

# mothering my mother's mother:

An investigation in being in and out of time.

Josephine Mead



*Dedicated to two women who have shown me what it means to be a support- structure:  
my mother, Susan Mead, and my mother's mother, my Nan, Geraldine Gebbie.*

Cover image: Josephine Mead, *mothering my mother's mother*, 2017, Inkjet print created from scanned film photograph.

Bachelor of Fine Art (Honours)

Josephine Mead

Student number: 28580044

Supervisors: Elizabeth Newman / Frances Barrett

Theory Lecturers: Rex Butler / Marnie Edmiston

This exegesis was submitted in partial fulfilment of the requirements of the Bachelor of Fine Art (Honours) Degree at Monash University on November 3, 2017.

With thanks to Stephen Mead for his ongoing support, guidance and willingness to proof-read.

## ILLUSTRATIONS



**Figure 1**

Josephine Mead, *Act. Double holding with double vision: there is no limit to the cradle, just stages of care*, 2017. Inkjet prints created from scanned film photographs, printed on 310gsm Canson Photographique paper, 57cm x 42cm.



**Figure 2**  
Josephine Mead, *Act. Generational reflections: an investigation into acts of self-care*, 2017.  
Inkjet prints created from scanned film photographs, printed on 310gsm Canson  
Photographique paper, 59cm x 41.5cm.



**Figure 3**

Josephine Mead, *Act. a circular lesson in statuary care*, 2017. Inkjet prints created from scanned film photographs, printed on 310gsm Canson Photographique paper, 58cm x 45cm.



**Figure 4**  
Josephine Mead, *Mourning as a productive act*, 2017. Inkjet print created from scanned film photograph, printed on 310gsm Canson Photographique paper, 41.3cm x 25.5cm.



**Figure 5**  
Josephine Mead, *Leg of the Child*, 2017. Inkjet print created from scanned film photograph, printed on 310gsm Ilford Smooth Pearl paper, 41.3cm x 25.5cm.



**Figure 6**  
Josephine Mead, *mothering my mother's mother*, 2017. Inkjet print created from scanned film photograph, printed on 310gsm Canson Platine paper, 18.5cm x 29cm.



**Figure 7** (left image)

Josephine Mead, (Installation view) *Standing Support* (foreground) with photograph: *Act. A lesson in looking at one's own image* (see Fig. 11), 2017. Inkjet prints on 310gsm Ilford Smooth Pearl paper, metal/ wooden support structure, timber, bolts, magnets, 185cm x 42cm x 4cm.

**Figure 8** (top right image)

Josephine Mead, (Installation view) *Standing Support* (foreground) with photograph: *Act. A lesson in holding oneself up* (see Fig. 10), 2017. Inkjet prints on 310gsm Ilford Smooth Pearl paper, metal/ wooden support structure, timber, bolts, magnets, 185cm x 42cm x 4cm.

**Figure 9** (bottom right image)

Josephine Mead, (Installation view, detail) *Standing Support* (foreground) with photograph: *Act. A lesson in holding oneself up* (see Fig. 10), 2017. Inkjet prints on 310gsm Ilford Smooth Pearl paper, metal/ wooden support structure, timber, bolts, magnets, 185cm x 42cm x 4cm.



**Figure 10**

Josephine Mead, *Act. A lesson in looking at one's own image*, 2017. Inkjet print on 310gsm Ilford Smooth Pearl paper, 64.5cm x 43cm.



**Figure 11**

Josephine Mead, *Act. Provisional set design or a lesson in how to hold oneself up*, 2017.  
Inkjet print on 310gsm Ilford Smooth Pearl paper, 64.5cm x 43cm.



**Figure 12**

Josephine Mead, (Installation view) *Wall Support* with prints: *Act. Generational reflections: an investigation into acts of self-care* (part 1; see Fig. 1), 2017. Inkjet prints on 160gsm cartridge paper, metal wall support, bolts, magnets, 85cm x 92cm x 6.5cm.

**Figure 13**

Josephine Mead, (Installation view) *Wall Support* with prints: *Act. Generational reflections: an investigation into acts of self-care* (part 2; see Fig. 1), 2017. Inkjet prints on 160gsm cartridge paper, metal wall support, bolts, magnets, 85cm x 92cm x 6.5cm.



**Figure 14**

Josephine Mead, *Wooden support structures with prints*, 2017. Tasmanian Oak, wood putty, screws, 2 x Inkjet prints on 310gsm Canson Photographique paper (*Mourning as a productive act*; see Fig 4. and *Leg of the Child*; see Fig 5.) Dimensions variable.

**Figure 15**

Josephine Mead, *Wooden support structures with prints*, 2017. Tasmanian Oak, wood putty, screws, 2 x Inkjet prints on 310gsm Canson Photographique paper (*Mourning as a productive act*; see Fig 4. and *Leg of the Child*; see Fig 5.) Dimensions variable.



**Figure 16**

Josephine Mead, *Wooden support structures with prints*, 2017. Tasmanian Oak, wood putty, screws, 2 x Inkjet prints on 310gsm Canson Photographique paper (*Mourning as a productive act*; see Fig 4. and *Leg of the Child*; see Fig 5.) Dimensions variable.

**Figure 17**

Josephine Mead, (Detail) *Wooden support structures with prints*, 2017. Tasmanian Oak, wood putty, screws, 2 x Inkjet prints on 310gsm Canson Photographique paper (*Mourning as a productive act*; see Fig 4. and *Leg of the Child*; see Fig 5.) Dimensions variable.



**Figure 18**

Josephine Mead, *Tall Support Structure (Mirror Device)*, 2017. Tasmanian Oak, screws, glue, wood putty. 240cm x 138m x 107.5cm.



**Figure 19**

Josephine Mead, *Tall Support Structure (Mirror Device)*, 2017. Tasmanian Oak, screws, glue, wood putty, 240cm x 138m x 107.5cm.



**Figure 20**  
Josephine Mead, *Tall Support Structure (Mirror Device)* (side view), 2017.  
Tasmanian Oak, screws, glue, wood putty, 240cm x 138m x 107.5cm.



**Figure 21**

Josephine Mead, (Installation view) *Tall Support Structure (Mirror Device)* (background) shown with *Curved support frame (Just Holding Up)* (foreground), 2017. Tasmanian Oak, screws, dowel, glue, wood putty, dimensions variable.



**Figure 22**

Josephine Mead, *working out ways to language things*, 2017. Five shades of grey wall paint, 163cm x 109 cm.

(Installation view: *Re-inhabiting the Vessel and working out ways to language things*, Intermision Gallery, MADA, 14-18 August, 2017.)



**Figure 23**  
Josephine Mead, *a veritable (un) mooring*, 2017. Inkjet print on 310gsm Canson Platine paper, 59cm x 39cm.



**Figure 24**  
Josephine Mead, *Holding Position*, 2017. Inkjet print on 310gsm Ilford Smooth Pearl paper, 41.3cm x 25.5cm.

## INTRODUCTION:

### IN AND OUT OF TIME

*External language has left her, but I am sure she is speaking in her mind.*

*Words that I will never hear.*

OUT OF TIME.

*I put my hand in hers and her grasp tightens.*

IN TIME.

*I kiss her forehead; my touch startles her.*

OUT OF TIME.

*She opens her eyes, wider then she has in a long time. I think she is looking at me.*

IN TIME.

*Her gaze soon brushes past me.*

OUT OF TIME.

*I want to move closer to affection.*

*These moments won't be available forever.*

FINDING TIME.

In many ways my grandmother and I are out of time. Temporally off-kilter. Generations separate us. Alzheimers has un-moored her memory and displaced her ability to speak. While I am physically-able, she is bed-bound. In spite of these shifts my work seeks to find moments for us to meet, in time.

At twenty-six years old I am still learning and defining who I am and who I want to become. At ninety-one years old my grandmother's physical life is drawing to a close. In spite of this physical closing down, I want to consider how she may also still be working things out, learning, evolving; *becoming*. I want to propose that she is still experiencing the "not yet."<sup>1</sup> Through facing up to the ways in which we are out of time, I hope to find ways to adapt and propose how we may be momentarily in time within the multiplicities of our concurrent presents.

Acts of care, from me to her, have disfigured the structures of hetero-generational time, creating a virtual generation, positing me beyond her role of grandmother. By breaking the generational bounds of time and rethinking my role, from infant (granddaughter) to caregiver (virtual great-grandmother) I have moved beyond linear generational time, finding a new temporal location where I can meet my grandmother.

---

<sup>1</sup> Sam McBean, *Feminism's Queer Temporalities* (New York: Routledge, 2016), 28.

McBean uses the promise of the "not yet" to suggest a contemporary feminist understanding of Antigone. I have re-directed McBean's phrase in an attempt to suggest a sense of futurity, despite the pressures of chronological time, for my grandmother.

Sam McBean suggests that the 'language of mourning provide[s] models for thinking about the inevitable ways we are always out of time, giving us language to experience the multiplicities of our present [and] the residues of our past.'<sup>2</sup> By acknowledging the ways we are out of time, I aim to move between temporal registers, give space to mourning and find ways that we can meet, in the present. Time has the ability to at once connect and separate us.

My discussion of time in relation to my visual practice will investigate bodies, images, support structures, language and the relationship between mourning and becoming. Sam McBean's writing will allow me to return to notions of time as malleable matter, the work of Peggy Phelan will assist me in creating an emotional, embodied sense of time and Sara Ahmed's musings will help me to articulate notions of resistance and fragility. Ultimately I seek to suggest a sense of futurity for my grandmother and consider that ways in which I am capable of support.

## ARMS

*I hold her hand in my hand. Her skin is like crepe paper. Folded, creased and beautifully fragile; a leaf made translucent by the sun. Sometimes her grip tightens around mine. Is it just muscle memory or does she realise that my hand is in hers? Is she holding me as I am holding her? It is always hard to take my hand away.*

*'Arms: they will keep coming up.'*<sup>3</sup> – Sara Ahmed

The work began with arms and vessels.<sup>4</sup> Through the series of diptychs that I will subsequently discuss, I was able to reconfigure and reflect my self-image through images of my mother and grandmother's hands. These self-portraits call backwards, to the legacy of my female bloodline, and forwards, to my future. Sara Ahmed's writing has allowed me to articulate the nuances of arms through notions of resistance, care and fragility. Ahmed suggests that 'we can understand why, of all her limbs, the arm matters. An arm is what allows us to reach, to carry, to hold... Arms are identified throughout history as the limbs of labor.'<sup>5</sup> When imaging my grandmother, I image arms that have undertaken the

---

<sup>2</sup> Ibid., 68.

This phrase was articulated by McBean in regards to the character Connie from Marge Piercy's 1967 novel *Woman on the Edge of Time*.

<sup>3</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 88.

<sup>4</sup> The vessel, as visual image and form, became a metaphor for holding and carrying: in terms of my capacity for emotional support and my grandmother's harbouring and releasing of memory. The majority of my Honours project has referenced the vessel. As I come to realise my strength and ability to carry, the vessel, as image, has begun to leave the work.

<sup>5</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 85.

emotional labour of almost 70 years of motherhood, of joy and sadness, of attempting to push back Alzheimers before it had to be carried. Her arms have enacted the labour of memory-loss.

In *Act. Double holding with double vision: there is no limit to the cradle, just stages of care* (see fig. 1) two inkjet prints are presented together. The top photograph shows a mirror reflection of my hand, holding a glass vessel encased in a floral motif. The mirror allows the viewer to see the vessel and my hand from two different angles. Almost the whole of the vessel is visible in the hand furthest away. Only half of the vessel in the foreground is visible. The vessel functions as visual metaphor to assess how I can carry and experience fullness. The viewer is unable to see if the vessel is full of substance. Held on a diagonal, the vessel could be in the process of lifting up, to avoid a spill, or being poured out. In the second image my mother's hands support my grandmother's hand. The photograph was taken when my grandmother was lying in her bed, my mother perched at her bedside. We see only the hands, part of her floral nightgown and a stretch of fragile skin cutting into the middle of the frame. There is a vulnerability to my grandmother's hand. Her hand is propped up without much effort, held by my mother's hands. My mother's arms create a sweeping cradle-shape. In a restructuring of maternal time, my mother carries my grandmother, who once carried her through childhood to early adulthood. Both images create a sense of coupling: two vessels, two hands, two images. The vessel seeks to pour and my mother holds my grandmother's hand momentarily, time pulling my grandmother towards her last breath. 'Arms don't always help us get through'<sup>6</sup> the passage towards death, but they can carry us in the lead up and lift us up in acts of momentary support.

*Act. Generational reflections: an investigation into acts of self-care* (see fig. 2) is made of two images: the first, a self-portrait, shows me holding the same glass vessel in front of my bare chest, capturing my reflection in a bathroom mirror. My head is not visible and the reflection of the vessel covers the bottom half of the image. Directly below, the second image frames my grandmother's torso. My chest is covered by the vessel. Her chest is covered by her arms, which cross over one another. Her décolletage is wrapped in a floral night gown and the space below her arms and her sides are swept up in white bed sheet. We are both covering ourselves in a gesture of self-protection; I with young skin and smooth glass, her with flesh deeply marked by age. Both images function as self-portraits of me. They are interchangeable. Through taking photographs of my grandmother, I am self-imaging. She carried the possibility of me in her blood before I was born. I carry her legacy. We exist in each other's image.

---

<sup>6</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 233.

Ahmed acknowledges that arms are ‘shaped by history; [that] arms make history flesh. No wonder arms keep coming up. It is the arms that can help us make a connection between histories that otherwise do not seem to meet.’<sup>7</sup> Imaging our arms visualises our shared history, calling out to the previous generations of our bloodline. By imaging our flesh, I am reaching across the temporal divide that separates my grandmother and I.

Ultimately we are all flesh and bone, bound by our shared experience of being in a body. Our arms are not capable in the same way: my arms can hold, carry, lift and work. Her arms are primarily in a state of rest. However, in a gesture of self-care, we both use our arms to cover ourselves. Existing in vastly different generational and physical temporalities, our bodies ‘are not unitary or bounded entities; they’re disjointed, interpenetrative and always capable of becoming other. And the more we allow for this plurality, the better placed we are to apprehend and enact the multiplicity of our contemporaneity.’<sup>8</sup> In an effort to allow us to meet in the present, I image our arms, connecting our embodied experiences and exploring the ways we are disjointed.

In *Act. a circular lesson in statuary care* (see fig. 3) two photographs sit slightly off kilter to create one image. The top photograph images the arm of a classical statue, arcing in a curve to support an upturned vessel. This arm is the only part of the body visible. The second image shows my mother’s two hands supporting my grandmother’s hand. My mother’s hands are open and supportive. My grandmother’s hand has rolled into a fist, her fragile skin tensed taut over bone. In the words of Ahmed, ‘to go on strike is to clench your fist ... the arm is a revolutionary limb; a promise of what is to come, of how history is still not yet done.’<sup>9</sup> In the face of memory-loss my grandmother still shows resistance and strength and proves that there is a *not yet*, awaiting her. Their hands sweep diagonally down the image and reach up to meet the stone arm of the sculpture. Limbs joined, the two images become one and create an arc of flesh, both real and man-made. The sculpture has been carved from dense stone, hard matter yielded to mimic soft flesh. The coupling of my mother and grandmother’s hands speaks of tenderness and generational care. By connecting the photographs, I allow a meeting place for acts of strength and support. The work enquires ‘how fragility can become a structural question.’<sup>10</sup> It is through acts of care and vulnerability that structural support can be found. Through acts of care I enable moments for us to connect and face up to realities of my grandmother’s mortality and memory-loss. There is a cyclical sadness, a sense of pre-emptive mourning, to said acts of generational care that enables a deep understanding, acceptance and strength with which

---

<sup>7</sup> Ibid., 234.

<sup>8</sup> Amelia Groom, “Contemporaneity, Community, Feminism, Time and Andrea Fraser’s ‘Men on the Line,’” in *The Myth of Contemporaneity*, ed. Christianne Niesten, Marinke Marcelis and Huib Fens (Tilburg: Acco and Fonty’s School of Fine and Performing Arts, 2015): 71-77.

<sup>9</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 85.

<sup>10</sup> Ibid., 170.

to face the future.

Ahmed aims to 'catch the arm in [a] moment of suspension'.<sup>11</sup> The arms that Ahmed suspends are labouring feminist arms; arms that hold up the marginalised and push back at patriarchal structures. Ahmed's arms 'gives flesh to this persistence'.<sup>12</sup> The arms that I suspend are arms of care and support; arms that show female strength and family value. Arms that are at once my grandmother's, my mother's and my own. My arms persist in holding memory and seeking connection, in the face of Alzheimers.

## IMAGE-TIME

*We are all in a profound sense temporary residents. We arrive in a world only to depart again. Life is coming and going, and what happens in between. We pass through a world. When we are passing through, some of us are stopped and asked questions. To pass through, you might have to pass in another sense: to pass something. We might be stopped when we fail to pass. Those who are not stopped might be assumed to be residing somewhere properly; they become permanent residents, even though there is nothing permanent about their residence.*<sup>13</sup> – Sara Ahmed

*Mourning as a productive act* (see fig. 4) depicts a window with glass concealed by a sheer cream curtain, with opaque beige curtains cladding the sides of the frame. A rectangle of light streams through the lower half of the sheer curtain. This is the window in my grandmother's bedroom. The light coursing through it greets her each day. As she is now bed-bound, this window is her closest environmental contact to an outside world. Does this visual connection to the outside suggest the realms beyond mortality that my grandmother is moving towards? Ahmed proposes that '...you can feel the weight of tiredness most acutely as the tiredness leaves you.'<sup>14</sup> The window light suggests a residence beyond the body she has inhabited for the past ninety-one years. Is my grandmother waiting to let go of the tiredness that accompanies the act of existing? Or has she already released this exhaustion through memory-loss? What exists beyond the light of the window?

*Leg of the Child* (see fig. 5) consists of a black and white photograph of my leg. Taken at an odd angle, camera above my head and leg outstretched and bent behind my body. The leg appears disjointed and not in proportion. Although the leg belongs to me, an adult, the image represents the skewed angle of a child's leg, sitting upon an adult's hip, from the adult's viewpoint. It is difficult to pinpoint the age of the body to which the leg is attached. I have re-positioned my body as an infant's body, as a body needing to be carried.

---

<sup>11</sup> Ibid., 84.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid., 116.

<sup>14</sup> Ibid., 164.

Ahmed uses feelings of 'tiredness' as metaphor for the effects of limited opportunity and space for people of colour. I have employed notion's of 'tiredness' to assess the exhaustion that accompanies mortality and memory-loss.

When brought together, these two images at once depict a post-body generation, a passing through, and a regression and extension of age. A simultaneous movement towards infancy and death. Acting as visual access points to alternative temporal modes, the photographs allow me to move backward and forward between different moments in time, as my grandmother also moves between temporal moments. Essentially, we are moving at different momentums and between different points in time. I am hoping that we can find a meeting place, passing into one another's time and passing through one another's image. According to Phelan, 'to acknowledge the Other's (always partial) presence is to acknowledge one's own (always partial) absence.'<sup>15</sup> Ultimately it is I who wields the camera and all the images I take are more a reflection of me than of her ('the Other'). Yet her presence resides in images of my body. Within images of myself I image my grandmother and vice-versa.

### **mothering my mother's mother**<sup>16</sup>

*As the foundational figure of cultural reproduction and representation the mother invades the threshold marking and unmarking the feminine body. As an always "dissipating structure," the mother breaks the smooth symmetry of paternal linearity and inheritance... and the consolation of a coherent nonfluctuating time which artists call "immortality" and scientists and theologians call eternity.*<sup>17</sup>

*mothering my mother's mother* (see fig. 6) is a photographic portrait of my grandmother. Lying in bed, she looks towards the ceiling. Her eyes slightly glazed, she appears to be deep in thought, perhaps looking simultaneously towards the future and the past. She is blanketed in pink tones, through the bedclothes that envelop her and the tint of her cheeks. This photograph was captured when she had opened her eyes, far wider than she has in a long time. I was moved to see her eyes open, but she did not focus on me. Our connection was halted by a displacement of memory and sight and her attachment to a cerebral realm, in part produced by Alzheimers, that I am not able to inhabit. We are together, yet residing in different worlds. By titling the work *mothering my mother's mother*, I am positing myself in a virtual role above grandmother. Undertaking acts of mothering (care) towards my grandmother, I create a virtual generation that sits beyond grandmother. I am essentially a

---

<sup>15</sup> Peggy Phelan, *Unmarked : The Politics of Performance*. (New York: Routledge, 1993), 149.

<sup>16</sup> The title for this paragraph, *mothering my mother's mother*, is purposefully written in lower-case type. This is also the title of an artwork (discussed in the paragraph) and therefore has conceptual associations. By choosing to keep some work titles in a lower-case format I am keeping them in a state of transition. For some artwork titles the use of a capital letter proposes a sense of fixity that is not appropriate.

<sup>17</sup> Peggy Phelan, *Unmarked : The Politics of Performance*. (New York: Routledge, 1993), 128.

type of great-grandmother. Referencing the cycle of motherhood, I am allowing for a continual maternal body to emerge in the work, while disrupting the bounds of linear generational time. The cyclical title calls to the evolution of my female line and the simultaneous unfurling and becoming that my grandmother is within. Ultimately, I want the work to speak of her futurity. A futurity not so much marked by the amount of time left, but more by the time that has passed, of all that has been achieved and of the sensorial possibilities of her present.

Her gaze in the photograph could be looking back to the experiences of her past or towards her future. The lines on her face whisper to countless stories of the past. Lines in skin, speaking of **all, or a lot**. All that has gone and all that was lost, all that is yet. There is still a yet. She still has a yet. The yet is not gone. The yet is yet. There is always a question mark. Always a yet. It is this yet of time that I want to engage with. Through photography I am attempting to fix visual moments of mine and my grandmother's experiences in an effort to suggest 'the possibility that something substantial can be made from the outline left after the body has disappeared.'<sup>18</sup> I am positioning us to be ready for the *not yet*, together.

## SUPPORT

*I move between stages of carrying myself and others, with conviction and purpose, towards moments where everything falls from my grip, momentary leaks (plugged by a finger) threatening to burst through. Burst apart. My tears carve lines down my face. The clay of my cheeks is sturdy from years of moist wear. My cheeks are the strongest part of my body. The axis tilts. Am I closer to carrying or leaking? Always afraid that I will tip towards the pour. Maybe the vessel needs to break for the body to breathe again, for the body to hold itself up again? I need to work out ways to self-support, to self-sustain.*

The introduction of purpose-made support structures has allowed my photographs to be lifted off the wall, enabling them to act as bodies, and encouraging images to enter into dialogue, making multiple bodies one. Assessing my ability to give and receive support has raised questions of how an image can find support, physically, temporally and conceptually. Said support structures allow me to posit my mother and grandmother as structures of support and consider how I can hold myself up. The year's work has culminated in freestanding support structures that are not holding anything (but themselves) up. This new work suggests that I am capable of self-support.

---

<sup>18</sup> Peggy Phelan, *Mourning Sex: Performing Public Memories* (New York: Routledge 1993), 3.

*Standing Support* (see figs. 7-9) is a tall black metal frame 1.85m high by 0.42m wide, standing with the aid of two black purpose built wooden feet. On either side of the support structure, colour inkjet photographic prints are held in place with magnets. In the first image, titled *Act. A lesson in looking at one's own image* (see fig. 10), I sit with the upper half of my body in view and my face turned away from the camera, creating a reverse self-portrait. Looking over my shoulder, I am gazing at a large black and white image of a stack of ceramic/glass vessels. The background of the print is a rich carbon black, allowing the vessels to come forward. The vessels act as a facial stand-in, captured as self-portrait. The second photograph, *Act. Provisional set design or a lesson in how to hold oneself up* (see fig. 11), was taken in a photographic studio, a black cyclorama shaping the background of the image. The black and white print of the vessels in the first photograph has been draped over my body, almost completely covering me; my foot, the only part of my body visible. The vessel print is a self portrait and my body has become a support structure. I am essentially holding myself up. Through the subsequent act of holding up this photographic print with the metal support structure, there is a multiplication of support taking place.

By previously presenting *Act. Generational reflections: an investigation into acts of self-care* (part 1 & 2; see fig. 2) on the wall, one image directly below the other, they are viewed together. By enlarging the two prints and lifting them onto opposing sides of *Wall support* (see figs. 12-13) the images are linked, yet remain separate. Like scenes on a film reel, the images connect, but can only be seen sequentially. In the same way that language operates, there is a successiveness to the viewing of the work. Moving from one side of the structure to the other, the viewer moves from an image of youth to one of ageing and has the ability to move back again. The viewer essentially moves through generational time. Peggy Phelan positions cinema as 'a perpetual unfolding of the past within the past'<sup>19</sup> and asks 'what does it take to dissolve the boundaries between bodies? If death is not the dissolving process, what is it?'<sup>20</sup> The work suggests that the ability to dissolve said temporal boundaries comes through movement and connection. By encouraging the viewer to move around the images, I am encouraging them to move through time, to move through an image, to sequentially view the images while dismantling a chronological reading of them.

*Standing Support* and *Wall Support* are industrial, solid and heavy. They lift the photographs off the walls and turn them into objects to be physically encountered in the space. The two components of *Wooden support structures with prints* (see figs. 14-17) built from thin pale lengths of Tasmanian Oak are much lighter. By using thin timber I am

---

<sup>19</sup> Peggy Phelan, *Mourning Sex: Performing Public Memories* (New York: Routledge 1993), 162.

<sup>20</sup> Ibid., 30.

mimicking the confines of a picture frame. The two structures are free-standing, comprised of a rectangular frame sitting up and pointing towards the ceiling, measuring 1.2m, with two legs outstretched at odd angles and connected to a cross bar that meets the floor. The legs allow the rectangle to stand, supported. The holes where screws keep the frames together have been filled with wood putty. The frames appear to be two bodies meeting, or perhaps two elements of one body. Either way, the two components are in conversation.

Two photographic inkjet prints, slightly smaller than A4 size, are adhered to the left of the rectangular front component of each frame. The first, *Mourning as a productive act* (see fig. 4) and the second, *Leg of the Child* (see fig. 5). As discussed previously, the coupling of these two images suggests transitions between moments in generational time. The images are much smaller than the frames. They are held up by the frames without obscuring them. The structures are physical planes to be encountered and moved around. The negative space between the lengths of timber speaks to the spaces one may inhabit within the images, allowing for a sense of *moving through*. The photographs appear to be moving off the frames. The support structures have been fashioned not just to hold up the images but to hold up themselves. By positioning the two frames together the discursive bounds of the images widen and overlap. The structures, placed together, disrupt temporal bounds of content within the images; the images are able to speak to one another. In conversation, the frames are at once two bodies, speaking and one body, made of two parts. Phelan asks, when speaking of the “double-ness” of an actor when performing subject and self, ‘how is the articulation of that doubleness always already dependant upon a notion of a “proper” (singular) body?’<sup>21</sup> In line with this question, the two structural components and the images they hold are dependant on one another. My grandmother and I are connected and dependant on one another through our experience of being in a body and using that body to hold, physically and emotionally. Physical acts of holding are exchanged with emotional acts of holding.

My most recent support structure *Tall Support frame (Mirror Device)* (see figs. 18-21) does not hold up photographic prints. Moving away from utilizing the structures as photographic display, I have entered into the realm of autonomous sculpture.

*Tall Support frame (Mirror Device)* is a long hollow rectangular form reaching 2.4m towards the ceiling. Two legs extend from the rectangle at odd angles and meet a cross bar that sits against the floor. It is a taller version of the forms created for *Wooden support structures with prints* (see fig. 14-17). The inclusion of the word *Mirror* allows the viewer to fill in the rectangle with a metaphorical reflective surface. It is labelled as a *Support Structure*, yet it only supports itself. Just as a mirror is self-reflexive, the structure is self-supportive. As opposed to *wooden support structures with prints*, which acts as two bodies, I now only

---

<sup>21</sup> Ibid., 80.

present one freestanding body. I am assessing my individual independence.

This last structure expresses attempts to self-support and the provisional fragility of the act of trying to support oneself. I am attempting to hold myself up, to find independence in my future and self-support when considering the loss that marks my grandmother's future. The potential futility of self-support, of holding oneself up, suggests the possibility for a falling down, for a break. Ahmed thinks through the function of breaking, positioning it as a productive act: 'we learn making from breaking,'<sup>22</sup> and a mysterious act: 'we do not always know what follows a break.'<sup>23</sup> The work invites me to face the possibility of breaking when attempting to hold oneself up.

## WORDS

*'I cannot write "my body" anymore than you can read yours.'*<sup>24</sup> – Peggy Phelan

*'I also want ... to allow my writing to express the quality of the experiences I am trying to describe. I am watching my sentences fall apart. I am putting them back together again.'*<sup>25</sup>

– Sara Ahmed

The introduction of text into my work, first as painted text on the wall (see fig. 22) and then as phrase incorporated into photographic image has opened up a discursive place for my grandmother and I to meet, in spite of the ways that language is pushing us apart. My grandmother has been beyond the utility of language for years. Attempting to still connect and define ourselves through language poses a challenge.

Phelan suggests that 'performance's challenge to writing is to discover a way for repeated words to become performative utterances, rather than ... constative utterances.'<sup>26</sup> I want to push past the constative utility of language to find a performative utility that we can inhabit and embody, despite the temporal and mental distances between us. A utility that acts out my concerns, desires, fears and realisations. I want to seek language that moves temporally with us, never remaining fixed. 'In moving from the grammar of words to the grammar of the body, one moves from the realm of metaphor to the realm of metonymy.'<sup>27</sup> Through

---

<sup>22</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 169.

<sup>23</sup> Ibid., 194.

<sup>24</sup> Peggy Phelan, *Mourning Sex: Performing Public Memories* (New York: Routledge 1993), 17.

<sup>25</sup> Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2017), 162.

<sup>26</sup> Peggy Phelan, *Unmarked: The Politics of Performance*. (New York: Routledge, 1993), 149.

<sup>27</sup> Ibid., 150.

speaking and writing, I cannot fully language mourning. I must look to how my body can express, discursively; say things, simultaneously.

### **a veritable (un) mooring** <sup>28</sup>

*'a veritable (un) mooring'... I'm not sure where this phrase came from, but it has danced around in my mind. My tongue silently moving around the letters, sounding them out. I've been working my way through and around the phrase.*

*Last time I visited Nan her eyes were closed. For years she has been beyond speech. Yet that day her lips were forming words. They were moving around silent syllables that couldn't meet my ears. Phrases that were just for her. What is it that she was trying to say? I realised that we are both working through language, both trying to wrap our bodies up in words.*

The work *a veritable (un) mooring* (see fig. 23) is a colour digital photograph that was taken in the Monash photography studio. In the middle of the image, atop a white paper cyclorama, sits a photographic tripod, lit with studio lights. Draped across the device is a length of green fabric, with the phrase 'a veritable (un)mooring' embroidered across it in black thread. Facing directly towards the camera, in the middle of the frame, it appears to be a subject, ready for their portrait. The lurid green of the fabric references a green-screen, alluding to the ability of the phrase to move between different contexts. The subject (phrase) can change its content dependant on the ability to change meaning through the device of a green-screen (context).

The working through of this phrase allows me to reconfigure the function of language. Language is successive substance. You can only say one thing at a time. I have re-fashioned this phrase so that it has a double function. It speaks of the act of speaking, through my words and through my grandmother's displacement of language. It simultaneously addresses both of our experiences.

We are both un-moored in a sense. I feel un-moored as I try to recalibrate and adjust, to figure out who I am and who I will become. My grandmother has been un-moored from her memories, from the stories that came before. By placing the 'un' of un-moored in brackets, I am enabling the possibility for us both to feel moored again. Phelan declares that 'in writing the unmarked I mark it, inevitably. In seeing it I am marked by it.'<sup>29</sup> Through addressing our separate associations to language, conceptually and visually, I am hoping to become marked by my grandmother's experience of language.

---

<sup>28</sup> The title for this paragraph, *a veritable (un) mooring*, is purposefully written in lower-case type. This is also the title of an artwork (discussed in the paragraph) and therefore has conceptual associations. By choosing to keep some work titles in a lower-case format I am keeping them in a state of transition. For some artwork titles the use of a capital letter proposes a sense of fixity that is not appropriate.

<sup>29</sup> Peggy Phelan, *Unmarked: The Politics of Performance*. (New York: Routledge, 1993), 27.

By positing this '(un) mooring' as 'veritable', I am giving strength and authenticity to both of our experiences. In particular, I am recasting her memory loss, from negative erasure to positive becoming. The phrase allows me to reflect on how my relation to language differs to that of my grandmother's, who is now beyond speech. I am considering how we may be forming and recalibrating language differently, through my ability to speak and write and through her ability to react on a sensorial level. My aim is to push successive speech into a plural state, finding words that we can both simultaneously work through.

## MOURNING BECOMING

*Becoming has no texture, in the same way that a TV screen seems smooth. Smooth to touch, but your finger leaves a trail of pressed light in the image. I don't feel the texture of becoming but I shift and manipulate the image. I leave my trace, my trail of pressed light. I am at once the finger creating light and the manipulated image.*

*Prior to recognizing the specific content of an affective grief, perhaps the human subject is born ready to mourn. Perhaps a psychic syntax of mourning is in place before the subject learns specific vocabularies of grief. Without such a syntax, the subject might be overwhelmed and find life-as-loss unbearable.<sup>30</sup> – Peggy Phelan*

Within the work there is a relationship between becoming and mourning; building and breaking; erasing and drawing. I am at once building myself up and examining the ways in which I may fall down. Phelan suggests that 'perhaps the human subject is born ready to mourn.'<sup>31</sup> I have come to realise that there is a certain level of grief attached to the act of making. This isn't necessarily a bad thing. By creating work about my grandmother, I am lifting her up, praising her and giving futurity to her spirit and body. I am extending the bounds of her capabilities, marking her present with value and saluting her with care. I am also mourning all that has been lost, all that she has lost. I am pre-emptively mourning the loss I will feel when it is time to fully let her go. I am mourning the ways in which she and I are out of time. I am encouraging and documenting our evolution while waves of mourning cascade around my body and the grasp of Alzheimers tightens around hers. I am moving against and with this unfurling simultaneously and learning new *vocabularies of grief* and of joy. 'The work of mourning is never clear, never complete, never solid.'<sup>32</sup> From an embodied mourning comes my own sense of becoming. I am consistently attempting to define and reconcile myself through assessing my abilities, my stature. I am celebrating her

---

<sup>30</sup> Peggy Phelan, *Mourning Sex: Performing Public Memories* (New York: Routledge 1993), 5.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid., 171.

strength as a means to further define myself, so that I may stand alone.

*Holding Position* (see fig. 24) is an image of myself in the photographic studio at Monash University. It is a depiction of being in the transitory realms of my present, where I am at once processing my relationship to my grandmother and mourning and assessing the ways I am changing, *becoming*, through experience and future possibility.

A white cyclorama and the lighting system of the studio are shown. Made visible are the mechanics of making, the processes behind creating an image. Phelan states that 'tragic theatre embodies the... force of existence-as-rehearsal.'<sup>33</sup> I create work in an effort to show the mechanics behind the labour of attempting to define myself. I am rehearsing for roles that I am yet to understand. I stand atop the cyclorama, veiled in a light blue semi-sheer fabric, on a stool veiled in cream fabric. My body faces the right, my head faces the camera. My arm is half-lifted, my palm closed. My face and body are covered. This photograph was inspired by the visual language of a particular classical sculpture I encountered in Rome.<sup>34</sup> In previous work the motif of the female statue has allowed me to convey women as societal-scaffolding. I have praised the women in my family as support structures. In this photograph I am the self-supporting statue, albeit in a provisional sense. I am not a piece of stone sculpture. I am not rock-steady, but I am holding a pose. I am statuary. Holding space, holding stillness, but ready to take off. I am in a *holding position*. I am holding myself up while I get ready to let my grandmother go. This work documents a declaration of seeking strength in my present. Phelan notes that 'theatrical performance is always bound to the present... continually mark[ing] the perpetual disappearance of its own enactment.'<sup>35</sup> Through performative gesture I am capturing myself in the present to mark myself as a productive support structure, a role that I cannot always maintain. There is productivity in this potential futility. Meeting the realities of a loved one's mortality and the realities of my own ability to fail and to succeed is productive. There is production behind the grief of encountering Alzheimers. There is production in facing tragedy, for it brings self-realisation. There is production behind the veil of memory-loss. There is a deep productivity to my grandmother's present. In the words of McBean, 'there is something productive about mourning.'<sup>36</sup>

---

<sup>33</sup> Ibid., 13.

<sup>34</sup> Artist Unknown, *Statue of a Muse*, c. 200 AD, Vatican Museum, Rome.

Representing one of the nine sister goddesses in Greek mythology; the lyre in the statue's left hand suggests that she is likely Erato- the goddess presiding over Poetry. The statue was found in the villa of the Emperor Hadrian near Tivoli in the beginning of the 16<sup>th</sup> century and is thought to have been acquired by the Vatican in the early 19<sup>th</sup> century. I viewed the statue on November 17, 2015. Information about statue pertained from Alessandro Uncini (Registrar Collections, Vatican City) through email in reply to query sent October 24, 2017.

<sup>35</sup> Peggy Phelan, *Unmarked: The Politics of Performance*. (New York: Routledge, 1993), 118.

<sup>36</sup> Sam McBean, *Feminism's Queer Temporalities* (New York: Routledge, 2016), 60.

## CONCLUSION

Phelan proposes that ‘... we attempt to turn time into a bed still enough to lie on... bodies can be endlessly remade, re-choreographed ... Psychic health is in part contingent upon the body finding its rhythm in words and time.’<sup>37</sup> Through being open to re-making myself, consistently, through the work, I am enabling myself to meet with my grandmother, once again, in time. I am facing the realities of her mortality and the dimensions of mourning so that I may meet the next chapter of our lives with acceptance and understanding.

Memory-loss is a productive force that consistently pushes one out of time. Through my art practice I am pushing back against this force, resisting losing time and space with my grandmother. I am rallying against the sense of futility that Alzheimers enables. Amidst this struggle, I am exchanging notions of futility for futurity and am seeking and finding moments of connection.

---

<sup>37</sup> Peggy Phelan, *Mourning Sex: Performing Public Memories* (New York: Routledge 1993), 66.

## BIBLIOGRAPHY

- Agamben, Giorgio. *What Is an Apparatus? and Other Essays*. California: Stanford University Press, 2009.
- Alberghi, Laurence and Matthew Loughton. "The Ancient Tripolitanian Amphora: the evidence from France and the recent excavation at Toulous 'Caserne Niel.'" *Journal of Roman Pottery Studies* Vol. 16, 2016: pp. 105-130.
- Biesecker, Barbara A. "Rhetorical Studies and the "new" Psychoanalysis: What's the Real Problem? Or Framing the Problem of the Real." *Quarterly Journal of Speech* 84, no. 2 (1998): 222-40.
- Bleeke, Miriam. "Considering female agency: Hildegard of Bingen and Francesca Woodman." *Woman's Art Journal* Vol. 31 (Fall, Winter 2010): 39-46.
- Borgers, Barbara. "Roman pottery production at the site of Vervoz, Belgium, between the mid-first century AD and the end of the second century AD." *Journal of Roman Pottery Studies* Vol. 16 (2015): 54-72.
- Boyce, Johanna, Ann Daly, Jill Jonnes and Carol Martin. "Movement and Gender: A Roundtable Discussion." *TDR* Vol 32, no. 4 (Winter 1988): 82 - 101.
- Brooks, Ann. *Postfeminisms: Feminism, Cultural Theory, and Cultural Forms*. New York: Routledge, 1997.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1999.
- Butler, Judith. "Is Kinship Always Already Heterosexual?" *Differences* Vol. 13, No. 1 (2002): 14-44.
- Butler, Judith, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* Vol 40, No. 4 (Dec 1988): 519-531.
- Carlson, Shanna. "Transgender Subjectivity and the Logic of Sexual Difference." *difference: A Journal of Feminist Cultural Studies* Vol 21, No. 2 (2010): 46-72.

- Carroll / Fletcher. *Eulalia Valdoseria: Blood Ties*. London: Carroll / Fletcher, 2012. Published in conjunction with the exhibition "Blood Lines" shown at Carroll / Fletcher in London, 1 June – 6 July, 2012.
- Colebrook, Claire. "Feminist Philosophy and the Philosophy of Feminism: Irigaray and the History of Western Metaphysics." *Hypatia* Vol 12, No. 1 (1997): 79-98.
- Cook, Robert, Kate Daw and Vikki McInnes. *Bird Girls: Fiona Abiccare, Jessie Angwin, Cate Consandine, Danielle Freakey, Kate Just, Simone Slee, Andrea Tu*. Melbourne: Ssilib Publishing, 2007.
- Copjec, Joan. *Read My Desire: Lacan against the Historicists*. Cambridge: MIT Press, 1994.
- De Beauvoir, Simone. *Extracts from The Second Sex*. London: Vintage Publishing, 2015.
- Delaney, Max and Annika Kristensen. *Claire Lambe: Mother Holding Something Horrific*. Melbourne: Australian Centre for Contemporary Art, 2017. Published in conjunction with the exhibition "Mother Holding Something Horrific" shown at the Australian Centre for Contemporary Art, Melbourne, 8 April – 25 July 2017.
- Deepwell, Katy, ed. *n.paradoxa, volume 27: Women's Work*. London: KT Press, 2011.
- Deepwell, Katy, ed. *n.paradoxa, volume 30: Feminist Aesthetics*. London: KT Press, 2012.
- Deepwell, Katy, ed. *n.paradoxa: volume 24: Material Histories*. London, KT Press, 2009.
- Deleuze, Gilles. "What is a dispositive\*?" In *Michael Foucault, Philosopher*, edited by Timothy Armstrong, 159-168. New York: Routledge, 1991.
- Duve, Thierry de. "Time Exposure and Snapshot: The Photograph as Paradox." *October* Vol. 5 (Summer 1978): 113-125.
- Edenheimer, Sara. "Performativity as a symptom: the trembling body in the works of Judith Butler." *Lambda Nordica* Vol. 20 (2015): 125-148.
- Esse, Melina. "Performing Sentiment; Or, How to Do Things with Tears." *Women & Music* Vol 14 (2010): 1-21, 103.
- Fitzgerald, Nancy. "Vessel Woman." *Journal of Feminist Studies in Religion* Vol. 15, No. 1

(Spring 1999): 100.

Flisfeder, Matthew. "Dialectical Materialism and the 'Feminine Sublime'." *Subjectivity* 5 No. 4 (2012): 376-395.

Gero, Joan and Margaret Conkey. *Engendering Archaeology: Women and Prehistory*. New Jersey: Wiley-Blackwell, 1999.

Goldberg, RoseLee. *Performance Art: From Futurism to the Present*. London: Thames and Hudson, 1979.

Gratjetski, Wolfram. *Tomb Treasures of the Late Middle Kingdom: The Archaeology of Female Burials*. Pennsylvania: University of Pennsylvania Press, 2014.

Groom, Amelia. "Contemporaneity, Community, Feminism, Time and Andrea Fraser's 'Men on the Line.'" *The Myth of Contemporaneity*, edited by Christianne Niesten, Marinke Marcelis and Huib Fens, 71 - 77. Tilburg: Acco and Fonty's School of Fine and Performing Arts, 2015.

Gross, Elizabeth. "Irigaray and sexual difference." *Australian Feminist Studies* Vol. 1 (1986): 63 - 77.

Grosz, Elizabeth. *The Incorporeal: Ontology, Ethics, and the Limits of Materialism*. Columbia: Columbia University Press, 2017.

Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press, 2005.

Harris, Geraldine. *Staging Femininities: Performance and Performativity*. Manchester: Manchester University Press, 1999.

Hays-Gilpin, Kelley, and David S. Whitley. *Reader in Gender Archaeology*. New York: Routledge, 1998.

Hemmings, Clare. *Why Stories Matter the Political Grammar of Feminist Theory*. Durham: Duke University Press, 2011.

Hinterberger, Amy. "Feminism and the Politics of Representation: Towards a Critical and

Ethical Encounter with "Others." *Journal of International Women's Studies* Vol. 8 (Feb 2007): 74-83.

Irigaray, Luce. *Speculum of the Other Woman*, 3<sup>rd</sup> ed. New York: Cornell University Press, 1985.

Irigaray, Luce. *This Sex Which is Not One*. New York: Cornell University Press, 1985.

Jones, Amelia. "'Presence' in Absentia: Experiencing Performance as Documentation." *Art Journal* 56 No. 4 (1997): 11-18.

Jones, Amelia. "'The Artist Is Present': Artistic Re-enactments and the Impossibility of Presence." *TDR: The Drama Review* 55 No. 1 (2011): 16-45.

Keegan, Peter. "Plato, Feminist Philosophy, and the Representation of Culture: Butler, Irigaray, and the Embodied Subjectivity of Ancient Women." *Journal of Interdisciplinary Gender Studies: JIGS* 7 No. 1/2 (2003): 90-105.

Lindner, Stacie. *Janine Antoni: Finding a Room of her Own*, Theses, Georgia State University, 2006.

Lyon, Annabel. *Imaging Ancient Women*. Alberta: The University of Alberta Press: 2012.

Lyons, Claire and Ann Olga Koloski-Ostrow. *Naked Truths: Women, sexuality and gender in classical art and archaeology*. London: Routledge, 1997.

Macedo, Ana Gabriela. "Visual and Literary Narratives of Dissent: Unframing Women and Representation." *Journal of Romance Studies* Vol 15, no. 3 (2015): 83-98.

MacLachlan, Bonnie. "Ritual and the Performance of Identity: Women and Gender in the Ancient World." *Journal of Women's History* 23 no. 4 (2011): 176-86,222.

Mancoff, Debra. *Danger! Women Artists at Work*. London: Merrell Publishers Limited, 2012.

Marsh, Anne. *Body and Self: Performance art in Australia 1969-92*. Melbourne: Oxford University Press, 1993.

- Mascia-Lees, Frances. "The Body and Embodiment in the History of Feminist Anthropology" in *Mapping Feminist Anthropology in the Twenty-First Century*, edited by Ellen Lewin and Leni M Silverstei, 147-167. New Jersey: Rutgers University Press, 2016.
- McBean, Sam. *Feminism's Queer Temporalities*. New York: Routledge, 2016.
- Mellor, Rebecca, Rachel Stace, and Alexander Street Press. "Stolen Memories: Alzheimer's Disease" (online video). Published 2002. Accessed August 15, 2017.  
[http://search.alexanderstreet.com.ezproxy.lib.monash.edu.au/view/work/bibliographic\\_entity%7Cvideo\\_work%7C1785259](http://search.alexanderstreet.com.ezproxy.lib.monash.edu.au/view/work/bibliographic_entity%7Cvideo_work%7C1785259)
- Nelson, Maggie. *The Argonauts*. Melbourne: The Text Publishing Company, 2016.
- Nikolchina, Miglena. "Between Irony and Revolution: Sexual Difference and the Case of the Aufhebung." *difference: A Journal of Feminist Cultural Studies* Vol 21, No. 2 (2010): 74-93.
- Onayemi, Folake. "Women as containers in classical and African/ Yoruba cultures." *Phronimon* Vol 7, Issue 2 (Jan 2006), 61-71.
- Parker, Rozsika. *The Subversive Stitch: Embroidery and the Making of the Feminine*. London: Women's Press, 1984.
- Perry, Gill. *Gender and Art*. London: Yale University Press, 1999.
- Phelan, Peggy. "Francesca Woodman's Photography: Death and the Image One More Time." *Signs* Vol. 27, No. 4 (Summer 2002): 979 -1004.
- Phelan, Peggy. *Mourning Sex: Performing Public Memories*. New York: Routledge, 1997.
- Phelan, Peggy. *Unmarked: The Politics of Performance*. New York: Routledge, 1993.
- Rae, Clare. "Untitled Actions: Performative photography and self-representation." Masters Thesis, Monash University, 2014.
- Reckitt, Helen. *Art and Feminism*. London: Phaidon Press Limited, 2001.

Robinson, Hilary. *Feminism Art Theory: An Anthology 1968-2014*. West Sussex: John Wiley & Sons, 2015.

Rugoff, Ralph. *Shoot the Family*. New York: Independent Curators International, 2006.  
Published in conjunction with touring exhibition "Shoot the Family" shown at Cranbrook Art Museum, Bloomfield Hills, 4 February – 2 April, 2006; Knoxville Museum of Art, Knoxville, 23 June – 3 September, 2006; Massachusetts College of Art, Boston, 17 January – 14 March, 2007; Contemporary Art Museum St. Louis, Saint Louis, 18 May – 5 August, 2007 and Columbus College of Art and Design, Columbus, 13 September – 7 November, 2007.

Schmidt, Audrey, Chloe Sugden and Zoe Theodore. *Dissect 3*. Lithuania: Lithuanian Publishing Company, 2016.

Stewart, Andrew. *Art, Desire and the Body in Ancient Greece*. Cambridge: Cambridge University Press, 1997.

Summers-Bremner, Eluned. "Reading Irigaray, Dancing." *Hypatia* Vol. 15, No 1 (Winter, 2000): 90-124.

Toye, Margaret E. "Donna Haraway's Cyborg Touching (Up/On) Luce Irigaray's Ethics and the Interval Between: Poetics as Embodied Writing." *Hypatia: A Journal of Feminist Philosophy* 27, no. 1 (2012): 182-200.

Varney, Susan. "On Being Sexed." PhD diss., State University of New York, 2002.

Vincentelli, Moira. *Women and ceramics: Gendered Vessels*. Manchester: Manchester University Press, 2000.

Warr, Tracey. *The Artists Body*. London: Phaidon, 2012.

Westen, Mirjam. *Rebelle: Art & Feminism. 1969-2009*. Arnhem: Museum voor Moderne Kuns, 2010.

Williams, Linda. *Mika Rottenberg*. Amsterdam: Gregory R. Miller & Co, 2011.

Wilson, Dawn. "Facing the Camera: Self-portraits of Photographers as Artists." *The Journal of Aesthetics and Art Criticism* Vol. 70, No. 1 (Winter 2012): 55-66.

Witte de With. *Eulalia Valldosera: Works 1990-2000*. Eindhoven: Lecturis, 2000.

Published in conjunction with the exhibition “Eulalia Valldosera: Works 1990-2000”  
shown at Witte de With, Rotterdam, 14 October – 3 December, 2000.