Curating Practices*, Bristol: Intellect Books, forthcoming, for an account of my collaborative work.

ii Compare for example Jane Rendell, *The Pursuit of Pleasure*, to Jane Rendell, ‘Travelling the Distance/Encountering the Other’, in David Blamey (ed.), *Here, There, Elsewhere: Dialogues on Location and Mobility*, London: Open Editions, 2002, pp. 43–54, ; and Jane Rendell, ‘Writing in place of speaking’, in Sharon Kivland and Lesley Sanderson (eds), *Transmission: Speaking and Listening*, vol. 1, Sheffield Hallam University and Site Gallery, 2002, pp. 15–29.

iii For a more detailed account of the conceptual framework that underpins my practice of ‘site-writing’ and relates it to the work of other theorists and critics see Jane Rendell, ‘Architecture-Writing’, in Jane Rendell (ed.), *Critical Architecture*, a special issue of *The Journal of Architecture*, vol. 10, no. 3, June 2005, pp. 255–64.

4 For an account of another piece of ‘site-writing’, which transformed over three sites see Jane Rendell, ‘Site-Writing’, Sharon Kivland, Jaspar Joseph-Lester and Emma Cocker (eds), *Transmission: Speaking and Listening*, vol. 4, Sheffield Hallam University and Site Gallery, 2005, pp. 169–76.

v For example Donna Haraway’s ‘situated knowledges’, Jane Flax’s ‘standpoint theory’ and Elsbeth Probyn’s notion of ‘locality’, all use ‘position’ to negotiate such on-going theoretical disputes as the essentialism/constructionism debate. See Jane Flax, *Thinking Fragments: Psychoanalysis, Feminism and Postmodernism in the Contemporary West*, Berkeley, Los Angeles: University of California Press, 1991, p. 232; Donna Haraway, ‘Situated knowledges: the science question in feminism and the privilege of partial knowledge’, *Feminist Studies*, vol. 14, no. 3, Fall 1988, pp. 575–603, especially, pp. 583–8; and Elsbeth Probyn ‘Travels in the Postmodern: Making Sense of the Local’ in Linda Nicholson (ed.), *Feminism/Postmodernism*, London, Routledge, 1990, pp. 176–89, p. 178. See also Seyla Benhabib’s articulation of ‘feminism as situated criticism’ in *Situating the Self: Gender, Community and*



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*Postmodernism in Contemporary Ethics*, Cambridge: Polity Press, 1992, pp. 225–8; and bell hooks' discussion of the margin in *Yearnings: Race, Gender, and Cultural Politics*, London: Turnaround Press, 1989.

vi See Rosi Braidotti, *Nomadic Subjects*, New York: Columbia University Press, 1994.

vii See for example Nicholas Bourriaud, *Relational Aesthetics*, translated by Simon Pleasance and Fronza Woods, Paris: Les Presses du Réel, 2002.

viii See for example Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art*, Berkeley: University of California Press, 2004.

ix See Hal Foster, *The Return of the Real: The Avant-Garde at the End of the Century*, Cambridge, Mass.: The MIT Press, 2001, pp. 223–6.

x See Isobel Armstrong, *The Radical Aesthetic*, Oxford: Blackwell Publishers, 2000, p. 87.

xi Howard Caygill, *Walter Benjamin: The Colour of Experience*, London: Routledge, 1998, p. 34 and p. 79.

xii Caygill, *Walter Benjamin*, p. 64.

xiii See Mieke Bal, *Louise Bourgeois' Spider: The Architecture of Art–Writing*, London and Chicago: University of Chicago Press, 2001, p. xi. See also Norman Bryson, 'Introduction: Art and Intersubjectivity', in Mieke Bal, *Looking in: The Art of Viewing*, Amsterdam: G+B International, 2001, pp. 1–39, p. 12.

xiv The significance Trinh T. Minh-ha assigns to the shift from speaking 'about' to speaking 'to' has been stressed by Irit Rogoff who underscores how, instead of taking power relationships to produce spatial locations, it is possible for a change in position to advance a change in relation. See Irit Rogoff's discussion of Trinh T. Minh-ha's assertion in Irit Rogoff, 'Studying Visual Culture', Nicholas Mirzoeff (ed.), *The Visual Culture Reader*, London: Routledge, 1998, pp. 14–26, p. 18.

xv See Italo Calvino, *Literature Machine*, London: Vintage, 1997, p. 15.

xvi See Roland Barthes, *The Grain of the Voice: Interviews 1962–80*, translated by Linda Coverdale, Berkeley and Los Angeles: University of California Press, 1991, pp. 215–16.

xvii See Gloria Anzaldúa, *Borderlands/La Frontera: the New Mestiza*, San Francisco: Lute Books, 1999; and Hélène Cixous, 'Sorties', translated by Betsy Wing in Susan Sellers (ed.), *The Hélène Cixous Reader*, London: Routledge, 1994.

xviii On art and site-specificity see for example, Alex Coles (ed.), *Site Specificity: The Ethnographic Turn*, London: Black Dog Publishing, 2000; Nick Kaye, *Site-Specific Art: Performance, Place And Documentation*, London: Routledge, 2000; and Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, Cambridge, Mass.: The MIT Press, 2002.

xix See for example, Susan Stanford Friedman, *Mappings: Feminism and the Cultural Geographies Of Encounter*, Princeton: Princeton University Press, 1998; Diane Fuss, *Identification Papers*, London: Routledge, 1995; Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, Bloomington and Indianapolis: Indiana University Press, 1994; Irit Rogoff, *Terra Infirma*, London: Routledge, 2000; and Kaja Silverman, *The Threshold of the Visible World*, London: Routledge, 1996.

xx See also Grosz, *Volatile Bodies*, pp. 27–61.

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XXi Jessica Benjamin, *Shadow of the Other: Intersubjectivity and Gender in Psychoanalysis*, London: Routledge, 1998, p. 25.

XXii Fuss, *Identification Papers*, p. 3.

XXiii Fuss, *Identification Papers*, p. 2.

XXiv Silverman, *The Threshold of the Visible World* pp. 23–4.

XXv Cathy Caruth, 'An interview with Jean Laplanche', <<http://www3.iath.virginia.edu/pmc/text-only/issue.101/11.2caruth.txt>> accessed 3 May 2006. Laplanche notes that Freud uses the terms *der Andere* and *das Andere* to distinguish the other person and the other thing. See 'The Kent Seminar, 1 May 1990', in John Fletcher and Martin Stanton (eds), *Jean Laplanche: Seduction, Translation and the Drives*, London: The Institute of Contemporary Arts, 1992, pp. 21–40, p. 25.

XXvi Cathy Caruth, 'An interview with Jean Laplanche'.

XXvii Jean Laplanche, *Essays on Otherness*, London: Routledge, 1999, p. 222. See also Jean Laplanche, *New Foundations for Psychoanalysis*, translated by David Macey, Oxford: Basil Blackwell Ltd., 1989, pp. 152–4.

XXviii Laplanche, *Essays on Otherness*, p. 224.

XXix See for example Sigmund Freud, 'Delusions and dreams in Jensen's "Gradiva" (1907 [1906])' *The Penguin Freud Library: Art and Literature*, vol. 4, translated from the German under the editorship of James Strachey, London: Penguin Books, 1990, pp. 27–118; and Sigmund Freud, 'Leonardo da Vinci and a Memory of His Childhood (1910)' *The Penguin Freud Library: Art and Literature*, vol. 4, pp. 143–231.

XXX Laplanche, *Essays on Otherness*, p. 222.

XXXi Rebecca Swift (ed.), *A. S. Byatt and Ignes Sodr , Imagining Characters: Six Conversations about Women Writers*, London: Chatto and Windus, 1995, p. 245.

<sup>32</sup> See Peg Rawes and Jane Rendell (eds), *Spatial Imagination*, London: The Bartlett School of Architecture, UCL, 2005. See also <<http://www.spatialimagination.org.uk>>, accessed 13 October 2006.

XXXiii Mary Jacobus, *Psychoanalysis and the Scene of Reading*, Oxford: Oxford University Press, 1999, p. 18.

XXXiv Jane Rendell, 'To Miss the Desert', in Gavin Wade (ed.), *Nathan Coley: 'Black Tent'*, Portsmouth: Art and Sacred Places, 2003.

XXXv Jane Rendell, 'Writing in Place of Speaking', pp. 15–29.

XXXvi See Jane Rendell, 'An Embellishment: Purdah', in *Spatial Imagination*, London: The Domo Baal Gallery, 2006, with an associated catalogue essay, Jane Rendell, 'An Embellishment', in Rawes and Rendell (eds), *Spatial Imagination*, pp. 34–5.

XXXvii Sharon Kivland, 'Memoirs'.