

Jane Rendell ***From, in and with*** Anne Tallentire



Anne Tallentire, *From, in and with*, (2013).

[Guidelines for typesetting: these words describe the photograph of the face of the building with balconies and square windows. Since each sentence of this description follows one floor of the building in the photograph, it is important that each sentence is separated by a paragraph return.]

N53° 16.7821',W006° 8.2549'

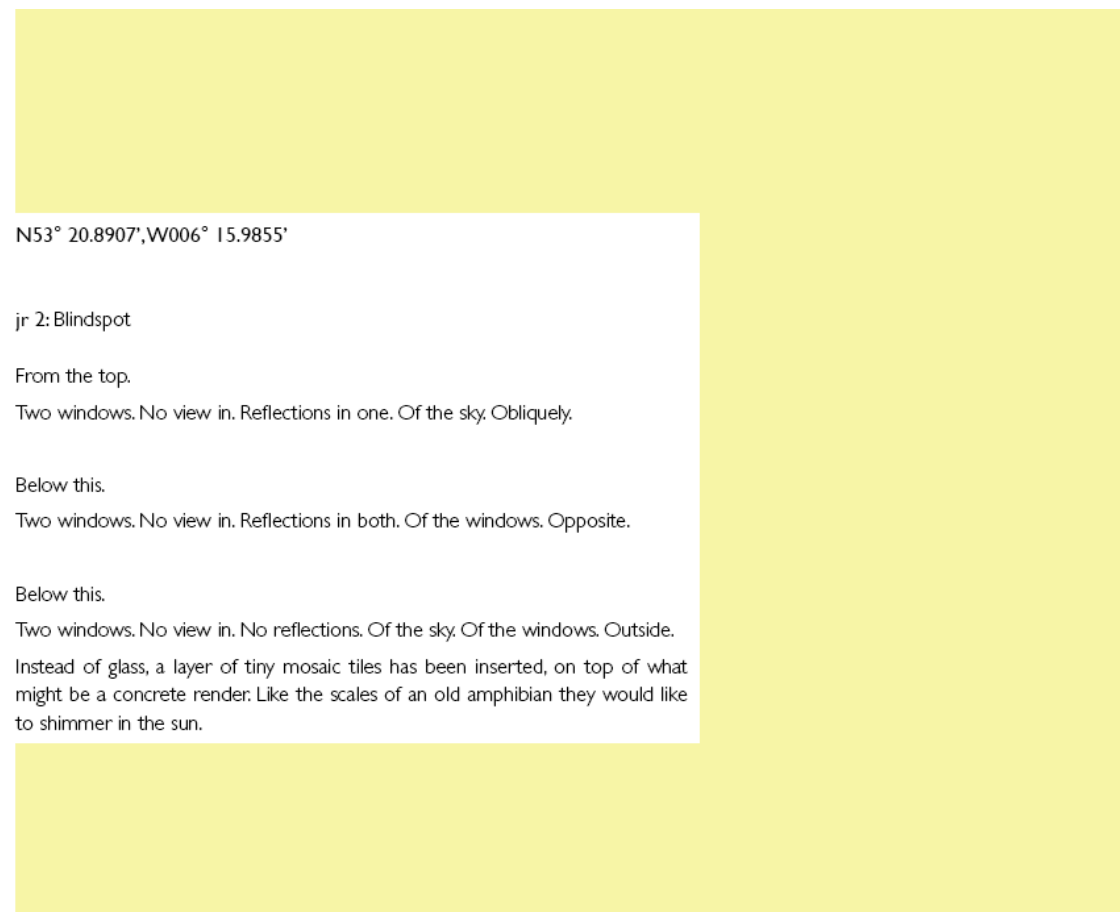
jr l : Gridlock

y, a window, a balcony, a window, a window, a window, a window, a balcony, a window, a wind
a window, a balcony, a window, a window, a window, a window, a balcony, a window, a win
a window, a balcony, a window, a window, a window, a window, a balcony, a window
a window, a balcony, a window, a window, a window, a window, a balcony, a windo
window, a balcony, a window, a window, a window, a window, a balcony, a wind
indow, a balcony, a window, a window, a window, a window, a balcony, a win
a wall, a window, a lamppost, a man, a pram, a phonebox, a wall, a window, a door; a window, a
bollard, a wall, a window, a tree, a bollard, a man, a door; a bollard, a window, a bollard, a wall, a
man, a tree, a window, a door; a window, a wall, a



Jane Rendell, 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion', in Anne Tallentire, *From, in and with*, (2013).

[Guidelines for typesetting: these words describe the photograph of the building with the two windows blanked in. Each sentence should be laid out as above, ideally in three sections – as a response to the three floors of the building it is describing. So there should be two paragraph returns (not one) between Obliquely. and Below this, and two paragraph returns (not one) between Opposite. and Below this.]



Jane Rendell, 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion' in Anne Tallentire, *From, in and with*, (2013).



N53° 16.7821', W006° 8.2549'

jr 3: About to touch

Something a little bit sexy	<i>The surface is of brick, but as thin as a sliver of</i>
inserted into the otherwise-	<i>skin. It serves as a cover for another – most</i>
orthogonal urban grid, one side of	<i>likely concrete-framed – structure.</i>
smooth glass scoops out a passage of	<i>Pristine and precise, it is hard to</i>
invitation, through the rotating door;	<i>know if it is old or just pretending</i>
slipping around a shiny surface,	<i>to be so. When the brick façade stops</i>
moving against a taut curve	<i>it is replaced by a plane of glass, which seems</i>
pressing forward, until the	<i>to have been revealed by peeling back the brick skin.</i>
two are about to touch	<i>Up close, it is clear that the two are not overlaid but abutted</i>

[Guidelines for typesetting: these words describe the photograph of the curved building. It is important that two sides of the description are in the same font by different treatments, and that the one on the left curves out, and the one on the right curves in. The last two sentences need to touch, to run into each other to just about become one sentence.]



Jane Rendell, 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion' in Anne Tallentire, *From, in and with*, (2013), (2013).

[Guidelines for typesetting: these words describe the photograph of the building with the v-shaped roof and YMCA lettering. It needs to be laid out as above so that the edge of the description forms a v shape on the page. Each line should end with a full-stop. Ideally it should be rotated counter clockwise by 90 degrees, so it forms a profile like the roof in the image]

N53° 20.8907',W006° 15.9855'

jr 4: Inversion

This looks the wrong way up.
The two sides slope down.
Towards each other.
Where they meet.
Water gathers.
Lingers.
Here.
At length.
Water flows.
Down. Not up.

From, in and with by Anne Tallentire, produced for the project, STILL, WE WORK, commissioned by the National Women's Council of Ireland (NWCI), featuring artists Sarah Browne, Vagabond Reviews, Miriam O'Connor and Anne Tallentire, was first exhibited at the Gallery of Photography, Dublin in autumn 2013. Funded by the Atlantic Philanthropies, developed by curator Valerie Connor, STILL, WE WORK was an NWCI's Legacy Project¹ to mark their 40th anniversary year. In 2014, the works toured to other venues in Ireland, including Galway and Cork, and in 2015 to Letterkenny, Callan and Limerick, supported by Arts Council/An Chomhairle Ealaíon Touring Award. 'The artists were asked to reflect on contemporary representations of women's work in the context of the centenary of the 1913 Dublin Lockout', one of most important workers' strikes in the history of labour struggles, certainly in Ireland.²

... the aim was to spark new connections and reveal common cause among artists, activists and other communities of interest by exploring issues affecting women and work increasingly characterized by casualization, low pay and precariousness'.³

The artists 'responded by making new works addressing women's experience of precarious contemporary working conditions and the invisibility of much of 'women's work'.⁴

From, in and with by Anne Tallentire consists of a 24 etched wood panels & 24 c-type photographs in a self-contained box. These correspond with 24 specially commissioned '100 word' texts in the exhibition publication by women working in architecture: Ruth Morrow, Jane Rendell, Gráinne Hassett, Ellen Rowley, Cultursturction and Alice Casey – they describe photographs (we are never shown) of buildings located between the NWCI offices and the site of Jacob's biscuit factory in 1913, where locked out women remained on strike the longest.⁵

From in and with consists of a series of complex material translations. The work began with photographs of buildings taken on a mobile-phone at intervals, determined by a process of chance, when walking from the north to the south side of Dublin city following a route from the National Women's Council of Ireland offices to the site of Jacob's Biscuit Factory, now the National Archive of Ireland. These photographs then operated as a subject for six women working in the field of architecture to describe and were intended to be seen only by them. The invitation, preceded by discussion with the participants, defined the maximum number of words and suggested a conversational tone, much as might occur when walking and sharing

views on the move, however the mode of writing was left open. The 100 word texts (four written by each of the six) were typeset into a white rectangle surrounded by colour; one page for each text. To acknowledge the critical importance of their role the initials of the writers and their biographical statements were made integral. As expected the texts provided a wide range of understanding, experience and knowledge that the artwork in turn sought to celebrate, engage with and make present. Further elements took the form of a series of drawings (as yet unseen), etchings and photographic works.

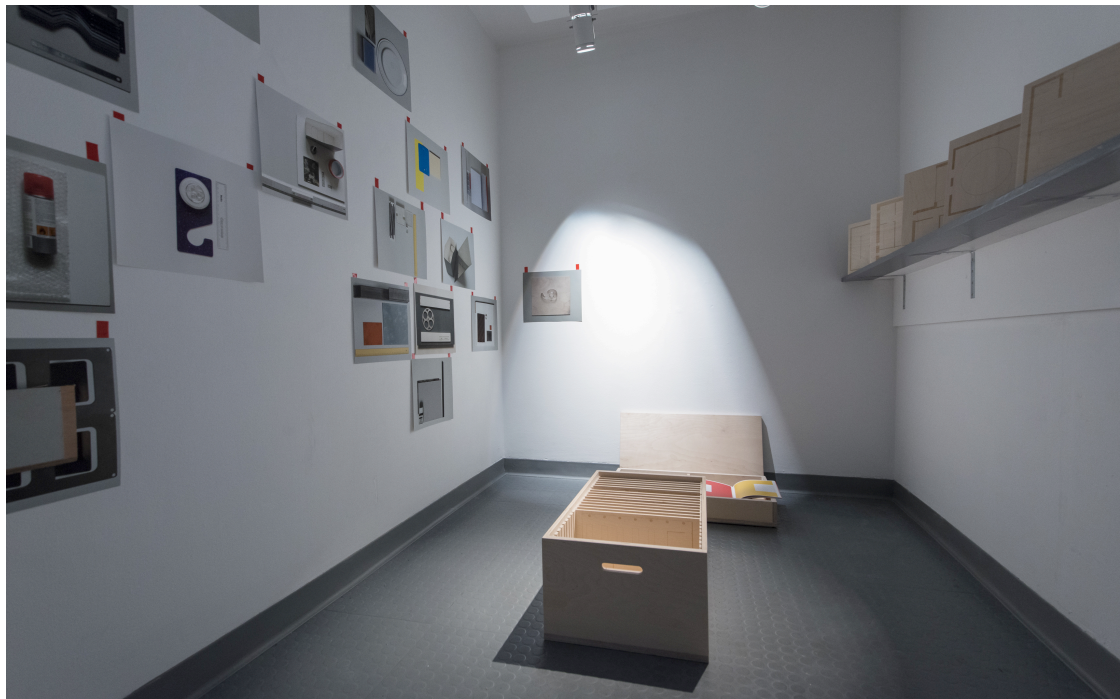


Image 9: Anne Tallentire, *From in and with*, (2013). Photographers Gallery, Dublin. Photograph c. Brian Creegan



Image 10: Anne Tallentire, *From in and with*, (2013) detail. Photographers Gallery, Dublin. Photograph c. Brian Creegan.

Anne Tallentire, *From, in and with*, (2013).

In response to the four photographs of Dublin that Anne sent me, I wrote four 100-word texts – ‘Gridlock’, ‘Blindspot’, ‘About to touch’ and ‘Inversion’ – which made spatial correspondences to the architecture shown in the photographs. I sent these to Anne along with instructions for typesetting those words to create site-writings.⁶ *From, in and with* drew out the role of urban space and architecture in women’s working lives, and also raised questions concerning the work involved in making art and writing history and criticism. I chose to participate in the art-making process by responding to Anne’s brief with a work of my own, which resulted in a kind of transaction or exchange of work between the two of us, and a transformation of the constraint of an instruction into something more generative. This interaction of call and response, as well as involving a translation from image to word and back again, also raised some important questions for me concerning the processes of authorship, production, collaboration and citation involved in the work of making art and writing.

Jane went further than the descriptive in her interpretation of the images. Typesetting her texts was essential to her iteration. I was concerned that her formally singular contribution could be appropriately accommodated within the overall plan – the other contributions in plain copy were to be typeset by the project designer Oonagh Young. Consequently as Jane’s engagement had gone beyond my expectation I had to re-consider my working process and intention for the work, which was wholly generative.

In discussing the site-writing I made for Anne in talks on my own practice, I became interested in how to reference them. This made me think – but quite intuitively and loosely – about citation as a form of ‘critical spatial practice’,⁷ and about how one makes a choice – to make visible or to render invisible – the labour of artists and writers who have come before. In several talks to graduate students – many of them artists becoming researchers and so learning the practice of academic citation – I presented a shifting range of citations where the relationship of authorship moved from Anne to me, simply by adding quotation marks, brackets and italics. In this essay these are the texts that feature in bold, and track the different positions of authorship that various kinds of citation can be used to produce.

When my texts for Anne are cited in the artist’s catalogue, as Anne Tallentire, *From, in and with*, (2013),⁸ I am, unintentionally, locked out of Anne’s work, unlike in the images of the works themselves where Anne has carefully included my initials and the number of each photograph, as she did with every text contribution. However, by using a simple referencing format (that of Chicago) and putting the title of each text in quotation marks, as one would an essay, chapter or paper in an edited collection, I can use the tools of citation – and do the work – of writing myself back in. So in this format, as indicated in the line of bold text below, my texts get recognized as individual written works written by me, but still as part of – and contained within – Anne’s work, so:

Jane Rendell, ‘Gridlock’, ‘Blindspot’, ‘About to touch’, and ‘Inversion’, in Anne Tallentire, *From, in and with*, (2013).

That citation was being fully addressed as subject of research in feminist scholarship – in theory and in practice – only became clear to me listening to a wonderful lecture by Ramia Mazé and hearing her talk of ‘citational practice.’⁹ In an essay on the topic, Ramia discusses how a conversation with colleagues where they were discussing ‘how design history and theory seem[ed] to be disproportionately dominated by male authors’ set her off on a

journey which transformed her own practice, where she first paid attention to her own modes of citation and the gender biases at work there, and then actively made her own citational practice more inclusive.¹⁰

My critical citational practice (cf. Ahmed 2012) has transformed my ideals, knowledges and the basic materiality of my everyday practice as an academic.¹¹

Ramia's talk and writing alerted me to Sara Ahmed's work in this area, and her discussion of citation as a practice of reproduction:

But so many of my feminist killjoy experiences within the academy relate to the politics of citation: I would describe citation as a rather successful reproductive technology, a way of reproducing the world around certain bodies.¹²

Ramia also drew my attention to a whole range of other important articles and blogs on this topic: including a key work by Danica Savonick and Cathy Davidson's 'Gender Bias in Academe: An Annotated Bibliography of Important Recent Studies' that draws together a range of empirical studies which show a whole range of gender-based exclusions being made in academic practice: including findings that demonstrate the extent to which articles by women are less frequently cited than those by men, and that this lesser rate of citation is in some disciplines systemic, and also that women cite themselves less than men do.¹³ Importantly Savonick and Davidson draw attention to the need to bring into visibility the framing mechanisms at play in citation:

You cannot simply count the end product (such as number of articles accepted, reviewed, awarded prizes, or cited) without understanding the implicit bias that pervades the original selection process and all the subsequent choices on the way to such rewards.¹⁴

Ahmed also makes the related point: that it is often feminists themselves who tend to frame their own work in relation to a male intellectual tradition:

And I think within feminist and gender studies, the problem does not disappear. Even when feminists cite each other, there is still a tendency to frame our own work in relation to a male intellectual tradition.¹⁵

I have certainly been guilty of such a practice. In a student essay for my MA work in architectural history, I explored the problematic area of feminist deconstruction, considering whether it was 'feminist' to use Jacques Derrida's techniques of deconstruction because of his own problematic – and possibly non-feminist – use of the term 'feminine'. Worrying at the time, about whether or not I should reference Derrida, I decided to reference philosophers who took a more explicitly feminist position in their work around, in this case, deconstruction, and I combined their voices, always cited, with my own. But this practice – the referencing of theory (even when written by feminists) – raises another interesting problem – that of legitimation – and the perceived need to theorise personal experience to make it appear valid in academic work. This issue has been explored and tackled in different ways by a range of feminist scholars. For example, Maria Do Mar Pereira has put forward the concept of 'epistemic splitting' to conceptualise how in responses to feminist scholarship only certain parts of the research are considered legitimate while others are excluded.¹⁶ And a similar point is made, which places emphasis on questions of race as well as gender: that when women academics of colour discuss oppression using personal accounts there is, as Savonick and Davidson describe it, 'a presumption of self-interest rather than expertise when teaching about oppression'.¹⁷

That different kinds of voice are given greater or lesser value by feminists and others raises questions around the disciplinary protocols of citation and the implications of the distinctions that can be applied. Experimenting with different techniques of citation makes it clear that it is possible to use the apparently neutral tools of referencing to make visible or invisible different kinds of authorship or work, academic and/or artistic. By italicizing the titles of my texts for Anne, for example, I was able to change the identity of my site-writings from four essays to a single artwork, so:

Jane Rendell, *'Gridlock', 'Blindspot', 'About to touch', and 'Inversion'* in Anne Tallentire, *From, in and with*, (2013).

Each citation system is specific and has its own limitations and possibilities. I have always found in-text citations as used in the social sciences a problem when writing prose or a text that is more experimental, poetic or creative, as one has to treat the in-text citation as if it is not really present, which is especially odd when reading. When reading to oneself: one has to read over the citation and treat it as a kind of gap; and when reading aloud the decision is usually taken not speak the words and dates and brackets. Footnotes can present a different kind of problem. For historians they are helpful in providing the source of information being referred to such that the reader can access those empirical materials for themselves – and certainly in historical research that is the footnote's purpose – to allow a reader access to a primary source in order to allow them to make their own interpretation.

The question of how to reference an original source, or even a secondary one, if not using footnotes or in text citation, is challenging, especially for practice-led research where the 'outcome' is often an artefact or event. This problem comes to the fore when one is asked to judge or assess a work of art or a building as a form of research. If the definition of research is the 'original production of knowledge' then this originality has to be positioned in context, in relation to work that has already been produced in the field. Here the role of citation is important in allowing for the recognition of such existing work. This is relatively simple when working with texts and work that is written, but it becomes more complex in relation to the production of artefacts and events. A recent fascination with reenactment practices in art and architecture informed by performance studies,¹⁸ may suggest a variant citation, of a kind more relevant for practice, as one, which pays homage to a previous artefact through its remaking and transformation, but in a way that is implicit and thus cannot be tracked through a citation index.

The performative aspect of re-enactment brings out the temporal dimension of citation, as a type of 'coming after', and here the need is met that one must pay tribute to those who have come before, and acknowledge that one's work does not take place in empty territory or a blank canvas but in a space that has already been occupied by others. I have always understood this paying of respects as an important part of the ethos and etiquette of citation, not carried out under duress or for the sake of politeness, but as an ethical aspect of practice, which wishes to acknowledge the contributions of an other. And whether it is to praise or to critique an other's work, it is certainly to recognize the presence of the work in the world.

My experimentations with citation around my relation to Anne's work, engendered a palpable nervousness in the audience to whom I presented it, this included PhD students, being trained in citation procedures, and so may have indicated an academic anxiety. But I also started to wonder whether there was a specifically feminist set of politics at work around citation, which went beyond critiques of the male canon and touched on the spirit of feminist collaboration itself. Taking the Dublin Lockout as an important historical event in this work of Anne's, a member of the audience suggested that I might consider more carefully the practice of locking. Who was being locked in and out, I wondered, and with what tools?

I was asking these questions through the context of a practice, which is feminist (my own), set within another art practice, which is also feminist (Anne's), and in the spirit of a convivial collaboration. I was, and continue to be, very content to be part of Anne's work, and do not feel she has excluded me in any way, but if these tiny insertions of commas, quotation marks, brackets and italics can make such a difference to perceived authorship – what could be going on in the larger field of academic scholarship? My final tinkering with citation was the one, which caused the most nervous twitching from the audience, and this was the point of transgression at which I claimed ownership over Anne's work by italicizing the whole title, and adding a date at the end, so presenting the work of art as my own, so:

Jane Rendell, 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion' in Anne Tallentire, From, in and with, (2013), (2013).

I have always been very careful to cite the work of others as a key aspect of my own practice, which is why I find the use of other people's work and ideas without proper acknowledgement problematic; at best lazy, and at worst a form of theft. However, a feminism that values collaboration, networks and horizontality, does not necessarily take kindly to the practice of citation, which can be understood to emphasize a vertical rather than horizontal connection. In the context of creative commons and open access, for example, a marking of a coming after could be understood as a form of hierarchy or ancestry. The danger in referencing backwards is that one can make mistresses as well as masters, (and are mistresses any different from masters when constructing a canon?) This kind of problem can arguably be seen at work in much US feminist architectural history from the 1990s,

especially research which attempted to make minor critiques or adjustments of the canon of the male modern masters in a way which underscored the status of these academics as existing within that very canon. This work also seemed to highlight, often against better intentions, the importance of canon-making in general as a practice that has served patriarchy well, certainly in architecture's history, theory and design.

Decolonisation and intersectionality ask that we face up to the problems of the canon again, and differently this time, by explicitly examining the cross-cutting and reinforcing effects of various kinds of exclusionary practices – informed by differences of gender, sex, class, race and ethnicity. The importance of feminist projects which have sought to render those 'hidden from history' visible continues to be vital, but we have to make distinctions between acts of citation which aim for acknowledgement but simply reinstate the importance of what has come before, thus leaving existing systems of power in place, and those which also put new forms of relationality and positionality into play. Audre Lourde wrote :

For the master's tools will never dismantle the master's house. They may allow us to temporarily beat him at his own game, but they will never enable us to bring about genuine change. Racism and homophobia are real conditions of all our lives in this place and time. I urge each one of us here to reach down into that deep place of knowledge inside herself and touch that terror and loathing of any difference that lives here. See whose face it wears. Then the personal as the political can begin to illuminate all our choices.¹⁹

As those who have been rendered invisible write themselves into history (and also get written into history by others) new tools – including citational – need to be made. This is our work and it means inventing new practices of citation that pay attention to different ways of respecting, honouring, and making visible, aiming for equivalence and equality-making while also allowing asymmetries to occur.

I have found it useful to think of academic and artistic work in terms of the distinction Hannah Arendt draws between labour, work and action in *The Human Condition*. Here,

according to Arendt, labour corresponds to the biological life of humans and animals and work to the artificial processes of artefact fabrication; and action – and its connection to speech – is for Arendt the central political activity.²⁰ But in art discourse, the term work gets used in two ways, as a verb, associated with artefact production, as Arendt would have it, and also as a noun, as in the ‘work of art’ or artwork.

In the literary field, Roland Barthes distinguished the term ‘work’ from ‘text’ in his essay, ‘From Work to Text’²¹, where he argues that the work is ‘a fragment of a substance’, ‘caught up in the field of filiation’, and the author, a father and owner of his work. The text on the other hand, for Barthes, is a ‘methodological field’ which opens itself up for completion of its meaning by the reader. In post-structuralist art criticism a strange contradiction can take place then when using the word work to refer to a kind of artwork, which might have been intended to operate as a text or open-ended piece.²² This tension is compounded when a critical essay on such a work also operates in a poststructuralist mode which places itself on the side of Barthes’s text, and does not intend to provide a final judgement, but to open up new possibilities for the reader, such has been my intention in my site-writing practice.

Jane has noted her interest in transgression and the implications of breaking a limit, psychic and otherwise when working across fields. There are various ways in which agency is found through the production of an artwork while participating with others and/or audiences. Key is an effort to attain mutual understanding. Intention and aspiration need to be both flexible and critically engaged so that limits can be transgressed ethically in the relation to the demand of the work itself. The intention has been for From in and with to operate within a set of formal conditions that can accommodate potential variable iterations and test limits according to the demand of each new situation. Here a dimension of the work that could not have been anticipated or imagined has been generated, in that the publication of the images of buildings that until now I have considered essential to keep hidden for the integrity of the process are here made visible and put to use.

The term work in art discourse tends most commonly to designate the finished artefact, and does not explicitly acknowledge the work required to produce it, the labour (in Arendt’s terms above) of art is also seldom not accounted for, for example when commissions pay for materials but no labour costs, and the financial value of an artwork is no indicator of the value of those labour or work hours that have produced it. At this point then, the apparently trivial distinctions between how essays and works of art are cited and the work of citational

practice itself might begin to really matter. In academia, as well as the gallery system, research outputs and their relative values have financial value, and are bearers of economic as well as cultural capital. Authorship is key factor in academic promotion and the salary increases that come with that, and in many academic posts it is a requirement that one produces research 'outcomes' that can be counted and graded, and quantified both in terms of the hours of research funding used to produce them, as well as the research funding they can potentially generate. At this point then, the distinction between a term that is italicized and so a work of art in comparison to one placed in quotations and so designated an essay could make a difference in money terms. And there are implications for those works, which sit between things, like site-writings that are neither and both art and writing, and projects where one work sits inside another – like edited books or curated shows with multiple artists. This is where feminism has an important role to play in practice-led research in paying attention to the distinctions between labour and work, and finding new ways to acknowledge both process and product.

As ever, the most interesting aspect of this work between Anne and I has emerged right at the end. When I sent Anne the first draft of this essay to get her approval, and also her feedback, her response was – as I had come to expect from working with her before – generous and critical. She alerted me to aspects of her project and her engagement with the work of women in the cultural field that I realized I had not fully grasped before. So it made sense to us both for Anne's responses to be included here, as part of this essay, and her voice, as indicated in italic type, to be interwoven with mine, in plain type. Key to the history of feminism in architecture – and in art, academia and activism – has been this desire to recognise each others' work and *From, in and with others*, to make this work.

*

Two referees read *that* work. According to the process of blind peer review, I do not know their names, but I wish to cite their contribution, as they drew my attention to a number of aspects of this essay and site-writing, which had gone unnoticed. One wondered about the 'curious doubling' of my contribution to Anne's work, and asked whether the 100-word texts 'cite' the buildings in the photographs, or whether they translate built material into written form. This point touched on an anxiety of mine concerning the process of 'site-writing' that I expressed in the conclusion to that book.²³ I asked there whether the re-making of an

artwork in writing was an act of destruction, and addressed this issue with reference to D. W. Winnicott's 1968 paper, 'The Use of An Object'. Here Winnicott describes how 'relating may be to a subjective object, but usage implies that the object is part of external reality'.²⁴ For Winnicott, to use an object is to take into account its objective reality or existence as 'a thing in itself' rather than its subjective reality or existence as a projection. The change from relating to using is for him significant, as it 'means that the subject destroys the object' and that the object stands outside the omnipotent control of the subject, recognised as the external object it has always been.²⁵ Considering citation in terms of one's relation to or use of an object develops an understanding of citation as a register of recognition, which operates materially, poetically and ethically. In practice-led research since one cannot rely on normative forms of footnotes or in-text citation, other different and material possibilities of referencing are explored, which might connect to more established acts of mimesis, exphrasis or reenactment, for example.

The specificities of *how* one makes visible and/or invisible then are at the heart of these material practices of citation and call attention to the particularities of relations between poetics and ethics. To bring the suppressed or repressed into visibility can be expressed as an ethical act of concern, which cares and respects the other, but the danger here might be a 'forcing' into visibility on the one hand; while on the other, the decision to remain invisible requires respecting too. So the manner of the rendering of visibility or invisibility comes into play, and raises questions of consent and autonomy. In *From, in and with* (2013), Anne chose for the photographs of buildings she had taken to remain invisible. Her decision to make them visible here, so that I could explore my own interests in acts of remaking visual artefacts in words, marks an act of generosity on Anne's part, which structures this phase of our work together. The intertwining of poetic and ethics through relations of *From, in and with* is a key aspect of the original work that Anne made, and that I have remade here. One reviewer described this visual essay as a 'poetic riff', a term not intended to be made visible, but I cite it here because the phrase describes so precisely an aspect of the work I myself had overlooked – improvisation. Riffing is a form of improvisation, a practice, which in theatre is understood as ethical: the key qualities of which have been understood as authenticity, agreement, listening, risk-taking and regard for the other.²⁶

In this visual essay the act of rendering visible or invisible takes place in two parts. The first part or site-writing consists of four double page spread compositions, each one comprising

four components. In the top left is a photograph by Anne, part of the process of making *From, in and with*, originally shared only with the architectural writers, but here made visible more publicly. In the bottom right is my re-making of Anne's photograph in 100 words, designed and displayed as part of Anne's *From, in and with*. In the top right, opposite the photograph, are the instructions I gave Anne for making those words visible. Finally in the bottom left, operating as a kind of caption to the photograph positioned above, it is a line of bold text. Each one describes in words the relation between Anne and I and our work using a specific form of citation. Through the four phases of the site-writing the position of those words shifts according to the punctuation and rules structuring each citational form, so transforming these relations. In the second part of this visual essay, I take these four citations and use them to structure my reflections on these textual and material transformations, and consider what they might suggest for future feminist citational practice.

List of Images

Images 1, 3, 5, and 7: Digital photographs (work in progress) Anne Tallentire, 2013.

Images 2, 4, 6, and 8: Photographs of Anne Tallentire, *From, in and with* (2013). Photographers Gallery, Dublin. Photograph c. Brian Creegan.

Image 9: Anne Tallentire, *From in and with*, (2013). Photographers Gallery, Dublin. Photograph c. Brian Creegan

Image 10: Anne Tallentire, *From in and with*, (2013) detail. Photographers Gallery, Dublin. Photograph c. Brian Creegan.

¹ See <http://www.nwcilegacyproject.com> (accessed 17 March 2017).

² See <http://www.galleryofphotography.ie/still-we-work/> (accessed 17 March 2017).

³ See <http://www.nwcilegacyproject.com> (accessed 17 March 2017).

⁴ See <http://www.galleryofphotography.ie/still-we-work/> (accessed 17 March 2017).

⁵ See <http://www.galleryofphotography.ie/still-we-work/> (accessed 17 March 2017).

⁶ See Jane Rendell, *Site-Writing: The Architecture of Art Criticism*, (London: IB Tauris, 2010).

⁷ See Jane Rendell, *Art and Architecture: A Place Between*, (London: IB Tauris, 2006).

⁸ For the project catalogue see <http://www.nwcilegacyproject.com/catalogue.html>. (accessed 22 April 2017).

⁹ This was a keynote presentation by Ramia Mazé at the Traders conference, Royal College of Art, November 2016. I contacted Ramia some time later and she has been extremely generous in sharing her sources and references on this topic. See for example, <http://tr-advers.eu/conference/general-theme/> (accessed 17 March 2017).

¹⁰ R. Mazé, and J. Wangel, 'Future (Im)Perfect: Exploring time, becoming and difference in design and futures studies', in M. Schalk, T. Kristiansson, and R. Mazé, (eds), *Feminist Futures of Spatial Practice* (Baunach, DE: Spurbuchverlag, in press 2016), p. 272.

¹¹ Mazé, and Wangel, 'Future (Im)Perfect', p. 272.

¹² Sara Ahmed, 'Making Feminist Points', posted on 11 September 2013 by [feministkilljoys_](https://feministkilljoys.com/2013/09/11/making-feminist-points/). See <https://feministkilljoys.com/2013/09/11/making-feminist-points/> (accessed 10 March 2017).

¹³ Danica Savonick and Cathy Davidson, 'Gender Bias in Academe: An Annotated Bibliography of Important Recent Studies' (2016), see <http://blogs.lse.ac.uk/impactofsocialsciences/2016/03/08/gender-bias-in-academe-an-annotated-bibliography/> (accessed 15 March 2017).

¹⁴ Savonick and Davidson, 'Gender Bias in Academe'.

¹⁵ Ahmed, 'Making Feminist Points'.

¹⁶ Maria do Mar Pereira, 'Feminist theory is proper knowledge, but . . .': The status of feminist scholarship in the academy, *Feminist Theory*, 13 (3) pp. 283–303.

¹⁷ Savonick and Davidson, 'Gender Bias in Academe'. See Gabriella Gutiérrez y Muhs, Yolanda Flores Niemann, Carmen G. Gonzalez, and Angela P. Harris (eds) *Presumed Incompetent: The Intersections of Race and Class for Women in Academia* (Boulder: University Press of Colorado, 2012).

¹⁸ See the important and influential work of Rebecca Schneider in this respect. Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*, (Oxon, Abingdon: Routledge, 2011).

¹⁹ Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', [1984] *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press, 2007), pp. 110–4.

²⁰ Hannah Arendt, *The Human Condition*, (Chicago: University of Chicago Press, 1958).

²¹ Roland Barthes, 'From Work to Text', Josue V. Harari (ed.) *Textual Strategies: Perspectives in Poststructuralist Criticism* (Ithaca, NY: Cornell UP, 1979), pp. 73-81.

²² Umberto Eco, 'The Poetics of the Open Work' [1962] Claire Bishop (ed) *Participation: Documents of Contemporary Art* (London and Cambridge, Mass.: Whitechapel and the MIT Press, 2006) pp. 20–40.

²³ See Jane Rendell, *Site-Writing: The Architecture of Art Criticism*, (London: IB Tauris, 2010), pp. 241-2.

²⁴ D.W. Winnicott, 'The Use of an Object', *International Journal of Psycho-Analysis*, v. 50 (1969). pp. 711–16, p. 715.

²⁵ Winnicott, 'The Use of an Object', p. 713.

²⁶ See for example, David Patton, *The Pedagogy and Ethics of Improvisation using the Harold*, (2007), unpublished thesis, Virginia Commonwealth University, Richmond, Virginia.