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The enclosure, metamorphosis (magnification), emergence and transformation of *She/Not I*

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*For Sophie,*

*10*

## Abstract

*Humpty: When I use a word, it means just what I choose it to mean – neither more nor less.*<sup>1</sup>

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<sup>1</sup> Robin Wilson, *Lewis Carroll in Numberland: His Fantastical Mathematical Logical Life*, London: Penguin Group, 2008, p. 2.

*She/Not I*<sup>2</sup>  
 —more than I—<sup>3</sup>  
 Is to be found here,  
 In signs, Out of shape:<sup>4</sup>  
 ○△□·π◆+○  
 | ☆ φ ∞ □ ∞ ●  
 ◎ ⊖ ⊕ ∇ ⊙  
 □ \*\*\* ☒ ✕ —  
 Code to test  
 —bend, stretch, grab, let go, throw up, catch, drop, kick to one side, go, pick up, or not—  
 What it is to be,  
 —face,  
 And the rest—  
 Seen.  
 Framed in art (as life).  
*[girls make art, front stage, take notes]*  
 Four parts, To get to a T.<sup>5</sup> 1) She's there,  
 2) Gets more clear, 3) Finds out how it is, 4) Comes to be,<sup>6</sup>  
 Infinite?<sup>7</sup> A proof in 5500 words,<sup>8</sup> Might send a soul mad.<sup>9</sup>  
 Text is split,<sup>10</sup> — Word weight,  
 | Rows,  
 Thin, Sinks,  
 Climbs, A ground.  
 Falls, — |<sup>11</sup>  
 In voice, Read both,  
 Plays, Skip,  
 Beats.<sup>12</sup> *[some count more]* Be Isis.<sup>13</sup>

2 Samuel Beckett, *The Complete Dramatic Works*, London: Faber & Faber, 1986, 'Not I' pp. 374-383.

Beckett's *Not I* performed by Lisa Dwan—tutored in the role by Billie Whitelaw who originally performed the part at its 1973 premiere—is an intense monologue, set in a pitch-black space lit by a single beam of light. A disembodied female mouth floats eight feet above the stage and delivers a stream of consciousness, spoken, as Beckett directed, at the speed of thought.

3 Hélène Cixous, *The Hélène Cixous Reader*, ed. by Susan Seller, New York: Routledge, 1994, p. xxi.

Never ask who am I? Ask who are I? Who can say who I are, how many I are, which is the most I of my I's?

4 Marion Woodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, Toronto: Inner City Books, 1982, p. 89.

Jung believed that the healing was in the symbol, for the symbol brings, together body, mind and soul through the creative imagination. The poet in touch with the collective unconscious is given the exact symbol which, when read, brings goose flesh to our bodies, meaning to our minds, and tears to our eyes.

5 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, Toronto: Inner City Books, 1985, p. 101.

Initiation ceremonies, in primitive tribes, in mystery cults and in the Christian Church, traditionally fall into three distinct phases: separation, transition and incorporation. Bruce Lincoln suggests that for women these phases are better described as, 'enclosure, metamorphosis (or magnification), and emergence.'

6 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 30.

Thomas Merton, author of *The Seven Storey Mountain*: 'what is essential [...] is not embedded in building, is not embedded in clothing, is not necessarily embedded even in a rule. It is somewhere along the line of something deeper than a rule. It is concerned with this business of total inner transformation.'

7 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, New York: Four Walls Eight Windows, 2000, p. 225.

Is the universe finite or infinite? [...] Neither do physicists know whether actual physical space can be infinitesimally divided. Some theories posit the existence of a 'smallest measure' of space and time, related to the Planck time — a basic unit of measure. In string theory, there is an assumption about the existence of a smallest element, a time string, which cannot be subdivided. But physicists have no proof that such entities do indeed exist. We are therefore left with the open question of whether infinity has a meaning in the physical world.

8 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 176.

If I want to prove that A implies B, I must show it using a finite number of logical manipulations. My proof can be written on a page, 20 pages, or even 300 pages, but not an infinite number of pages [...] If you infer that your argument relies on an infinite sequence of choices, then mathematicians may view your proof as problematic.

9 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 198.

Gödel's Incompleteness Theorem: 'there will always be propositions that cannot be proven within the system. Even if a theorem is true, it may be mathematically impossible to prove.' His 'Russian doll' analogy sought to prove whether there is a largest possible doll: 'soon after he touched the forbidden concept of the alephs and actual infinity, Gödel—like Cantor a few decades earlier—began to exhibit symptoms of mental illness.'

10 Jeanette Winterson, *Why Be Happy When You Could Be Normal?*, London: Vintage Books, 2011, p. 3.

I was trying to get away from the received idea that women always write about 'experiences'—the compass of what they know—while men write wide and bold—the big canvas, the experiment with form! [...] In any case why could there not be experience **and** experiment? Why could there not be the observed and the imagined?

11 Hélène Cixous, *The Hélène Cixous Reader*, p. xvi.

No one fragment carries the totality of the message, but each text (which is in itself a whole) has a particular urgency, an individual force, a necessity, and yet each text also has a force which comes to it from all the other texts.

12 Dylan Thomas, *Under Milk Wood: A Play for Voices*, London: J. M. Dent & Sons, 1975, p. 8.

'Is radio extended towards its highest possibilities. Yet it also made a most successful stage play.' (*Sunday Times*) [...] 'He was a crucible for the magic of words [...] he strips from words their old used, dulling sleepiness, and gives them a refreshed and awakened meaning, a new percussion.' (Dame Edith Sitwell)

Dylan Thomas's own description of his writing is as: 'prose with blood-pressure.' [...] 'If I had to choose one word to describe the quality that has ensured the survival of the play after the ordeal of translation, I would choose 'vitality' [...] The play, whether heard in the mind or from a stage, is meant for the ear, which, unlike the eye, imposes no limits upon the imagination.' (Daniel Jones, August 1974).

13 Hélène Cixous, *The Hélène Cixous Reader*, p. 213.

Isis watches over the rites of passage through the gates, from death to life, from the book of the dead (mort(e)s) to the book of words (mots) for it is she who reunites the pieces of Osiris' dismemberment, re-forms the body from all parts and from each part draws, shapes, invents an entire body.

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3	The Shape I'm in	She/Not I	13
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4	Good ○	.....	15 - 17
5	● Rabbit holes	She/Not I	18 - 19
6	⊖ Two Faced Cow	Janus #1, Janus #2, Freud, <sup>20</sup> Rego, <sup>21</sup> Kant <sup>22</sup>	20 - 21
7	☉ Song of Two Freaks	Cal, <sup>23</sup> Barbin, <sup>24</sup> Eliade, <sup>25</sup> Cixous, <sup>26</sup> She/Not I	22 - 23
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9	Fit △	Hambidge, <sup>27</sup> Zeising <sup>28</sup>	25 - 26
10	He's an Anima	She/Not I	27
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12	A Lass and A Lack	Cunnington, <sup>32</sup> Galliano, <sup>33</sup> McQueen, <sup>34</sup> Lacan, <sup>35</sup> Woodman, She/Not I	30 - 32
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16	Still •	Sophia, She/Not I	40 - 41
17	Down and Dirty	Alchemist, She/Not I	42
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19	□ Write	H D, <sup>37</sup> Calle, <sup>38</sup> Cixous	45

14 Jeanette Winterson, *Why Be Happy When You Could Be Normal?*, p. 170.

*I often hear voices. I realize that drops me in the crazy category but I don't much care. If you believe, as I do, that the mind wants to heal itself, and that the psyche seeks coherence not disintegration then it isn't hard to conclude that the mind will manifest whatever is necessary to work on the job [...] But in the past, voices were respectable – desired. The visionary and the prophet, the shaman and the wise woman. And the poet, obviously. Hearing voices can be a good thing [...] Going mad is the beginning of a process. It is not supposed to be the end result.*

15 Pythagoras of Samos (569-520 BC): Philosopher, mathematician, mystic, scientist.

16 Marion Woodman (1928-): Canadian mythopoetic author, women's movement figure, Jungian analyst.

17 Hippanus (5th century BC): Philosopher.

18 Euclid (circa. 300 BC): Greek mathematician.

19 Zeno of Elea (495-475 BC): Philosopher.

20 Sigmund Freud (1856-1939): Austrian neurologist, psychoanalyst.

21 Paula Rego (1935-): Portuguese born, British painter.

22 Immanuel Kant (1724-1804): German philosopher.

23 Cal (1960-, 1974-): Hermaphrodite protagonist of Jeffrey Eugenides', *Middlesex*.

24 Herculine Barbin (19th century): French hermaphrodite.

25 Mircea Eliade (1907-1986): Romanian historian, fiction writer, philosopher, professor.

26 Hélène Cixous (1937-): Professor, French feminist writer, poet, playwright, philosopher.

27 Jay Hambidge (1867-1924): Canadian born, American artist, proponent of dynamic symmetry.

28 Adolf Zeising (1810-1876): German psychologist, with interests in mathematics and philosophy.

29 Egon Schiele (1890-1918): Austrian painter.

30 François-Auguste-René Rodin (1840-1917): French sculptor.

31 Laura Mulvey (1941-): British feminist film theorist.

32 C. Willett Cunnington (1878-1961): Doctor and dress historian.

33 John Charles Galliano (1960-): Gibraltar born, British fashion designer.

34 Alexander McQueen (1969-2010): Designer and couturier.

35 Jacques Lacan (1901-1981): French psychoanalyst, psychiatrist, post-structural theorist.

36 Galileo Galilei (1564-1642): Italian physicist, mathematician, astronomer, philosopher.

37 H D, Hilda Doolittle (1886-1961): American poet, novelist, memoirist.

38 Sophie Calle (1953-): French writer, photographer, conceptual artist.

## Part 3: Emergence

20	She Wants to Move	.....	47
21	To Find a Pulse	Curie <sup>39</sup>	48 - 49
22	Soul Shade	Shaman, Manet, <sup>40</sup> Woodman, <i>She/Not I</i>	50 - 51
23	Doppelgänger and Baby Doll	Brown, <sup>41</sup> Svankmajer <sup>42</sup>	52
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27	Live Trace	Abramovic, <sup>48</sup> Franko B, <sup>49</sup> <i>She/Not I</i> , Boliver, <sup>50</sup> Imwinkelried, <sup>51</sup> O'Reilly, <sup>52</sup> Layzell, <sup>53</sup> Stevens, <sup>54</sup> Ziranek, <sup>55</sup> Wood, <sup>56</sup> Cologni, <sup>57</sup> Chance, <sup>58</sup> Reynolds, <sup>59</sup> Allan, <sup>60</sup> Butt, <sup>61</sup> Wakefield, <sup>62</sup> Chatzichristodoulou <sup>63</sup>	58 - 66
28	Lot Looks Back	Potter, <sup>64</sup> (as Sally), <i>She/Not I</i> (as Pablo)	67 - 70

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29	Shaman and the Æ	Shaman, Coelho, <sup>65</sup> <i>She/Not I</i>	72 - 73
30	Girls are Beasts	<i>She/Not I</i> , Blackmer <sup>66</sup>	74
31	I've Got a Ladder	<i>She/Not I</i> , Zeno of Elea	75
32	Stone and Tree	<i>She/Not I</i> , Blackmer	76 - 81
33	Closing Ritual		82

## Bibliography

## Texts, Film, Theatre &amp; Performance, Exhibitions &amp; Talks.

- 
- 39 Marie Curie (1867-1934): Polish physicist and chemist.
- 40 Édouard Manet (1832-1883): French painter.
- 41 Christie Brown (n. d.): Ceramic artist and researcher.
- 42 Jan Svankmajer (1934-): Polish filmmaker and artist.
- 43 Jean-Martin Charcot (1825-1893): French neurologist, professor of anatomical pathology.
- 44 Asti Hustvedt (n. d.): Independent scholar.
- 45 Lilith: Mythical first wife of Adam, female demon, astrological aspect *Algol*, dark and black moons.
- 46 Ed Atkins (n. d.): Video, sound, drawing and writing artist.
- 47 Anag, anon.
- 48 Marina Abramovic (1946-): Performance artist.
- 49 Franko B (1960-): London-based performance artist.
- 50 Rocio Boliver (1956-): Mexican performance artist.
- 51 Opie Boero Imwinkelried (n. d.): Video artist and performer, director of *Dimanche Rouge*.
- 52 Kira O'Reilly (1967-): Performance artist.
- 53 Richard Layzell (1949-): Author of *Cream Pages* and *Enhanced Performance*, honorary associate of the *NRLA* and a *Rescen* associate artist.
- 54 Gary Stevens (1953-): An artist who creates performances, sometimes with a text, and he also produces video installations.
- 55 Silvia Ziranek (n. d.): Performance artist.
- 56 Catherine Wood (n. d.): Curator of Contemporary Art and Performance at *Tate*.
- 57 Dr Elena Cologni (n. d.): Studio artist at *Wysing Art Centre*, Artist in Residence at the Faculty of Experimental Psychology, *University of Cambridge*.
- 58 Véronique Chance (1967-): London-based artist and lecturer.
- 59 Dr Lucy Reynolds (n. d.): Lecturer, artist and writer in artists' moving image.
- 60 Hannah Elizabeth Allan (n. d.): Artist, writer and researcher based in Preston.
- 61 Gavin Butt (1967-): Reader in the Department of Visual Cultures, Goldsmiths, University of London, author, co-director of *Performance Matters*.
- 62 Nik Wakefield (n. d.): Reid scholar, currently developing a notion of time-specificity in a practice based PhD at Royal Holloway, University of London, Head of Performance in *Heritage Arts Company*.
- 63 Maria Chatzichristodoulou aka Maria X (n. d.): Curator, performer, producer, writer and lecturer.
- 64 Sally Potter (1949-): English film director, screenwriter.
- 65 Paula Coelho (1947-): Brazilian lyricist and novelist.
- 66 Joan Dexter Blackmer (n. d.): Dancer, Jungian psychologist.

## 0 Opening Ritual

Stonemason:

And ~~with~~ which sits in the  $\square$ And in the  $\triangle$ Do you know the  $\cdot$  ?

Then all is right,

Don't you know it?

Then all is vain..!<sup>67</sup>


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67 Matila Ghyka, *The Geometry of Art and Life*, p. 120.

*Bauhütte*, 'Den fñnebmsten und gerechten Steinmetzgrund' (the very noble and right fundamental law of the Stonemason), we have to guide us only two mysterious quatrains in the Bauhütte ritual of which I give one: 'Ein Punkt der in dem Zirkel geht, | Der in Quadrat und Dreyangel steht, | Kennst du den Punkt, so ist es gut, | Kennst du ihm nit, so ist's umbsonst!'

Part 1: Enclosure

1 ○△□

Girl child makes her ·  
 On a blank □  
 Armed with a stick of lead.  
 Sights,  
 Falls in hard,  
 To pinch her,  
 Take hold,  
 Right in the eyes,  
 With the left,  
 So the right—best of 2—can work.  
 Scratch her,  
 Leave a mark,  
 Bring her down to size,  
 Sprawl her parts for all to see.  
 Set her down,  
 A spoiled white □  
 Done.  
 Set in ○△□  
 In stone,  
 So to speak... [*The hand does what it loves*]  
 ○ marks the head,  
 3 strokes to the front slash back,  
 Dress △  
 A skirt for her.  
 Smudge her set face,  
 Matt hair,  
 Stick arms,  
 Legs hang,  
 Limp.  
 Art.  
 See what I have made...<sup>68</sup> [*She/Not I*]

*[She/Not I is left at a run. Girl is called by Pa to drop that, heed maths—that which is learned—a pure world of proof and truths. She/Not I is quite safe. She can't get out]*<sup>69</sup>

<sup>68</sup> Paula Rego, *Telling Tales*, dir. by Jake Auerbach, 2009, London: Barbican, 29 November 2012.

Paula Rego in conversation with Jake Auerbach, spoke of drawing as a line both 'soft and aggressive, across paper, describing the figure.'

<sup>69</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 14. *Philosophy (love of wisdom), mathematics (that which is learned).*



## 2 Men Count

[Low deep drone. Men with beards count, have done, since time pre  $\dagger$ ]

Pythagoras:

My 1 to 5

1)  $\bigcirc \triangle \square$  are plane shapes,

$$\bigcirc = \pi r^2$$

1 2 3 4 5... are the root of all.<sup>70</sup>

2) 5  $\blacklozenge$  is love,

Weds 2,

(She) and 3 (he),

In health,

Hums a true note.

3) 7 holds awe,

Gave birth to  $\dagger$ <sup>71</sup>

4) 10 is the sum of  $1 + 2 + 3 + 4$  [Makes shapes]

When drawn,

Is  $\triangle$

The world,

And more.<sup>72</sup>

5) 5  $\blacklozenge$  and 10 have the same theme,

Small world man,

Microcosmos,

Large world God,

Macrocosmos.

ID QUOD INFERIUS SICUT QUOD SUPERIUS...<sup>73</sup>

<sup>70</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 13.

Pythagorus (c569-500BC) discovered that a complete system of mathematics could be constructed, where geometric elements corresponded with numbers, and where integers and their ratios were all that was necessary to establish an entire system of logic and truth.

<sup>71</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 15-16.

Two was the first even number, and represented opinion. The Pythagoreans considered even numbers female, and odd numbers male. Three was the first true odd number, representing harmony. Four, the first square, was seen as a symbol of justice and the squaring of accounts. Five represented marriage: the joining of the first female and male numbers. Six was the number of creation. The number seven held special awe for the Pythagoreans: it was the number of the seven planets, or 'wondering stars' [...] Seven was the Virgin Number. We have seen that the circle cannot be divided into seven parts by a rigorous construction.

<sup>72</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 13-16.

The holiest number of all was ten, tetractys. It represented the number of the universe and the sum of all generators of geometric dimensions:  $10 = 1 + 2 + 3 + 4$ , where, element determines a point (dimension 0), 2 elements determine a line (dimension 1), 3 determine a plane (dimension 2), and 4 determine a tetrahedron (3 dimensions) [...] Ten is a triangular number. Triangular numbers are numbers whose elements, when drawn, form triangles. Smaller triangular numbers are three and six. The next triangular number after ten is fifteen [...] Philolaos (4<sup>th</sup> century BC) described the holy tetractys as all-powerful, all-producing, the beginning and the guide to divine and terrestrial life.

<sup>73</sup> Matila Ghyka, *The Geometry of Art and Life*, pp.112-115.

The different integers were not two, three, four, five, ten et cetera, but the dyad, triad, tetrad, pentad, decad, having their special character, one might say personality, in the 'Society of Numbers.' This leads naturally to a Number Mysticism which had a direct offspring (born in the rich intellectual soil of the Alexandrine Diaspora) in the Hebrew Kabbalah, and which was transmitted through numerous more or less underground channels (Medieval Magic, Rosiocrucian Esoterism, Operative and Speculative Masonic Lodges) [...] With the Pentad or Five was associated its geometrical symbol, the Pentagram or Pentalpha (five interlinked A's) [...] The Pentagram became later, especially in medieval magic lore, the special symbol of Man, the Microcosmos, as corresponding by 'analogy' to the Universe, or Macrocosmos [...] The numerical symbol of the Macrocosmos or Universe was the Decad, or Ten; the geometrical shape corresponding to it being the Decagon. We have seen that the decagon and pentagon have the same 'theme' of symmetry (ruled of course by the Golden Section). The esoteric concept of correspondence or analogy between Macrocosmos (Ten) and Microcosmos (Five) was condensed by Hermetists, Kabbalists, Magicians, Rosiocrucians in the sentence: ID QUOD INFERIUS SICUT QUOD SUPERIUS.

Woodman [*Marion, a maid*]:

But,  
 Dear  $\pi$   
 3 is fate,  
 The face that seeks you,  
 ‘Show me your face when you were born.’  
 3 is *Hecate*,  
 Her down stairs,  
 That witch must be passed through.  
 4 types for *She/Not I*,  
 Make a hole...<sup>74</sup> [*Beards shush her*]

Hippanus:

Yes 1 2 3 4 5... have their ends,  
 Count with *God*.  
 But there are those who share the |  
 Dwell in their shade,  
 Who do not,  
 Like  $\pi$   
 3.14159265...  
*Irrational*,  
 They won't be held,  
 Go on,  
 Up,  
 Far and wide.  
 In short,  
 They are *Transcendent*...

[*Hippanus is put in a pit, quick, set float on a boat, for his dark arts and maths sins*]<sup>75</sup>

Pythagorus:

Heed the sign of ☉  
 A 5-point ☆ in a ◆  
 Each | cuts 2 parts,  
 Small and large,  
 The *Golden Mein*  $\varphi$   
 ☉ and  $\varphi$

<sup>74</sup> Marion Woodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 45.

*Three is traditionally the number of fate. Fate, as all my anorexic and obese analysands recognize, is what pursues them. It can, as in Macbeth's case, drive them to a destruction which they see before them with terrifying clarity. At the same time, if they have been in analysis long enough, they begin to see their fate as another face – their own. A famous Zen Master once said to his disciple, 'show me your face before you were born.'*

<sup>75</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 13-20.

*Something shattered the elegant mathematical world build by Pythagoras and his followers. It was the discovery of irrational numbers [...] Numbers that cannot be written as the ratio of two integers are called irrational numbers [...] Hippanus who revealed the existence of irrational, ungodly numbers was buried alive and set float to be sunk on a boat [...] A rational number can be stated in a finite number of terms [...] an irrational number is intrinsically infinite [...] infinite number of digits [...] no patterns that repeat forever, for example  $\pi$  [...] The Pythagoreans idea of the divinity of the integers died with Hippanus, it was replaced by the richer concept of the continuum. After the world learned of the secret of irrational numbers Greek Geometry was born.*

Found in life,  
 Are key.<sup>76</sup>  
 Find  $\circ\triangle\square$   
 By wind and waves.  
 One comes,  
*Cézanne*,  
 Born in the dark,  
 Black  $\mathcal{D}$   
 Of *Lilith*,  
 Who will paint,  
 Cause rift,  
 Make sphere and cone in art.<sup>77</sup>  
*Da Vinci* will scribe  $\varphi$   
 Round a girl with a swan.<sup>78</sup>  
*Cubists* will run wild,  
 Make new rules.  
*Seurat's Grande Jatte*,  
*Le Cirque*,  
 Will keep the trick...<sup>79</sup>

Euclid:

Shape deals with |  
 And planes,  
 Which live,  
 Work to rule,  
 With  $\pi$   
 On the *Continuum*.<sup>80</sup>  
*Dimension*:

<sup>76</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 14-16.

*The Pythagoreans had a symbol, a five-pointed star enclosed in a pentagon, inside it another five-pointed star, and so on to infinity [...] In this figure, each diagonal is divided by the intersecting line into two unequal parts. The ration of the larger section to the smaller one is the golden section, the mysterious ration that appears in nature and art [...] The golden section is the infinite limit of the ratio of two consecutive members of the fibonacci series of the Middle Ages 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233... where each number is the sum of its two predecessors. The ratio of each two successive numbers approached the golden section 1.618... This number is irrational. It has an infinite non-repeating decimal point.*

<sup>77</sup> Matila Ghyka, *The Geometry of Art and Life*, p. 3.

*Paul Cézanne (1839-1906) ruptured art by painting with geometric shapes in nature: the cylinder, sphere and cone, all derivations of the circle, but, the patterns, themes of symmetry, spirals, discovered in living forms and living growth—in nature in series in flora and elemental wind and wave patterns—show those same themes of proportion which in Art seem to have been used by Greek and Gothic architects, and, paramount amongst them, the ration of proportion called by Leonardo's friend Luca Pacioli 'the Divine Proportion', by Kepler 'one of the two Jewels of Geometry', and commonly known as 'the Golden Section.' The equation of the Golden Section is  $x^2 = x + 1$ , its symbol is  $\varphi$ .*

<sup>78</sup> Matila Ghyka, *The Geometry of Art and Life*, p. 149.

*I shall only reproduce in Plate LXVI, an analysis by Dr. Funk-Hellat of a Leda by Leonardo (two superimposed horizontal golden section rectangles) [...] regarding the role of harmonic composition in the works of Renaissance painters.*

<sup>79</sup> Matila Ghyka, *The Geometry of Art and Life*, pp. 155-156.

*At the end of the seventeenth century, knowledge and use of Dynamic and Vitruvian symmetry was largely forgotten towards a mechanical state or concept of design and ornament in Western and Decorative Art [...] The Cubists were blissfully ignorant of geometry of regular solids and corresponding interplay of proportions. Seurat's *Dimanche d'été à la Grande Jatte, Parade, Le Cirque*, owe their quasi-hypnotic charm and power to a rigorous geometrical technique of composition (he called it 'divisionism'), the use of the Golden Section was Seurat's master trump or trick.*

<sup>80</sup> Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 19.

*Geometry deals with lines and planes and angles, all of which are continuous. The irrational numbers are the natural inhabitants of the world of the continuum—although rational numbers live in that realm as well—since they constitute the majority of numbers in the continuum.*

A • has nought to speak of (0)

2 • make a | (1)

With no breadth,

3 • make a plane □ (2)

With no depth,

4 • make a shape ◻ (3)

With weight,

Which swells in space...<sup>81</sup>

Zeno of Elea [*Greek*]:

A race is run by a man,

With a weak heel,

A slow thing,

In a shell.

If space and time are cut and cut,

'You can never leave the room in which you are right now'

This is the *Paradox of Infinity* ∞...<sup>82</sup>

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81 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 119.

Euclid defined a point as something that had no length; a line as something that had no breadth; and a plane as something that had no depth. A line has length, a plane has area, and a three-dimensional object has volume.

82 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, p. 12

Sometime between the fifth and sixth centuries BC, the Greeks discovered infinity. Philosopher Zeno of Elea (495–435BC) proved that motion is impossible under the assumption that space and time can be subdivided infinitely many times, using a tale of Achilles and the tortoise. His paradox, or dichotomy says, that you can never leave the room in which you are right now [...] Even with infinitely many steps—each half the size of the previous one—you can never get past the door [...] Even infinitely many steps can sometimes lead to a finite total distance, if each step you take measures half the size of the previous one [...] under the assumption of infinite divisibility of space and time, motion can never even start [...] The surprising outcome that an infinite number of steps could still have a finite sum is called 'convergence.'

3 The Shape I'm In<sup>83</sup>

She/Not I:

No need to ask in a kind soft voice,  
 What shape I'm in.  
 My  $\bigcirc$  is blank,  
 0 to read in it,  
 My  $\triangle$   
 Blown out space,  
 A void.  
 Thin drapes all in a flap,  
 Caught at my sides.  
 Just one side to me,  
 No soul side,  
 On the plus side,  
 Some good  $\bullet$   
 My  $|$  are fine,  
 There is a bit of breadth to me,  
 Though I am flat,  
 And quite plane,  
 There's no depth to me at all.  
 If I am a girl I must be 2<sup>84</sup>  
 No ring when I look up,  
 So I can't be 7  
 Ripe with child of  $+$   
 Is my  $\triangle$  a 10 ?  
 Will I find a 3  
 To put a ring on me,  
 Make true love = 5?  
 How will I find the  $\star$   $\blacklozenge$   
 The  $\heartsuit$   $\varphi$   
 In my self,  
 The world?  
 Am I cursed not to move,  
 Take a step,  
 Stuck in this  $\square$  for *Infinity*...?<sup>85</sup>

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83 Sylvia Plath, *The Bell Jar*, London: Faber and Faber, 1963, p. 227.

*To the person in the bell jar, blank and stopped as a dead baby, the world itself is the bad dream.*

84 J. M. Barrie, *Peter Pan*, London: Penguin, 1995, p. 1.

*Henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.*

85 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 8-9.

*Dr Georg Cantor (1845-1918), 'Cantor's Continuum Hypothesis'. He was contemplating a single mathematical expression, an equation using the Hebrew letter aleph: This equation is a statement about the nature of infinity.*

Part 3: Metamorphosis (magnification)

4 Good  $\bigcirc$ <sup>86</sup>

Look to the shape,  
 Of *She/Not I*.  
 Are  $\bigcirc$  and  $\triangle$   
 Just so?<sup>87</sup>  
 Is she a peach,  
 Fox or dog,  
 A dark horse?<sup>88</sup>  
 $\bigcirc$  is a closed loop of  $\bullet$   
 From a mid  $\bullet$ <sup>89</sup>  
 There are rules to a good  $\bigcirc$   
 One finds  $\varphi$  in height of  $\bigcirc$   
 To roots of hair,  
 | of brows,  
 Nose,  
 Close of lips to tip of chin.<sup>90</sup>  
 $\bigcirc$  hums the right set of notes,  
 In the right space and time.  
*Eurythmy* is more than a match,  
 Left to right.  
 It gives *Analogia*,  
 Tick tock chime,  
 To height,  
 Width,  
 Depth.  
*Rhythmos* and *Arithmos*,  
 Have the same root:

86 Lilian R. Furst, *Counterparts: The Dynamics of Franco-German Literary Relationships 1770-1895*, London: Taylor & Francis, 1977, p. 151. Throughout the *Vorlesungen über Schöne Kunst und Literatur* August Wilhelm Schlegel insists on the key position of the symbol in the work of art [...] Beauty is the symbolic representation of the infinite; the organic relationship between the sign and the object signified is essential if a work is not to be arbitrary; the language of poetry must capture the interconnections between all phenomena in an incessant chain of symbols; and finally the two worlds, the finite and the infinite, should merge in the symbol that can at one and the same time partake of the sensual and the spiritual.

87 Matila Ghyka, *The Geometry of Art and Life*, p. 87.

Plato's *Philebus*: 'But by beauty of shape I want you here to understand not what the multitude generally means by this expression, like the beauty of living beings or of paintings representing them, but something alternatively rectilinear and circular, and the surfaces and solids which one can produce from the rectilinear and the circular, with compass, set-square and rule. Because these things are not, like the others, conditionally beautiful, but are beautiful in themselves.'

88 Matila Ghyka, *The Geometry of Art and Life*, p. 108.

The analysis of the profile projection of the photograph of a perfect thoroughbred (Plate XLII) shows an interesting combination of squares,  $\varphi$ ,  $\sqrt{\varphi}$ , and  $\varphi\sqrt{\varphi}$  rectangles; the resulting over-all frame is unexpectedly a square.

89 Google offers the definition of a circle: cir·cle /'serkel/

Noun: A round plane figure whose boundary (the circumference) consists of points equidistant from a fixed center. Verb: Move all the way around (someone or something) esp. more than once: 'the two dogs circle each other.'

90 Matila Ghyka, *The Geometry of Art and Life*, p. 98.

In the average or ideal face, we find also the  $\varphi$  ration between the height of the face (up to the roots of the hair) and the vertical distance, 'line of eye-brows-lower tip of the chin,' and between the vertical distance 'lower part of the nose-lower tip of the chin' and the distance 'meeting line of the lip-lower tip of the chin [...]' Plate XXXVI Miss Helen Wills, *Harmonic Analysis* [...] Plate XXXVII Miss Helen Wills, *Diagram of Proportions in Face*.

Rheîn: to flow.<sup>91</sup>  
 Good ○  
 Speaks a good soul,  
 In tune with the world,  
 A scale of 36 notes.<sup>92</sup>  
 Jung and monks chant,  
 Om,  
 Mandalas,  
 Are at one,  
 With lives past.<sup>93</sup>  
 Clark likes them Greek,  
 Smooth top to toe,  
 Calm of mind.<sup>94</sup>  
 He lets them move a bit.  
 Those that sulk he keeps on the side.<sup>95</sup>  
 Ingres likes to plot their |  
 Tends,  
 Like hot house plants.<sup>96</sup>

91 Matila Ghyka, *The Geometry of Art and Life*, pp. ix-xi.

Platonic—or rather, neo-Platonic—views of Art conceived the Artist as planning his work according to a pre-existing system of proportions, as a ‘symphonic’ composition, ruled by a ‘dynamic symmetry’ corresponding in space to musical eurhythmia in time [...] In the same way Plato’s Aesthetics, his conception of Beauty, evolved out of Harmony and Rhythm, the role of Numbers therein, and the final correlation between Beauty of Love, were also bodily taken from the Pythagorean doctrine, and then developed by Plato and his school [...] The system of Aesthetics was the importance given to the five regular bodies and the interplay of proportions which they reveal [...] ‘Symmetry’ as defined by Greek and Roman architects as well as the Gothic Master Builders, and by the architects and painters of the Renaissance, from Leonardo to Palladio, is quite different from our modern term symmetry (identical disposition on either side of an axis or plane ‘of symmetry’). We cannot do better than to give the definition of Vitruvius; symmetry resides in the correlation by measurement between the various elements of the plan, and between each of these elements and the whole [...] As in the human body [...] it proceeds from proportion—the proportion which the Greeks called analogia—[it achieves] consonance between every part and the whole [...] This symmetry is regulated by the modulus, the standard of common measure (belonging to the work considered), which the Greeks called the number [...] when every important part of the building is thus conveniently set in proportion by the right correlation between height and width, between width and depth, and when all these parts have also their place in the total symmetry of the building, we obtain eurhythmia [...] Rhythm is in time what symmetry is in space.

92 Matila Ghyka, *The Geometry of Art and Life*, pp. 5-6.

We generally associate the terms of ‘rhythm’ and ‘eurhythmia’ with the Arts working in the time dimension (Poetry and Music) and the notion of Proportion with the ‘Arts of Space’ (Architecture, Painting, Decorative Arts) [...] The Greeks did not care for these distinctions; for them, for Plato in particular, rhythm was a most general concept dominating not only Aesthetics but also Psychology and Metaphysics. And Rhythm and Number were one [...] Rhythmos and Arithmos had the same root: rheîn, to flow [...] Plato (Timaeus) mentions the concordance between the rhythm of the harmoniously balanced soul and the rhythm of the Universe; he even establishes in one of his mathematical puzzles (in the Timaeus again) what he calls the ‘Number of the World-Soul’, a super-scale of thirty-six notes based, of course, on his theory of proportions [...] If Architecture is petrified or frozen Music, so is Music ‘Drawing in Time’ [...] Rhythm is produced by the dynamic action of Proportion on a uniform (static) beat or recurrence. Or to quote Francis Warrain: ‘La Musique est au Temps ce que la Géométrie est à l’Espace.’

93 Matila Ghyka, *The Geometry of Art and Life*, p. 154.

But to come to our times, we find mentioned, in Dr. Jung’s studies of the graphic symbols to which the subconscious mind is most responsive, the quasi-magical relaxing action of certain circular diagrams (‘the magically working symbol is required, containing that primitive analogy which speaks to the unconscious in its very own language [...] and whose goal is to unite the singularity of contemporary consciousness with life’s most ancient past’). Jung calls them, ‘Mandala-Symbols,’ because of their analogy with Thibetan circular mandalas. The Buddhist Shingon sect in Japan uses similar circular abstract patterns as spiritual ‘resonators,’ in order to advance the progress of meditation [...] Dr. Jung reproduces several of these circular symbols in his commentary to ‘the Secret of the Golden Flower.’

94 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, London: Routledge, 1996, p. 77.

Mary S. Thompson, recitations and bird calls to lady audiences of 1893. The true art was Classical Greek art. [...] Statue posing, noble and calm: ‘the idea of possessing infinite capacity for the expression, but at the same time giving no definite expression except that of capacity and power in reserve.’

95 Kenneth Clark, *Feminine Beauty*, London: Weidenfeld & Nicholson, 1980, introduction.

Kenneth Clark describes classical beauty of ancient Greece as symmetry, established proportion, regular features but with some freedom in the face for animation, although the transitions should be smooth and logical, reflecting a peaceful or integrated frame of mind [...] furious or sulky beauties exist in the margin of calm integrity.

96 Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914*, New Haven & London: Yale University Press, 2007, p. 21.

Already by the mid-nineteenth century it was as a painter of passive and adorable female ciphers, rendered with all their ‘fleshy folds’ and the ‘rising undulations of their skin’—the phrases are Baudelaire’s—that Ingres was acknowledged and admired. The view of him as the passionate ‘lover of women’ and the generator of female figures who ‘lived the passive life of plants’ or the purely sensory existence of animals, without thought or consciousness, was firmly established by the



Glands like *foie gras* geese,  
Plump breast,  
Pot bound,  
Each à son goût...<sup>97</sup>

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end of the century, a period during which anti-feminist reaction and neo-conservative aesthetic ideologies produced a backlash against the emergent image of the 'New Woman' and her professionalized sisters.

97 Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914*, p. 36.

*It was illness that made Ingres's women languid, voluptuous and sedentary, and it was these qualities that made them appeal to the taste of certain men. Marie Maroz looked the way she did, this narrative implies, not because she was the quintessential italienne or lyonnaise but because she, like so many of Ingres' women, suffered from a medical complaint that was the source of their erotic appeal.*

5 ● Rabbit Holes<sup>98</sup>

She's no fox,  
 Fine on top,  
 To bite tastes a worm,  
 Finds her cruel,  
 Wrong,  
 Dark,  
 Where it counts.  
 Things can be done,  
 Rouge,  
 Puff,  
 Rip hairs out.  
*Ovid* found salve in his pots,<sup>99</sup>  
 As did the French,  
 18 and 19 C.<sup>100</sup>  
*Les Mouches* ● ran à muck,  
 ○  
 Hunched backs,  
*La Belle et La Bête*.<sup>101</sup>  
 Peep hole code,  
 For those who swing,  
 Like *Fragonard*.<sup>102</sup>  
 Rub and snuff,  
 Breeches,  
 Ripe with pox and gout.<sup>103</sup>  
 Poke like *Hogarth*,  
 Joust pens like *Pope*.<sup>104</sup>  
*Boucher* glass,<sup>105</sup>  
*Modigliani* mask.<sup>106</sup>

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98 Robin Wilson, *Lewis Carroll in Numberland: His Fantastical Mathematical Logical Life*, p. 2.

*Gryphon*: never heard of uglyfying! You know what to beautify is, I suppose?

*Alice*: Yes: it means – to-make-anything-prettier.

99 Ovid, *Ars Amatoria, Book 1*, Oxford: Oxford University Press, 1977

*Ovid (2AD)*, in his manual for lovers declares that no woman need by ugly for the remedies can be found in pots and potions.

100 Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914*, p. 3.

*Artifice and superficial effects were her stock-in-trade, her make-up and costume providing the means of her transformation into a figure of fantasy and desire.*

101 G Barbot de Villeneuve, *The Blue Fairy Book*, London: Longman, Green and Company, 1891

102 Jean-Honoré Fragonard (1732-1806) *The Swing*, 1767.

103 Graham Reynolds, *Wallace Collection: Catalogue of Miniatures*, London: Lund Humphries, 1980

104 Alexander Pope, *Selected Poetry and Prose*, ed. by Robin Sowerby, London: Routledge, 1988, 'The Rape of the Lock', pp. 262-269.

105 Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914*, p. 8.

*The oval format, duplicating the shape of the boudoir looking-glass, preferred by Boucher and used in many portraits of women, became common advertising, with doleful creatures holding vials and pots, puffs and perfumes providing the most common topoi for the display of desirable femininity associated with heavily marketed product.*

106 Tamar Garb, *The Painted Face: Portraits of Women in France 1814-1914*, p. 17.

*Amedeo Modigliani painting after Boucher in 1915: With her mask-like face, linear inscriptions of features and summarily indicated costume and jewelry, Madame de Pompadour registers the terms of female representation without substituting for the actual flesh and blood of a woman.*

Rakes like *Delacroix* bend the |  
 Make her bad,  
 From time to time.<sup>107</sup>  
*Yang* ○ thinks,  
 Cuts,  
 Takes a strong |  
*Yin*,  
 Dark,  
 Black ☽  
 Feels,  
 Slips in and out of time.<sup>108</sup>  
 Wax,  
 Wanes,  
 Will come to a bad end,  
 Is late,  
 Falls down ◎...<sup>109</sup>

She/Not I:

Can I be ○ and ☽ ?  
 Must I choose?  
 Who will love me,  
 Make 5?  
 If I am dark,  
 Half the time?  
 Is my fate to be *Janus* ⊖  
 Hybrid?  
 The true 2...

---

107 Joshua Reynolds, 'Discourse on Art', in *Seven Discourses on Art*, ed. by H Horley, The Project Gutenberg eBook, (eBook#2176, 8 May 2005) Romanticism, with Eugène Delacroix elected as its leader by Charles Baudelaire in the 1820s aspired to colour and movement rather than clarity of line or carefully modeled form. Heightened reality and modified line was praised: 'If you mean to preserve the most perfect beauty in its most perfect state, you cannot express the passions, which produce (all of them) distortion and deformity, more or less, in the most beautiful face.'

108 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, pp. 143-4.

Feminine consciousness is lunar consciousness, the translucent glow of the pearl that illuminates with delicate moonbeams. Whereas solar consciousness, analyses, discriminates, cuts and clarifies, making well-differentiated boundaries, lunar consciousness unites; it thinks with the heart and heart thought, incorporates past, present, and future. It moves in and out of Time.

109 Robin Wilson, Lewis Carroll in *Numberland: His Fantastical Mathematical Logical Life*, p. 17.

Gravity fascinated Lewis Carroll. Alice's *Adventures in Wonderland* commences with Alice tumbling down a deep rabbit-hole and wondering to herself how far she had fallen: 'I wonder how many miles I've fallen by this time? I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think... I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think...'

## 6 ⊖ Two Faced Cow

[Front stage, Janus, two faced cow]

Janus #1: My ○ looks back...  
 Janus #2: I see what comes...  
 [Both] We are set in stone...  
 [Out of sync.] We <sup>we</sup> pine <sup>pine</sup> for <sup>for</sup> the <sup>the</sup> hearts <sup>hearts</sup> path <sup>path</sup>...  
 Janus #1: At the mid • of our ○...  
 Janus #2: When stone ○ smash,  
 She/Not I will be born,  
 To love...  
 Janus #1: How,  
 Brown cow..?  
 Janus #2: ...in the now...<sup>110</sup>

An ○ or Id.  
 At odds with fate,  
 Grasps at the self,  
 Swings light to dark,  
 Up and down.<sup>111</sup>  
 Must find its mid •  
 At the heart.  
 □ = life lived for them.<sup>112</sup>  
 Dreams yoke △○  
 Make signs that point.  
 She/Not I can grow,  
 Cura natura, [Said with life]  
 Or on the couch,  
 Contra naturem.<sup>113</sup>

110 Marion Woodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 189.

*The image of the double-faced Janus head amplifies this paradox of eternity within time. Our month of January is named after the god Janus. One face looks backward to the past; the other looks forward to the future. To be identified with either face is to be captive in stone, victim of fixed laws and fixed authorities. A woman imprisoned in the stone attitudes of one or both of the Janus faces [...] pines for [...] the path with heart [from Carlos Castaneda]. Only when the stone images are smashed will she be born into her capacity to love, into the eternal Now. The path that lies in the centre of the Janus head is the ever-changing Present.*

111 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, Toronto: Inner City Books, 1980, p. 33.

*An ego which sets itself up against fate is attempting to usurp the power of the self; it swings from light to dark, from inflation to depression. Only when her ego is firmly rooted in her own feminine feeling can a woman be released from her compulsive behavior.*

112 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 38.

*The cage or prison has something to do with living an artificial or provisional life, which is often the result of trying to live out other people's projections instead of being oneself. Where the woman is unaware of her authentic being, she will try to fill her emptiness with some substitute.*

113 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 60.

*Jung was eventually to conclude that the various bodily symptoms were messages from the psyche itself. They therefore could be given symbolic meaning, the key to which was most immediately accessible in dream images. The dream served as an intermediary between the physiological and the psychic, yoking them together, just as projections pointing outward to objects were yoked to symbols pointing inward to self. The body via the dream was yoked to spirit [...] Where the mother was unquestionably in touch with her femininity, she had given to her daughter a love of being a woman and a basic faith in life. Such a woman need not come into analysis because she can grow through actual life situations. She develops cura natura. Where the mother is negative, the daughter is from the beginning hampered in making emotional adjustments and fails to take the natural step towards feminine maturity. If she enters analysis, those rites de passage which she*

Bad dreams come,  
 When rites are skipped,  
 Life clouds her true O...

*[a puff of smoke]*

Freud: Art holds wish and fear,  
 In sites that smell,  
 Hear and say so.  
 All tied to drives.<sup>114</sup>  
 Why they blight the hole sex,  
 I do not know...<sup>115</sup>

Rego: Blur the rift,  
 Fuse the too *De Sade* in type...<sup>116</sup>

Kant: He's pure,  
 She leaks...<sup>117</sup>

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*failed to make in reality, she may make symbolically. The natural physical processes and their images are worked through consciously in a psychological and spiritual dimension, contra naturam.*

114 Sigmund Freud, *The Freud Reader*, ed. by Peter Gay, London: Vintage Books, 1995, p. 732.

*At the head of these satisfactions through phantasy stands the enjoyment of works of art – and enjoyment which, by the agency of the artist, is made accessible even to those who are not themselves creative.*

115 Teresa Brennan, *The Interpretation of the Flesh: Freud and Femininity*, London: Routledge, 1992, preface.

*Teresa Brennan sites, 'woman and energy, men and words.' [...] the energetic dimension of psychological life: 'Freud's own riddle of femininity reveals that energy is its cornerstone [...] For Freud, emotions and affects are tied to drives and drives to psychical energy, femininity was a riddle because Freud could not explain why certain drives and affects were turned against the subject in a disabling way.'*

116 Marquis de Sade, *Juliette and La Nouvelle Justine*, tr. by Austyn Wainhouse, Paris: Olympia Press, 1968.

117 Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality*, London: Routledge, 1992, pp. 26-29.

*Immanuel Kant, 'specifies this relationship in terms of framing: the beautiful is characterized by the finitude of its female contours, as a unity contained, limited, by its borders. The sublime, on the contrary, is presented in terms of excess, of the infinite; it cannot be framed and is therefore almost beyond presentation (in a quite literal sense, then, obscene) [...] It is where woman goes beyond her proper boundaries and gets out of place.'*

## 7 ♀ Song of Two Freaks

[Back stage left hangs Janus Fleuri, front stage right, Hermaphrodites ♀] <sup>118</sup>

Cal: [Sings] *I was born twice: first as a baby girl on a remarkably smogless Detroit day in January of 1960; and then again as a teenage boy, in an emergency room near Petosky, Michigan in August of 1974...*<sup>119</sup>

Barbin: [Sings back] *You are to be pitied more than I, perhaps. I soar above all your innumerable miseries, partaking of the nature of the angels; for, as you have said, my place is not in your narrow sphere. You have the earth, I have boundless space. Enchained here below by the thousand bonds of your gross, material senses, your spirits cannot plunge into that limpid Ocean of the Infinite, where, lost for a day upon your arid shores, my soul drinks deep...*<sup>120</sup>

Eliade: (e tz) + (iky), [Points]  
Need to join both poles...<sup>121</sup>

Cixous: They wish to be whole once more,  
Get past fear of the cut,  
The chop of male bits,  
Mark of the split.  
She/Not I could be bi  
—swing both ways—  
He,  
Has one thing in mind...<sup>122</sup>

She/Not I: ♀  
A true 2  
Claims to rise up,  
Scorns our straights.  
Is cast out.  
A Fool,  
22 on the cards,<sup>123</sup>

118 Louise Bourgeois, *Janus Fleuri*, 1968.

119 Jeffrey Eugenides, *Middlesex*, London: HarperCollins, 2002, opening line.

120 Herculin Barbin, *Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite*, tr. by Richard McDougall, Herts: The Harvester Press, 1980, pp. 98-99.

*Brought up for twenty years among girls, I was at first and for two years at the most a lady's maid. When I was sixteen and a half I entered the normal school of... as a student teacher. When I was nineteen I obtained my teaching certificate. A few months later I was directing a rather well-known boarding school in the arrondissement of... I left it when I was twenty-one. That was in the month of April. At the end of the same year I was in Paris, with the railroad of...*

121 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, tr. by Willard R. Trask, London: Penguin, 1989, pp. 349-352.

*They combine in their own person the feminine element (e tz) and the masculine element (iky). We here have a ritual androgeny, a well-known archaic formula for the divine divinity and the coincidentia oppositorum [...] Like the hermaphroditism of the basir, the prostitution of the ballan is similarly based on the sacred value of the 'intermediary' on the need to abolish polarities.*

122 Hélène Cixous, *The Hélène Cixous Reader*, p. 41.

*Bisexuality as a fantasy of a complete being, which replaces the fear of castration and veils sexual difference in so far as this is perceived as the mark of a mythical separation — the trace, therefore, of a dangerous and painful ability to be cut. Ovid's Hermaphrodite, less bisexual than asexual, not made up of two genders but of two halves. Hence, a fantasy of unity. Two within one, and not even two wholes [...] woman is bisexual — man having been trained to aim for glorious phallic mono-sexuality.*

123 Tarot of Marseilles, *Le Mat, The Fool*, 22 Trump card, Major Arcana.

Looped ∞

Born to chase tail.

Bi = 0 to +1 <sup>124</sup>

Strap on male.

Hesse □ holds 0... <sup>125</sup>

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124 Tony Oursler, *Optical Timeline*, < <http://www.tate.org.uk/download/file/fid/22905>>, p. 12.

In 1963 The American National Standards Institute renders the ASCII character table as the standard character representation system for the computer industry. Computers use the binary system, in which numbers are represented by sequences of ones and zeros, to store, process, and exchange information. Programmers use other characters. A translation process is required. ASCII assigns a particular binary number to each character of the alphabet (A = 1000001).

125 Eva Hesse, *AccessionII*, 1968.

8 *She/Not I* Reflects

She/Not I:

Still just ○△  
 Stuck on a □  
 Not a 7  
 Or 3 with a ▽  
 Just 1  
 2 with no 3 to love,  
 No 5 ☆ or ◆ in my □  
 No life out of it,  
 No ☸ or φ for me.  
 My ○ might be fair or foul,  
 A mask.  
 Like it or not,  
 I'll be read by it,  
 As up for it,  
 Or not.  
 Odds are,  
 I won't be nice all the time. [*Few Ahhh*]  
 My ○ will turn to stone,  
 Stay that way,  
 Send me mad.  
 They'll keep me in a □  
 For my own good.  
 A freak,  
 They'll pay to see me.  
 I need to be me,  
 So my ○ can tell my soul,<sup>126</sup>  
 If I have *Eurythmy*,  
 A beat and flow.  
 I'll put my ○ on,  
 Let's go...

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126 Catherine Fowler, *Sally Potter*, Chicago: University of Illinois Press, 2009, pp. 117-118.

*I do have a great, great interest in the actor's face and spend a lot of time working on finding the right angle and frame and light for both the male and female face, because the face is where we read things. The face is part of the body, but it's a very particular part of the body. And it is in many ways the portal into both thought and feeling [...] Above all it's the state of being in relation to the camera, a state of transparency, a state of consciousness beyond thought, trying to access the interior world without obstacle. That is the most important thing of all.*



9 Fit  $\triangle$ <sup>127</sup>

Hambidge:

Map of  $\circ$

Plays out in  $\triangle$

Height of  $\circ$  = height from mid ·

Two split legs.

34" chest,

21" waist =  $\varphi$

Or 1.618...<sup>128</sup>

Zeising:

Male is 1:60 [*Mimes fast car*]

Major chord.

Hers is 1.666

Minor thing.<sup>129</sup>

Babes start with 2 the same,

'Til taught how to be.

☆ ● ◊  $\varphi$

Are all found in  $\triangle$

Bones of hands that make art.<sup>130</sup>

One  $\triangle$  has 36° at the ·

72° at each base.

(Note: scale of 36 in the world)

The *Sublime*  $\triangle$

*Pentalpha* ●  $\varphi$ ...<sup>131</sup>

127 Matila Ghyka, *The Geometry of Art and Life*, p. 98.

Each normal skeleton reveals what is a perfect 'symphonic' design or harmonic theme.

128 Matila Ghyka, *The Geometry of Art and Life*, p. 98.

An interesting point is that in this particular 'ideal' theme, the fundamental design of the face is the same as the one of the whole body; the link between the two is that the height of the face is equal to the vertical distance between the middle of the body (intersection of the legs in 'ideal' specimens) and the navel (the minor of the two segments in the divine proportion determined by the navel) is equal to the distance between the tip of the medium finger (the arm hanging vertically) and the floor or horizontal level supporting the whole [...] Amongst Miss Veronica Lake's measurements given in an American magazine, I notice 34" for the chest contour, and 21" for the waist, both Fibonacci numbers, having as ratio 1.618...

129 *ibid*, p. 107.

Zeising observes that in this special case (Miss Lake, as above) the ratio  $n/m$ , after having reached once its definite future value (1:60) about the thirteenth year, overreaches it in a strong oscillation which, about the seventeenth year, gives to the adolescent male body ultra-feminine proportions, returning afterwards to the male ratio 1:60 when adult growth has been achieved [...] It is interesting also to note that in the new-born infant the navel divides the body into two equal parts.

130 *ibid*, pp. 16-18.

If one measures the ratio for a great number of male and female bodies, the average ratio obtained will be 1.618... This proportion is intimately associated with the regular pentagon and with the regular star-pentagon or pentagram, so much so that the construction of the pentagon, discovered by the Pythagoreans and given by Euclid, is directly based on the Golden Section [...] The pentadactylism (five fingers, or corresponding bones or cartilages) general in the animal kingdom is a manifestation of the same predominance of the number 5 and pentagon symmetry [...] 5 petalled flowers (fruit-blossoms, water-lilies, brier-roses and the genus *rosa*, honeysuckle, carnations, geraniums, primroses, marshmallows, campanulas, passion-flowers, lilies, tulips, hyacinths) – hexagonal symmetry is mainly connected with crystals.

131 *ibid*, p. 24.

The isosceles triangle has 36 degrees as angle at the isosceles (sharp) vertex, or 'Sublime Triangle', or Triangle of the Pentalpha. The last term is another name for the Pentagram which can indeed be considered as formed of five interlocking  $A$ 's [...] Therefore the ratio between the longer (isosceles) side and the shorter,  $^{AB}/_{BC}$  is equal to  $\varphi$  (the Golden Section); also that the two angles at the base,  $ACB$  and  $ABC$ , are equal to 72 degrees, the double of the sharp angle  $CAB = 36$  degrees. Those two relations confer to the 'sublime' triangle the most interesting 'harmonic' properties.

Shapes with sides the same,  
 Fit a sphere,  
 In 2,  
 Not 3D space.  
 Sublime  $\triangle$  are rare.<sup>132</sup>  
 10 is the  $\triangle$  to be,  
 Dodecahedron ( $10^{10}$ ) best,  
 In ~~Cosmo~~,  
 In the *Cosmos*...<sup>133</sup>

Size 0  
 Shrinks brains of those who  $\odot$   
 At  $\triangle$  on  $\square$   
 At 0 / 1 code...<sup>134</sup>

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132 Matila Ghyka, *The Geometry of Art and Life*, p. 40.

*The number of regular polygons (characterized by the number of their sides) has no limit, like the number of integers [...] Curiously enough, this property has no correspondent in three dimensions; the number of regular polyhedra (solids with equal sides, equal regular faces, equal solid angles, inscribable in a sphere), far from being infinite, is limited to five, called since the time of the neo-Pythagoreans the five 'platonian' bodies: Tetrahedron, Octahedron, Cube, Icosahedron, Dodecahedron.*

133 Matila Ghyka, *The Geometry of Art and Life*, p. 44.

*Plato in the Timaeus establishes a correspondence between each regular body and some element of Nature, the dodecahedron being taken as a geometrical symbol for the harmony of the whole, or Cosmos.*

134 Paulo Coelho, *Aleph*, London: HarperCollins, 2012, p. 183.

*We think that a computer is full of photos and images, a real window on the world, but the fact is that behind what we see on the screen there is nothing but a succession of zeros and ones, what programmers call binary language.*

## 10 He's an Anima

She/Not I:

*Anima* in the way,

When he ☉

4 stage:

*Eve* (sex),*Helen* (sex and *Eros*),*Mary* (saint),*Sophia*,Transcends all.<sup>135</sup>

I see my self,

As they do,

In a wood of roots,

Vines bind their eyes,

To mine.

I must know who,

Just what,

I must do to be...<sup>136</sup>


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135 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 146.

*In Man and His Symbols*, Marie-Louise von Franz has elucidated Jung's four stages of anima development in a man. The first stage is best symbolized by the figure of Eve, purely instinctual and biological relations. The second can be seen in Faust's Helen. She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements. The third is represented, for instance, by the Virgin Mary – a figure who raises love (eros) to the heights of spiritual devotion. The fourth type is symbolized by Sapia (Sophia), wisdom transcending even the most holy and the most pure. Of this another symbol is the Shulamite in the story of Solomon. (In the psychic development of modern man this stage is rarely reached. The Mona Lisa comes nearest to such wisdom anima).

136 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, Toronto: Inner City Books, 1931, pp. 14-15

*It seems to me that women have by and large been experienced, and have also experienced themselves, more often than not in terms of the collective anima image – the way in which men see women [...] To make her own way—to find herself—in the forest of anima projections which grasp for her ankles like the tangled roots and vines of a primeval forest. A man's unconsciousness of his inner feminine side, coupled with a woman's weak consciousness of herself, weaves an almost impenetrable thicket similar to the one surrounding sleeping beauty's castle [...] For the individual woman to come to know, if she can, without mercy or self-pity, who she is, what she is and what is required of her if she is to become more conscious. She must do this in order to know what she is not, to differentiate herself from the anima projections which displace her individual expression of the feminine.*

11 ☉ □ Camera Shy<sup>137</sup>

△ on □ meets ☉<sup>138</sup>

Is put in a □

Art.

High art wants the right △

☉ = nude thing,

Cock,<sup>139</sup>

A hoop

All of its own,<sup>140</sup>

Plays best with it—her—self,

When she's kept still,

Bound up in—by—him.<sup>141</sup>

Oh,

For a strong ☉

Beamed from her ○

To her □<sup>142</sup>

Which takes charge,

Knows what it means,

To □ a △<sup>143</sup>

For *She/Not I* to use her own △

Walks a fine |

To make a •

Risks a fall in,

To feed the ☉...<sup>144</sup>

137 Marcel Proust, *The Way by Swann's*, tr. by David, Lydia, London: Penguin, 2002, p. 142.

*I looked at her, at first with the sort of gaze that is not merely the messenger of the eyes, but a window at which all the senses lean out, anxious and petrified, a gaze that would like to touch the body it is looking at, capture it, take it away and the soul along with it.*

138 John Berger, *Ways of Seeing*, London: Penguin, 1972, p. 47.

*The gaze: Men look at women. Women watch themselves being looked at. The surveyor of the woman in herself is male; the surveyed female. Thus, she turns herself into an object.*

139 Lynda Nead, *Female Nude: Art, Obscenity and Sexuality*, p. 5.

*The arms surround the body like a sheath, and by their movement help to emphasise its basic rhythm. The head, left arm and weight-bearing leg form a line as firm as the shaft of a temple.* Lynda Nead remarks on the phallic connotations of the description by Kenneth Clark and describes the context of the frame of the female nude within art. She argues that high art imposes controls to contain femininity and female sexuality. Acceptability to the male gaze is an aesthetic female body, pleasing to a male audience.

140 Rozsika Parker and Griselda Pollock, *Old Mistresses: Women, Art and Ideology*, London: HarperCollins, 1981, p. 132.

*Rozsika Parker and Griselda Pollock speak of male fantasy as a closed loop in dialogue with itself playing off the image of woman as a spectacle upon which to project its own narcissistic fantasy.*

141 Aristotle, *The Metaphysics: Aristotle*, tr. by J H McMahon, New York: Prometheus Books, 1992

*An obscene female body is one without borders or containment, without stillness or wholeness, which has lost Aristotle's definitions of beauty: order, symmetry and definiteness.*

142 Maria Manuel Lisboa, *Paula Rego's Map of Memory: National and Sexual Politics*, Hants: Ashgate, 1963, p. 34.

*Paula Rego argues for a direct gaze, for active control versus passive self-exposure to external contemplation, leading Germaine Greer to comment: It is not often given to women to recognise themselves in painting, still less to see their private world, their dreams, the insides of their heads, projected on such a scale and so immodestly.*

143 Rozsika Parker and Griselda Pollock, *Old Mistresses: Women, Art and Ideology*, p. 132.

*Rozsika Parker and Griselda Pollock argue that, rather than being framed, it is a question of who draws the lines, where they are drawn and for whom.*

144 Lynda Nead, *Female Nude: Art, Obscenity and Sexuality*, p. 67.

*Lucy Lippard suggests that a woman using her own face and body has a right to do what she will with them, but it is a subtle abyss that separates men's use of women for sexual titillation from women's use of women to expose that insult.*

Schiele: I give good ⊙ to my girls.  
It's filth if he who ⊙ = filth...

Rodin: It's pure,  
Art's ⊙ bears no guilt...<sup>145</sup>

Mulvey: My ⊙ | *Scophilia*:  
Artist ⊙ at what's real.  
⊙ at film.  
⊙ | in the art...<sup>146</sup>

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<sup>145</sup> Egon Schiele: *Women*, Richard Nagy Gallery, London, 2011, exhibition literature.

*Egon Schiele, known for his erotic works and dubious liaisons, nevertheless gave his female subjects an empowered gaze, stating that no erotic work of art is filth if it is artistically significant. It is only turned into filth through the beholder, if he is filthy [...] Rodin stated that in art immorality cannot exist. Art is always sacred, even when it takes for a subject the worst excesses of desire. Since it has in view only the sincerity of observation, it cannot debase itself.*

<sup>146</sup> Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Film and Theory Criticism: Introductory Reading*, ed. by L. Braudy, M. Cohen, New York: Oxford University Press, 1999, pp. 833-44.

*Laura Mulvey termed scophilia, the arousal of pleasure in cinematic viewing, her essay defines three gaze lines: the artists look at reality, the spectators look at the art (the film), the sight lines within the art itself.*

12 A Lass and A Lack<sup>147</sup>

Cunnington:

*Sublime* △

Wears a dress 1815 -1851,

Her best in 1880,

Worst 1914.

*She/Not I* is not flesh,But frock.<sup>148</sup>Maths is a synch:<sup>149</sup>*'The waist looks infinitesimal'*Curbs the urge to move.<sup>150</sup>

Full ○ plain smock,

Blank ○ frou frou.<sup>151</sup>

Caged bird,

Doll,<sup>152</sup>Dead game hat,<sup>153</sup>

Rolls a stiff gait,

Hops a sack race,<sup>154</sup>Flanked by tame horse pads.<sup>155</sup>

Hair loops ears,

Fends off,

The wrong kind of note...<sup>156</sup>


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147 C. Willett Cunnington, *The Perfect Lady*, London: Max Parish & Co, 1948, p. 16.

*In place of a cylinder there was now a series of triangles; the wide hat and head forming an inverted triangle above another composed of bodice and sleeves, which in turn was balanced on the apex of a triangular skirt.*

148 C. Willett Cunnington, *The Perfect Lady*, p. 20.

*Anatomy had had its day; a veil was being drawn across facts as the lady cultivated the art of withdrawing into the recesses of her costumes.*

149 *ibid*, pp. 59-60.

*An 11" waist: 'Felt terribly ill and could only totter across the room... had a somewhat serious illness.'*

150 *ibid*, p. 21.

*Tight lacing enforced that passive immobility which was so much admired and curbed unladylike activities.*

151 *ibid*, p. 51.

*Women whose minds are occupied with other things tend towards simplicity in costume, while those who are empty handed and empty headed oftenest appear in fantastic and gaudy garments.*

152 *ibid*, p. 28.

*Our lady remains a tight-laced, languishing mannequin, caught in phases of doll-like immobility, when we peep beneath the architectural coverings of her garments and accoutrements, her gait is generally stiff and awkward, there being no bend of elasticity on account of the form of her stays.*

153 *ibid*, p. 54.

*Hats and bonnets became mausoleums of dead animals [...] The newest thing for the shoulder of a ball dress is velvet loops with a few white mice seemingly playing about them.*

154 *ibid*, p. 71.

*Every month skirts grow tighter round the hips; walking has become an impossibility and a sort of gliding motion has become the fashionable gait, in fact a provocative pelvic roll borrowed from professional ladies of easy virtue [...] In a word, they were using legs of which they denied the existence [...] 'The hobble skirt', the sides of which were no longer vertical but sloped inwards as they descended to the narrowest point, past the hem. Walking resembled a sack race, stepping onto a bus was impossible.*

155 *ibid*, p. 43.

*The horse was truly tamed, hidden as a short stiff petticoat of woven horsehair material, the crinoline, itself a huge parrot cage, suggesting the constraint of the exotic squawker within, with bustles in the shape of crescent pads stuffed with horsehair surrounded the back and sides of the waist to throw the skirt well out over the hips.*

156 *ibid*, p. 19.

*Between 1831 and 1851 her hair conspired to save her and was, 'often looped over the ears as though to protect modesty from a jarring note.' The gentlewoman of taste now favoured a garment of 'soft, silent material' which her imitator – the 'lady' in inverted commas and silk foundation continued to rustle as loud as ever.*

Galliano: I have to f\*\*\* her...  
 McQueen: I don't dare touch...

*[Frock and Fuck play, stage right. Hide Lack in a dress. One whips up a kink, one grinds a heel]*

Galliano: I am sew,  
 Ghosts of the past right now.  
 Spring,  
 Is tits,  
 Hips,  
 Fish tail fan dance.<sup>157</sup>  
 Fake it,  
 Create lack,  
 Gap,  
 Thing,  
 Come in a cup of want.  
 Net tights catch Eve...

McQueen: I cut sex with fear,  
 Spike holds mouth wide.  
 Gags speech,  
 Frock speaks. *[A Lass and a Lack scream]*  
*La Poupee*,  
 Arms wire ■ thighs,  
 Chain male gaps...

Lacan: 'There is no such thing as a sexual relation...'<sup>158</sup>

157 C. Willett Cunnington, *The Perfect Lady*, p. 43.

*The female form is presented swathed in a thin and narrow covering which, while presenting its outlines almost as distinctly as those of an uncovered statue, has the property also of burlesquing them [...] Mermaid – cuirasse bodice and tied-back skirt, the train of which was known as a 'mermaid's tail' composed an alluring picture; true, it was almost impossible to walk and dangerous to sit.*

158 Alison Bancroft, *Fashion and Psychoanalysis: Styling the Self*, London: Freud Museum, 29 September 2012.

*Alison Bancroft interrogates fashion and feminine notions, declaring it avant-garde, questioning its status as art. Whereas art and literature default to a feminine subset, art is assumed to be male. Fashion alone defaults to femininity, subverting from within and challenging structures. Creative form, realized on the body articulates form in innovative, seditious, disruptive ways, delivering what Jacques Lacan terms, asymmetric sexuality, a conflict of woman versus objects art, a double body [...] Bancroft takes John Galliano and Alexander McQueen as her muses. The former plunder history, voicing the ghosts of the past in the present. Both illustrate the paradox of the surface of the body in concealing lack and turning the body into a cupola of desire. Dress and eroticism are intertwined as a feature of psychic life. The irrationality of fashion is sometimes seen as fetish whereby individual or group redirects sexual interest onto an item of dress, the corset, the heel [...] Galliano's clothes are elaborate and restrictive, emphasizing breasts, hips, a fishtail of movement constraint, they perform an artificial burlesque of the body [...] Imposed on the body, the woman herself does not exist, is simulated naturalness via the artificial, therefore lacking, gap, object art and cause of desire. Excessive garment only activates on the body, creating an instance of feminine jussance. Exposure of the body covered, via rent, torn fishnets, confuses the purpose of clothing to cover. An Eve veiling and unveiling eroticism is re-enacted on the surface of the body. Feminine sexuality as object art, available, dependent on male desire, yet interjected with corporeal reality [...] McQueen creates the antithesis in terms of horrific, terrifying sexuality. His savage spiked mouthpiece by jeweler Shaun Leane holds the mouth open, distorted, is tribal, surgical, a BDSM gag. It stages the impossibility of speech or feminine articulation of self. Fashion speaks for her, exposing, protesting object art with muteness on the surface, mouth in snarl, to make explicit and reactive the gap [...] If Galliano shows misogynist assault on women, McQueen represents the structural impossibility of the feminine, where otherness utters its most forceful complaint, without veils. La Poupee 1997, is a square frame of metal manacled to elbows and thighs, restrictive of movement, it foregrounds artificiality and literally frames the body in the gap using chainmail, a series of gaps. It stages the brutality of form as violent experience, gap exploitation, ramming home Lacan's statement, 'there is no such thing as a sexual relation.'*

Woodman:

Sex fight,  
 Sex fear,  
 Fear sex,  
 Fight sex,  
 There lies the *Animus / Anima* rub.<sup>159</sup>  
 Fight / flight need breath,  
 Not held at the neck.  
 Round tum purr,  
 Is just *not* cat walk.<sup>160</sup>  
 Binge on thin mute  $\triangle$  [*Loud pop from Lip Gloss*]  
 Firm *Kore*,  
 Stand up to ad men priests...<sup>161</sup>

She/Not I:

My  $\triangle$   
 Is it's own shape.<sup>162</sup>  
 Not quite 1.666 [*Checks for mark of beast*]  
 This bird sings,<sup>163</sup>  
 In both keys.<sup>164</sup>  
 The  $\otimes$   $\varphi$  were in my hands all the time.<sup>165</sup>  
 I'm no 10 or *Sublime*  $\triangle$   
 I walk to my own beat, [*Skirts play ball*]  
 $\odot$   
 As I fill  
 —not sock stuff—  
 My own cups...

159 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 140.

From Marie-Louise Von Franz, "The Problem of the Puer Aeternus": *In the male, sex with aggression can be combined, but not sex and fear. In the female, sex and fear can be combined, but not aggression and sex. And there you have the animus-anima problem in a nutshell.*

160 Marion Woodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 87.

*We learn very early in life that any display of archaic or primitive feeling is unacceptable, and we also learn (unconsciously) that the way to control intense emotion is to allow as little air as possible to go below the neck [...] The deep, full breaths that should nourish the vital organs, not only with oxygen but with awareness of emotion, are held tight in the top of the chest, and the round belly that goes with deep breathing is anathema in the fashion world.*

161 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 16.

*Without an inner core of certainty grounded in their own musculature, they lack the inner resources to stand alone. Pummelled by mass media and peer group pressures, their identity may be utterly absorbed by collective stereotypes. In the absence of adequate rites of passage, ad-men become the high priests of an initiation into the addictions of consumerism.*

162 Jeanette Winterson, *Why be Happy when you could be Normal?*, p. 35.

*It seems to me that being the right size for your world and knowing that both you and your world are not by any means fixed dimensions — is a valuable clue to learning how to live.*

163 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 98.

*The German word for magic formula is *galdr*, derived from the verb *galan*, 'to sing,' a term applied especially to bird calls.*

164 Hélène Cixous, *The Hélène Cixous Reader*, p. 45.

*I am spacious singing flesh: onto which is grafted no one knows which I — which masculine or feminine, more or less human but above all living, because changing I.*

165 Jeanette Winterson, *Why Be Happy When You Could Be Normal?*, p. 31.

*We always think the thing we need to transform everything—the miracle—is elsewhere, but often it is right next to us. Sometimes it is us, ourselves.*





[Ding, round #2, chained, front stage]

Athena: I push...  
 Medusa: I reign,  
 In snakes...

[Chained to rock, back stage, hides from Animus]<sup>172</sup>

Andromeda: I'm still,  
 Not here...<sup>173</sup>

[One of them, masked] I take a stick to my beast,  
 Beat false rhythm,  
 Live by will...<sup>174</sup> [Wolf howls, mask slips, Ego, caged, tries to smash out]<sup>175</sup>

[Round #3]

Electra: [House lights, up] Pa gave me an ~~Enemy~~ Anima,  
 Made me his bride,  
 Doomed,  
 I seek his ghost love...<sup>176</sup>

172 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, p. 189.

The woman possessed by the Medusa/demon lover is an Andromeda still chained to the rock. She has not been born into time, and therefore does not experience being alive. Her authority consists of what she 'ought' or 'should not' do in the future, or the 'if only's' of the past. Her authority for life takes on the form of rigid stone, rather than the living stone of personal relationship in the present. For her, the dead stone of the law rather than the living stone of spirit. Life is ahead or behind, but never here. What she fails to understand is the paradox: to be in time is to be in the eternal. If she can contact her heroic animus, she will find him questing, not for the perfection of the world hereafter, nor for the nostalgic Paradise of times past, but for eternity in the present. He lives in the eternal Now. He loves the eternal virgin.

173 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, p. 10.

I am suggesting that many of us—men and women—are addicted in one way or another because our patriarchal culture emphasizes specialization and perfection. Driven to do our best at school, on the job, in our relationships—in every corner of our lives—we try to make ourselves into works of art. Working so hard to create our own perfection we forget that we are human beings. On one side we try to be the efficient, disciplined goddess Athena, on the other we are forced into the voracious repressed energy of Medusa. Athena is chained to Medusa as surely as Medusa is chained to Athena. We are trapped in the extremes of the gods, territory that doesn't belong to us. Meanwhile the one who is forgotten is the maiden Andromeda, chained to the rock, in danger of being sacrificed to a monster from the unconscious. She is the forgotten one—the 'still unravished bride' in our culture. So long as she is chained to a rock she must remain still and unravished. She remains like a figure on Keats' Grecian urn, with all her passionate loveliness frozen into marble immobility.

174 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 12-13.

Consciously the individuals are being driven to do better and better within the rigid framework they have created for themselves; unconsciously they cannot control their behavior. There are countless individual and collective reasons for the outbreak of chaos as soon as the daily routine is completed. Will power can only last so long. If that will power has been maintained at the cost of everything else in the personality, nothingness gapes raw. When in the evening it's time to come back to oneself, the mask and the inner being do not communicate. Whether we are human animals 'partly dead to the world' or human animals who are 'overly sensitive to the world,' many of us are being driven either by some force coming from inside, or we are battered by both until 'I' cease to have control in my own life. This 'I' has no value system of its own. It is not master in its own house. All day the mask, or persona, performs with perfect efficiency, but when the job is done, those frenzied, foreign rhythms continue to dominate the body and being. There is no 'I' to call a halt, no strong, differentiated ego to gear down to the natural rhythms. If those natural rhythms have dropped into total unconsciousness, being disappears, and the body, like a beaten, neurotic, terrified animal attempts to persevere with the rhythms totally foreign to its nature. The wolf attitude which demands more and more and more during the day, howls I want, I want, I want at night. But nobody is drinking, loving, eating or vomiting because there's no-body and no body consciously there. The instincts, which have a natural satiation point, are not operating. The emptiness can never be filled.

175 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 79.

Because neither mother was conscious of her own femininity, she was unable to give her daughter an instinctual love of her own body and thus the feminine ego was split off from the feminine spirit locked in her own earth. The terrible sense of being 'caged' and longing to smash out is the energy of that rejected feminine pounding on her prison bars, demanding release.

176 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 92.

If there was parental discord and if her father in his disappointment turned his anima projection onto his daughter, unconsciously she became his child-bride, raped before her time. But to that husband she may remain true for the rest of her life, whether in her choice of husband, or her inability to marry, or her inability to bring Eros into sexuality. Unconsciously, she may be caught in an incestuous marriage (In Freudian terms, she has an Electra Complex). Unless she

Persephone: *[Down stage]*

Earthed by *Ma*,  
I had a son,  
By *Hades*...

Eloa: *[The pits]*

Sprung from  $\dagger$  tear,  
I have no roots,  
*Earth* is a sad lot.  
I hate men,  
Must be in charge,  
He won't catch me,  
When I fall...<sup>177</sup>

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recognizes that her father-lover is her own inner ideal man who must not be projected onto human man, she may spend her life searching for her ghostly lover. If she finds her 'ideal,' she may be bound for double-edged tragedy because the golden arrows will probably strike a puer searching for a mother-bride. Their marriage would then be double incest.

177 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, pp. 94-96.

Eloa, as part of Christian myth, makes an interesting contrast with Greek Persephone. Both were innocent maidens seduced by the god of the Underworld... Persephone, however, was firmly rooted on the earth in her close relationship to her mother; thus, she was able to give herself to Hades and at the appointed time to bring forth their son, Dionysus [...] Eloa, on the other hand, has no human mother and no human body, and is therefore unrelated to reality. Her life is sprung from a sentimental, masculine tear which pities mortals for their human lot. Such sentimentality rejects the realities of living on earth. The modern Eloa refuses to be victim of the man or God she once adored. However, because she is still not taking responsibility for her own devil, she tends to project him onto the masculine world, where she seeks revenge for the murder of her femininity. Such a child becomes an adult woman who simply does not comprehend the feminine principle. For her, 'being receptive' means surrendering control, opening herself to fate, and plummeting through chaotic darkness into an abyss that has no bottom. No loving arms will open to receive her as she falls. Therefore she dare not surrender to life – the consequences could be fatal. Even if the door of her cage stood open, she could not dare to walk through.

14 Oh Mama<sup>178</sup>

Ma: I'm 1st grid,  
 Long to be male,  
 Set goals—left and right—to fail:  
*'The gall of their disappointment their children drank with their mother's milk.'*  
 Choke on joy,  
 Sick it up,  
 My sweet...

She/Not I: I have no I am,  
 I've lost my Ma,<sup>179</sup>  
 Am short of a birth rite.  
 1st grid,  
 Draws from brain,  
 From  $\Delta$   
 From earth,  
 I have lost touch with *Great Ma...*<sup>180</sup>

Ma: In the glass,  
 My  $\Delta$  is wrong,  
 Not my real self,  
 Raw stuff of art,  
 To mould and change...

She/Not I: *'Mirror, mirror on the wall.'*  
 A world of,

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178 Sylvia Plath, *The Bell Jar*, p. 112.

*A serene, almost religious smile lit up the woman's face. Her head tilted happily back, like a sparrow egg perched on a duck egg, she smiled into the sun.*

179 Jeanette Winterson, *Why Be Happy When You Could Be Normal?*, p. 160.

*But mother is our first love affair. Her arms. Her eyes. Her breast. Her body. And if we hate her later, we take that rage with us into other lovers. And if we lose her, where do we find her again?*

180 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 17-19.

*Most people in this generation, male and female, do not have a strong maternal matrix out of which to go forward into life. Many of our mothers and grandmothers were the daughters of suffragettes who were already on the way to a new role for women. Some of them longed to be men, some related to their masculine side and dominated the household with masculine values so the atmosphere was geared to order, to goal-oriented ideals, to success in life, success that they themselves felt they had missed. The gall of their disappointment their children drank with their mother's milk. Unrelated to their own feminine principle, these mothers could not pass on their joy in living, their faith in being, their trust in life as it is. Geared to doing things efficiently, they could not surrender to allowing life to happen. They dared not allow themselves to react spontaneously to the unexpected. And since their children were sometimes the unexpected, these infants had three strikes against them before they were put in their cradles, unexpected not only in their person but in their temperament since they had feelings and thoughts that were not in accordance with their parents' projections of what their children should be. Within that attitude there is no room for life to be lived as it is, no room for either parent or child to relax into, 'I am'; consequently, the child lives with an elusive sense of guilt, the personification of the mother's disappointment less in her child than in herself. The child grows up attempting to justify its existence, a psychic reality it has never been granted [...]. The physical mother remains the primary matrix even though we separate from her and move into larger matrices [...]. No matter how abstract our explorations of pure thought and created reality, the mind draws its energy from the brain, which draws its energy from the body matrix, which draws its energy from the earth matrix [...]. We have, in effect, only two matrices: the physical matrix, progressing from the womb, mother, earth, and physical body, and the abstract matrix of thought, progressing from relationships, the ability for interactions [...]. As Jung has pointed out, we are so busy doing and achieving that we have lost touch with our inner life, that life which gives meaning to symbols and conversely the symbols which give meaning to life. No other era has so totally divorced outer reality from inner reality, the matrix of which is the Great Mother. Never before have we been so cut off from the wisdom of nature and the wisdom of our own instincts.*

Fair,  
Pure,  
Light,  
Glints.  
△ = filth,  
Made sparse,  
Thing least there,  
*Conceptual art...*<sup>181</sup>

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181 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 26-27.

*If, for example, a mother looks into her mirror and sees her body not as her own self, but as the raw stuff of art which can be manipulated as she pleases, then a 'mirror, mirror on the wall' attitude develops in her daughter. Her body may become an art object, to the extent that she fails to recognize herself in it as a human being. She does not inhabit that body [...] Her reaction to the affluent world in which she is living is withdrawal. Her patriarchal value system based on the Kingdom of Beauty, Purity and Light, forces her into deeper enmity toward her 'filthy body' which she would reduce to 'minimal' or even 'conceptual art' in which the object is no longer there [...] Her sole purpose is to fashion the object in the mirror into a work of art, totally acceptable, ironically, to the collective value system she despises.*

15 Swing<sup>182</sup>

Galileo:

*Isochronism of the Pendulum:*

Earth is not the hub.

Long and short swings,

Take the same time...<sup>183</sup>

She/Not I:

I don't eat, [*Takes a swing*]I binge, [*Swings back*]*Enantiodromia.*<sup>184</sup>

I seek death,

I am light,

A work of art.<sup>185</sup>Spurned by *Ma*,

I am thing.

Weight loss = lost *Ma*,

I've no shoes to try on,

But those of a God:

*'Indifferent, paring his fingernails.'*<sup>186</sup>

I feel this big,

Starve so small,

I am high,

Choose life,

Or not.

I am *Shaman*,I leave just skin and bone...<sup>187</sup> [*Wolf snaps at the swing*]

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182 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 127.

For too long the body has been 'bruised to pleasure soul', the feminine nature denied to feed the rational mind.

183 Amir D. Aczel, *The Mystery of the Aleph: Mathematics, The Kabbalah, and the Search for Infinity*, pp. 46-52.

Galileo (1564-1642) developed a law of isochronism of the pendulum, so proving that the earth was not the centre of the Universe, because longer and shorter swings of the same pendulum all take the same time.

184 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 29-30.

On such small details we build our profane rituals, rituals to which we are basically indifferent until they go wrong. Then we realize how unconscious we can remain so long as we have those repetitive patterns hold our world together [...] During the conflict their energy swings from one pole to the other. This sudden reversal of energy is called enantiodromia. It occurs when energy has been pushed too far in one direction, and suddenly switches into the resisting energy it has been struggling to overcome.

185 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 52.

Addiction to perfection is at root a suicidal addiction. The addict is simulating not life but death. Almost inevitably a woman addicted to perfection will view herself as a work of art, and her real terror is that the work of art, being so absolutely precious, may in one instant be destroyed.

186 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 61.

In dieting the loss of body weight releases genuine anxiety and grief, for symbolically it is the loss of the mother [...] Baby monster or a boyish skeleton. Either way she has effectively destroyed her blossoming womanhood. What looks like rebellion may be inner collapse. What appears to be a power tantrum may be a disguised cry of defeat. She is called upon to be a woman, but she has no role model which she can accept.

187 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 54-55.

The danger of being treated as a thing rather than a person is that it leads, ironically, to unlimited inflation. Such children experience themselves as God. Not the God of creation, the one who works on matter, breathing His life into the dust and declaring His creation good, but the God before creation whom James Joyce describes as 'indifferent, paring his fingernails' in the void [...] The elation experienced in this syndrome is the belief that they can choose whether to enter life or not [...] The biggest problem to be overcome when she did begin to eat was that she lost the euphoric high caused by starvation. Life was no longer worth living without the intensity and drivenness of her tightrope resistance. She believed she was reducing herself to pure spirit, pure essence – a concept which may be related to shamanistic initiations, in which the shaman is literally reduced to skin and bone.



16 Still • <sup>191</sup>

Sophia:

I am still •  
 Mid pool.  
 Not hard •  
 Not seen,  
 Felt,  
 At the • of flow,  
 When hands make art.  
 Dark,  
 Soft,  
 Kind,  
 ‘Wisdom of the unknowable, nonrational, nonrepeatable, nonconsistent,’  
 I am here,  
 Now.  
 Jump in an ice pool,  
 Come to me ○ and △  
 Joined,  
 Both loved.  
 ‘Do I believe in god, yes, when I am working...’<sup>192</sup>

She/Not I:

I let go swing,  
 Find my still •  
 No stop go,  
 Past next,  
 Ups downs.<sup>193</sup>  
 Do you see?<sup>194</sup>

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191 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 74.

*The moment in each day that Satan cannot find, as short as the pulsation of an artery.*

192 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, pp. 72-76.

*To find the stillness at the centre of the whirlpool, the eye of the hurricane, and not hold onto it with the rigidity born of fear, is what in analysis we struggle to reach. That center I call Sophia, the feminine Wisdom of God. It is not the masculine standpoint, the highly principled ‘here I stand’ [...] It is not a manifesto. It is an invisible center encountered only in a creative process, at first not consciously recognized, but gradually revealed as the process unfolds [...] The wisdom of Sophia, on the other hand, is the wisdom of the unknowable. It is the nonrational, nonrepeatable and nonconsistent. It belongs to the here-and-now, the immediate moment. William Blake describes it as the moment in each day that Satan cannot find, as short as the pulsation of an artery [...] It is the moment in which life is conceived not in some repeatable fashion, for it is unique and particular to the moment [...] If you want to experience an instantaneous enantiodromia you need only get up and go and jump into icy waters [...] There is an instantaneous switch from mind to body [...] When Matisse put to himself the question, ‘Do I believe in God?’ he replied, ‘Yes, when I am working’ [...] Sophia is the feminine, dark, yielding, tender counterpart of the power, justice, creative dynamism of the Father.*

193 T. S. Eliot, *T. S. Eliot: Collected Poems 1909-1962*, London: Faber and Faber, 1963, ‘Burnt Norton’, *Four Quartets*, pp. 189-191.

*At the still point of the turning world. Neither flesh nor fleshless; | Neither from nor towards; at the still point, there the dance is, | But neither arrest nor movement. And do not call it fixity, | Where past and future are gathered. Neither movement from nor towards, | Neither ascent nor decline. Except for the point, the still point, | There would be no dance, and there is only the dance. | I can only say, there we have been: but I cannot say where. | And I cannot say, how long, for that is to place it in time.*

194 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 75.

*It takes a very strong ego and a very long travail to surrender to Sophia. One can go on indefinitely swinging back and forth between the opposites. How much better to concentrate on that still point which is the eye’s standpoint in surrender. Without that point there is no dance. Anyone who has worked patiently through the long hours of bringing consciousness to the muscles of the body, moment by moment, and guiding the energy from the solar plexus to each member of that microcosm, anyone who has labored to create that standpoint, and then one day suddenly experienced the lift of the dance, if only for a moment – in that moment has known all that matters.*



My ○ is held to a strong △

At the gut.

I soar,

Bounce from the ground...



## 17 Down and Dirty

Alchemist: You're as good as gold *She/Not I*,  
 But you're soft.  
 Here's some *Dross*...<sup>195</sup>

*She/Not I*: Dirt...?

*Alchemist*: You won't hold your shape,  
 Bit of dirt,  
 That's what you need.  
 Nice bit of *Alloy*...

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<sup>195</sup> Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 78.

*Donne's image of bodily sense as alloy (alloy) rather than dross is taken from metallurgy, which has behind it the history of alchemy. Dross is an impurity which weakens metal; alloy is an impurity which strengthens it. The soul, like gold, if too refined or pure becomes soft and will not hold its shape. It needs to contain an impurity so that it can harden into an identifiable form. If the soul thinks it is above all identity, being too pure to have a form (as the anorexic and obese both feel), then it will experience the alloy of the body as dross. The woman's task is to persevere with the body until she recognizes that it is not dross but alloy. And the way to do this is to allow the body to play, to give it space and allow it to make whatever movements it wants to make.*

18 Mid •

By sign,

Words,

Voice,

We gain the mid •

A rite said in stone,

*She/Not I*

○△

Was put in a □

Men did count,

I don't hear them now,

Do you?

What are 2 3 4 ? [*Types*]

5 7 10 ?

It's all  $\pi$  to me,

I choose to be,

*Irrational.*

*Transcend* it all.

• filled | on the □

Did you leave the room in which you are right now?

Has it felt like *Infinity*?

*She/Not I* was in some kind of shape,

Stuck,

Made up her ○

Found her flow,

Went down ◎

Looked at ○ ㄩ

Met a ⊖ cow

With a mid •

Two ☺ sang,

*She/Not I* got a fit △

Got ◎ at,

Got dressed,

Found her voice,

✦ in her own hands,

Met some types,

Girl on girl fight,

Dealt with her Ma.

Swung,

From stuck •  
 To still •  
 Put her shoes on,  
 Found dirt.  
*She/Not I,*  
 Dream girl,  
 Wants to play,  
 Hear *Poetry*,<sup>196</sup>  
 Not *Prose*.<sup>197</sup>  
 Write on...<sup>198</sup> [*Please don't leave your seats, soft drinks, Isis*]

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196 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 510.

*Poetic creation still remains an act of perfect spiritual freedom. Poetry remakes and prolongs language; every poetic language begins by being a secret language, that is the creation of a personal universe, of a completely closed world. The purest poetic act seems to re-create language from an inner experience that, like the ecstasy of the religious inspiration of 'primitives' reveals the essence of things. It is from such linguistic creations, made possible by pre-ecstatic 'inspiration,' that the 'secret languages' of the mystics and the traditional allegorical languages later crystallize.*

197 Marion Goodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 79.

*Releasing the body into spontaneous movement or play constellates the unconscious in precisely the same way as does a dream [...] An attempt to make prose sense of a dream subjects the dream to a grammatical logic that may be alien to the symbolic logic of the dreaming state, which is closer to poetry than prose.*

198 Hermione Lee, *Front Row*, BBC Radio 4, 4 March 2013.

*Write as if your bones are dead.*

19 | □ Write<sup>199</sup>

Woolf was not mute,  
My words can't say all,  
They trap a □ of thought,  
That is not it at all.<sup>200</sup>  
Signs say most...

H D: Lay *She/Not I*,  
On she,  
A *Palimpsest*...<sup>201</sup>

Calle: Take care of your self,  
*Catherine*...<sup>202</sup>

Cixous: Take *She/Not I* for a walk,  
Swing ○△  
Through,  
Off this □...<sup>203</sup>

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199 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 9.

*I'm afraid we are not rid of God because we still have faith in grammar [...] unaware of leaping, he keeps everything concrete and literal.*

*Quotation from Nietzsche's essay Truth and Falsity.*

200 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 113.

*Words are inadequate to express intense passion even when language assumes its most symbolic form. Moreover, words can be dangerous for a woman, because they tend to encase her in a personal realm, one of masculine formulation of ideas. The more she talks, the more her inner voice is saying, 'No, that's not it at all'.*

201 H D, *Trilogy*, Manchester: Carcanet, 1973.

202 Sophie Calle, *Take Care of Yourself*, 2007.

203 Hélène Cixous, *The Hélène Cixous Reader*, p. 202.

*We have to walk to use our whole body to enable the world to become flesh, exactly as this happens in our dreams. In dreams and writing our body is alive. We either use the whole of it, or depending on the dream, a part.*

## Part 3: Emergence

20 She Wants to Move<sup>204</sup>

*She/Not I,*  
 And more like her,  
 Want to move,<sup>205</sup>  
 Make like fox  
 —pelt and pack it—  
 Run from the woods,<sup>206</sup>  
 Climb down from the walls.<sup>207</sup>  
 Click sling backs,  
 To the world of Art...

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204 Sylvia Plath, *The Bell Jar*, p. 79.

*The last thing I wanted was infinite security and to be the place an arrow shoots off from. I wanted change and excitement and to shoot off in all directions myself, like the coloured arrows from a fourth of July rocket.*

205 N.E.R.D. 'She Wants to Move', <[www.azlyrics.com/lyric/nerd/shewantstomove.html](http://www.azlyrics.com/lyric/nerd/shewantstomove.html)> 9 July 2013.

[Intro – Pharrell Williams]

Shake it up.. shake it up girl | Shake it up.. bass | Hey! Shake it up.. shake it up

[Verse – Pharrell Williams (Shae)]

She makes me think of lightning in skies | (Her name) She's sexy!! | How else is God supposed to write | (Her name) She's sexy!! | Move, she wants to move | But you're hogging her, you're guarding her | She wants to move (she wants to move) | She wants to move (she wants to move) | But you're hogging her, you're guarding her (damn!)

[Chorus – Pharrell Williams (Shae)]

Mister! Look at your girl, she loves it! | (Look at her) I can see it in her eyes | She (come here babe) hopes this lasts forever, Hey!!

[Verse – Pharrell Williams (Shae)]

Her off beat dance makes me fantasize | (Her curves) She's sexy!! | Her ass is a spaceship I want to ride [sound effect] | (Her ass) She's sexy!! | Move, she wants to move | But you're hogging her, and guarding her | She wants to move (she wants to move) | She wants to move (she wants to move) | But you're hogging her, you're guarding her (beat it!!)

[Chorus – Pharrell Williams (Shae)]

Mister! Look at your girl, she loves it! | (I know you love it girl) I can see it in her eyes | She – hopes this lasts forever (hey) Hey!!

[Interlude/Bridge – Pharrell Williams (Shae)]

Ehh, this is your part girl! | Uh, this is your part girl!! | (Move, she wants to move) c'mon! | OWW! (Move, she wants to move) ehh | Man (and move, she wants to move) | (Move, she wants to move) | But you're hogging her, you're guarding her | BEAT IT!!

[Chorus – Pharrell Williams (Shae)]

Mister! Look at your girl (damn) she loves it! | (She loves) I can see it in her eyes | She – hopes this lasts forever, Hey!! c'mon | Mister! Look at your girl (look at your girl) she loves it! | (She wants it) I can see it in her eyes | She – hopes this lasts forever, Hey!!

[Outro – Pharrell Williams (Shae)]

Somebody get us some water in here! | Cause it's HOT! / (Yo why you, why you, why you wit that fool?) | HOT y'all! Hey! HUUUHH! | (I like it when you're wet baby) Ehh

206 Lars Von Trier, *Antichrist*, 2009

207 Charlotte Perkins Gilman, *The Charlotte Perkins Gilman Reader, The Yellow Wallpaper and Other Fiction*, ed. by Ann J Lane, London: The Women's Press, 1994, 'The Yellow Wallpaper', pp. 3-20.

21 To Find a Pulse<sup>208</sup>

Curie:

For things which pulse,

*Principle of Least Action*

—calm state,

No force / stress in play—

Does not ring true.<sup>209</sup>*Dissymmetry,*Prompts change to take place...<sup>210</sup>

Wrong in the mix,

Can be right.<sup>211</sup>*Emet,*

Truth,

The *Golem,**Met,*

Its death,

When 'E' Aleph ✕

Was lost.<sup>212</sup>*'Fear makes the world go round.'*<sup>213</sup>

When it's too much,

To think or say,

Form can't be found,

Things are made in the gap,

Between real and dream:

*Conjunctions.*<sup>214</sup>

Love hate,

Pull and push.

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208 Sylvia Plath, *The Bell Jar*, p. 12.

*I liked looking on at other people in crucial situations. If there was a road accident or a street fight or a baby pickled in a laboratory jar for me to look at, I'd stop and look so hard I never forget it.*

209 Matila Ghyka, *The Geometry of Art and Life*, pp. 88-89.

*The most general 'Law of Nature,' at least as applying to inorganic systems, was the Principle of Least Action, or Principle of Hamilton; that its general effect is to produce a state of equilibrium, of minimum potential energy, balanced stresses and equipartition of surface energy [...] The directed, asymmetric, 'pulsating' forces manifested in growing living organisms act, or can act, quite differently from the physio-chemical reactions obeying the 'Principle of Least Action.'*

210 Matila Ghyka, *The Geometry of Art and Life*, p. 86.

*Marie Curie's principle: in order that a phenomenon should be produced in a system it is necessary that certain elements of symmetry should be missing (it is 'dissymmetry' which is the cause of the phenomenon; in a perfectly homogeneous and isotropic medium, there is no 'sufficient reason' for any change).*

211 Paula Coelho, *Aleph*, London: HarperCollins, 2012, p. 185.

*Conflicts were necessary for humanity to be able to evolve in a way and a direction that still remain a mystery to us. Imagine a time when we were all part of a kind of biological soup that covered the planet. Cells reproduced in the same way for millions of years, then one of them changed. At that point, billions of other cells said: 'That's not right, that cell's in conflict with the rest of us.' Meanwhile, that mutation made the other cells beside it change too. 'Mistake' followed upon 'mistake', and out of that soup came amoeba, fish, animals and men. Conflict was essential to evolution.*

212 *An animated anthropomorphic being, created entirely from inanimate matter, the 'golem'—Yiddish slang; clumsy, slow—amorphous, unformed material, embryonic incomplete substance, my unshaped form. Met: meaning death, dead, Emet deactivated by removal of the 'E'Aleph.*

213 Louise Bourgeois: *The Fabric Works*, London: Hauser & Wirth, 2010, exhibition literature.

214 *Contemporary Art: Inside the Freud Museum*, London, Freud Museum, 22 September 2012.

*Darian Leader: Hybrids and conjunctions act when something is too powerful, overwhelming to be articulated. Max Ernst and Salvador Dali worked with conjunctions and impossibilities. Desire as meaning finds form, desire as impossibility struggles to do so. Things that are made in the gap, work to articulate what cannot be thought or said.*



What is glimpsed in the self,<sup>215</sup>  
Strikes the ○ of the mind,  
Sits on the back of the eye.  
Not quite real,  
It seems to twitch to life.  
Mere will,  
Can't shake it off...<sup>216</sup>

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215 Helmut Börsch-Supan, *Caspar David Friedrich*, tr. by S Twohig, G Braziller, New York: Prestel, 1974, pp. 7-8.

*Friedrich, as an artist of the sublime or picturesque stated that the artist should not only paint what he [sic] sees before him, but also what he sees within him.*

216 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 14.

*It is the image of a certain psychic situation which is strangely accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness. This image has a powerful inner coherence, it has its own wholeness, and, in addition, a relatively high degree of autonomy, so that it is subject to the control of the unconscious mind to only a limited extent, and therefore behaves like an animated foreign body in the sphere of the consciousness. The complex can usually be suppressed with an effort of the will, but not argued out of existence, and at the first suitable opportunity it reappears in all its original strength.*

22 Soul Shade<sup>217</sup>

- Shaman: No frock no drum,<sup>218</sup>  
My glass holds the soul shade (-*ptu*),  
Sees dead souls...<sup>219</sup>
- Manet: In paint,  
In bed,  
I stroke ○△  
With soft fox brush,<sup>220</sup>  
Coax you to come,  
Be,  
In each " of you.  
Make you,  
Make up in the glass,  
Put your face back on, [*Laughs, rubs hands with turps*]  
My face in it's place,  
My *Ma*,  
In your stead...<sup>221</sup>
- Woodman: Don't let him paint you *She/Not I*,  
Don't ⊙ in the glass.<sup>222</sup>  
*Narcissus* got stuck,  
Lost touch with the △  
Ceased to be...  
  
Through the glass lies our soul.  
Hate what we see,  
Don't see what is there,  
Our world splits.

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217 J. M Barrie, *Peter Pan*, p. 26.

*I was crying because I can't get my shadow to stick on.*

218 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 498.

*A Shaman can perform without costume and drum so long as he has the mirror.*

219 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 154.

*Hence the mirror is a receptacle (-*ptu*) for the 'soul shade' – sees the dead persons soul.*

220 Tamar Garb, *The Painted Face: Portraits of Women In France 1814-1914*, p. 1.

*By touching her face with his brush, the 'artist' crossed boundaries, not only between art and life, the studio and the boudoir, the arts of painting and the artifice of maquillage but between man and woman and masculine and feminine domains.*

221 Tamar Garb, *The Painted Face: Portraits of Women In France 1814-1914*, pp. 2-3.

*Woman was thought to be made up of matter, in itself mute but animated by the meaningful agency of Man, whose volitional strokes and eloquent gestures could infuse her with life and facilitate her metaphorisation into ideal form, sexual cipher or spiritual conduit as necessary [...] Edouard Manet's 'Nana' (1877), the very act of making-up before a mirror becomes a performance of her own (and painting's) artifice.*

222 Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic*, London: Yale University Press, 1984, p. 17.

*Women must kill the aesthetic ideal through which they themselves have been 'killed' [...] [until quite recently] the female imagination has perceived itself, as it were, through a glass darkly.*

Art mask,  
 Cuts off flesh and blood.<sup>223</sup>  
 Fat lass sees owl,  
 Fish tail,  
 ○△ clash,  
 Can't break the spell...<sup>224</sup>

She/Not I:

I shift ⊙ to and fro,  
 Out then in,  
 Take that! [*Throws Dross at glass*]  
 I have 6<sup>th</sup> sense,  
 Kinaesthesia...<sup>225</sup>

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223 Marion Woodman, *Addicted to Perfection: The Still Unravished Bride, A Psychological Study*, p. 111.

*If we look into the silver mirror and hate what we see, we are hating our own reality. We are setting up a split between our inner and outer worlds. Even worse, if we look into the mirror and cannot see what in fact is there, we are into a schizophrenic split. Somewhere in us there is a perfect image, a perfect work of art, a well-wrought mask that is cutting us off from our own flesh and blood. If we choose to move with our masculine principle, we move into the dead perfection of the 'still unravished bride', if we choose to move with our feminine principle we move into the living imperfection of the radiant ravished woman – the virgin with her unicorn.*

224 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 9.

*Every woman haunted by obesity knows the agony of looking into a mirror and seeing an owl staring back at her. If she dares to keep looking, she may ever see her mermaid's tail. The split between her head and her body is destroying her life and she is powerless to break the spell.*

225 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, pp. 44-47.

*The second tool which is essential to the development of objectivity is the mirror, that ubiquitous reflecting presence in every dance studio. Like Narcissus gazing into the pool, a would-be dancer spends a great deal of time watching his or her reflection. Learning to use the mirror correctly, however, is a task in itself, for one can, again like Narcissus, become stuck to it and lose touch with the physical sensations within the body, with reality [...] The mirror is an invaluable tool for seeing both one's imperfections and one's progress. That image in the mirror is the dancer; now that I can see what she looks like, I can help her to improve. She and I are sisters, perhaps, but no longer identical [...] There are dangers, however. I have seen a neurotic dancer experience herself entirely in the mirror image, losing all sense of herself as the object outside the looking glass. Projecting herself completely into the mirror, she ceased to exist without it. This is a split rather than a differentiation, akin to an out-of-body experience; it is depersonalization [...] One becomes aware of that most important sixth sense: proprioceptivity, the kinesthetic sense within the body.*

23 Doppelgänger and Baby Doll<sup>226</sup>

Brown:

I dig in mud,  
 In minds,  
 Find shards from rites.  
 Cast clay myths:  
*Prometheus,*  
*Pygmalion.*  
 Make bad twin:<sup>227</sup>  
*Doppelgänger.*  
*Dream Works – his house,*  
*His things.*  
 I chose the ones that hid,  
 Brought them to the fold.  
 Press mould,  
 Gives –ive space,  
 +ive thing.  
 Slip glazed,  
 Caught in the act,  
 In charged space,  
*Entre chien et loup.*<sup>228</sup>  
 Small but not too close,  
 Not child,  
*Das Unheimliche.*  
*Eros doll,*  
 On *the* couch,  
 Ails.  
 Limp black silk  $\triangle$  space,  
 Lacks back bone.  
*Her* room,  
 Kids with broke limbs,  
 Pray,  
 Let go of me...<sup>229</sup>

Svankmajer:

I can *Punch* you to life,  
 The *Alchemy* of things...<sup>230</sup>

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226 Edmund de Waal, 'Return to Your Dust: Figuration as Transgression', *Fragments of Narrative*, London: Wapping Hydraulic Power Station, 2000. *The need to understand our own creation is profoundly mimetic [...] in the mimetic making of a figure there is the trace and pulse of the mythic at work, something that is always on the cusp of danger.*

227 Julie Burchill, *Desert Island Discs*, BBC Radio 4, 10 February 2013

*When I am not writing the bad twin is silenced. Split language: uncertain childish voice and ballsy writing.*

228 Christie Brown, 'Embodying Transformation', <[www.interpretingceramics.com/issue008/articles/02.htm](http://www.interpretingceramics.com/issue008/articles/02.htm)>

229 Christie Brown, *Dream Works*, London: Freud Museum, 2012.

24 Live Doll<sup>231</sup>

Hysteria is rift,  
 Sign from source,<sup>232</sup>  
 Played out on the  $\Delta$ ...<sup>233</sup>

Svankmajer:

Your  $\bigcirc$  is weak,  
 I'll give you 13 kinds of pain,  
 Beat back your  $\Delta$ ...<sup>234</sup>

Charcot:

I hold 3 sets of strings:  
*Blanche,*  
*Augustine,*  
*Geneviève.*  
 Great set of dolls,  
 Pure sign,  
 You have to see them,  
 You just don't find this kind of thing.<sup>235</sup>  
*Jane* kicks her feet,  
 Flings hands,  
*Au bal des folles.*<sup>236</sup>  
 Make a 4...?

Hustvedt:

They are,

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230 Jan Svankmajer, *Lunacy*, 2005

*From the Decalogue of Jan Svankmajer, Number 3: Use animation as a magical act. Animation isn't moving about inert things but their revival. More precisely their awakening to life. Before you attempt to bring some object to life try to comprehend it. Not its utilitarian role but its inner life. Objects, particularly old ones have witnessed all sorts of events and lives, and bear their imprint. People have touched them in different situations and with different emotions and printed into them their psychological states. If you wish to make their hidden contents visible through the use of a camera then you have to listen to them. Sometimes for several years. You have to become a collector and only then a film-maker. Reviving objects using animation must proceed naturally. It must come from the objects and not from your wishes. Never violate an object! Don't tell your own stories with the help of subjects (objects) but tell their stories. Number 4: Keep interchanging dream for reality and vice versa. There are no logical bridges. Between dream and reality there is only one slight physical operation: the raising and closing of eyelids. With daydreams even that is unnecessary.*

231 Robert Rossen, *Lilith*, 1964

*Insanity seems a lot less sinister to watch in a man than in a woman, doesn't it?*

232 Anthony Storr, *The Art of Psychotherapy*, 2nd edn, Oxford: Butterworth-Heinemann, 1990, p. 85.

*The hysterical personality is dominated by the urgent need to please others in order to master the fear of being unable to do so. This results in restless activity, dramatization and exaggeration, seductiveness, either social or overtly sexual in manner (often creating disappointment in the other person), and immature and unrealistic dependence upon others.*

233 Asti Hustvedt, *Medical Muses: Hysteria in Nineteenth Century Paris*, London: Bloomsbury, 2011, p. 8.

*Hysteria, that bizarre rupture between symptom and source played out on the female body has resurfaced in our post-Freudian era in new but oddly familiar forms.*

234 Jan Svankmajer, *Lunacy*, 2005

*My dear friend, your vital equilibrium appears to be seriously disturbed. Your body has become overdeveloped at the expense of your mind, and now your mind is sick. But don't despair [...] I shall cure you. Let's start at the beginning shall we [...] Give him treatment number one.*

235 Asti Hustvedt, *Medical Muses: Hysteria in Nineteenth Century Paris*, p. 6.

*Charcot tried to isolate and reproduce these symptoms. The hysterics who cooperated in this project became pure signs of their illness, divested of any interiority. Their symptoms pointed to no inner source. Charcot's goal was to transform his hysterics, with their bizarre fits and spasms, into ideal medical specimens—into living dolls.*

236 Toulouse-Lautrec and *Jane Avril*, The Courtauld Institute of Art, 2011.

*Sydenham's chorea or chorea minor is a disorder characterized by rapid, uncoordinated, jerky movements. It was historically known as Saint Vitus' Dance, named for a Christian Saint and martyr. Symptoms primarily affect the face, hands and feet. Paul Marie Louise Pierre Richer completed drawings of hysterical fit contortions in 1879, capturing stills of this epileptic choreography, gesticulating hysteria regularly performed at le bal des folles, the mad ball held for patients at La Salpêtrière hospital, Paris.*

You should,  
 Split.  
 Toes curl,  
 O smile blank.<sup>237</sup>  
 Thought void,  
 Pre Freud.<sup>238</sup>

She/Not I:

I am not bound,  
 Deaf or mute.  
 Take your hands off my throat,<sup>239</sup>  
 With words I'll shoot.<sup>240</sup>

Lilith: [Jean Seberg]

I had a mind,  
 Have a glass.  
 This light bulb,  
 Has seen too much.  
 Get smashed.  
 The best of us,  
 Get screwed this way.  
 Male beam,  
 No *femme*—dome,<sup>241</sup>  
 I'll give you words *Pythagoras*,  
 A stream:  
 'HIARA PIRLU RECHIKAVAWN'  
 Rapture!  
 Let's make love to the world,  
 With no † code.<sup>242</sup>

237 Asti Hustvedt, *Medical Muses: Hysteria in Nineteenth Century Paris*, p. 6.

*The female body was viewed as the site of a disturbing and incomprehensible split between its inside and outside. The theatrical symptoms of the external body had no internal reference, no location.*

238 Sigmund Freud and Josef Breuer, (1895), *Studies in Hysteria*, tr. by N Luckhurst, London: Penguin, 1952

239 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, pp. 91-93.

*Like blind men first learning Braille, the fingers of Freud and Breuer press and prod the somatic signs displayed on the hysterical bodies of the patients before them [...] The Doctors apply mental and/or physical pressure to the indecipherable bodily signifier, the symptom, until it 'joins in the conversation' [...] Hysteria has been described as a disease which is the consequence of a jumbled narrative, an incoherent autobiography, a failure of historical accounts [...] But it would be more accurate to say that hysteria represents the first disease in which psychoanalysis imagines a history of the symptom and where the patient discovers that her body's history must be spoken. The imposition of narrative order, an imposition re-performed and rehearsed in the doctor's composition of the account, provides psychic order for the body [...] Psychoanalysis suggests that the body's 'truth' does not organize itself narratively or chronologically. The body does not experience the world the same way consciousness does: the gap between these two ways of 'processing' experiences punctuates the formation of the unconscious. The function of the analysis then is to repair this join, to find a way to suture the body into time's order [...] Dance frames the body performing movement in time and space [...] Dancing consciously performs the body's discovery of its temporal and spatial dimensions [...] Framed versus infinite, out of time versus present in infinite space. Somatic and temporal unmooring. It stands in for a larger uncertainty about how to move after (the law of) the father has fallen. Her psyche is 'stuck in time.'*


240 Asti Hustvedt, *Medical Muses: Hysteria in Nineteenth Century Paris*, pp. 4-5.

*Hysteria was at least partly an illness of being a woman in an era that strictly limited female roles. It must be understood as a response to stifling social demands and expectations aptly expressed in paralysis, deafness, muteness and a sense of being strangled. Blanche, Augustine, and Geneviève exhibited symptoms that physically illustrated their actual social conditions [...] The Salpêtrière provided a language—the language of hysteria—that allowed them to articulate their distress.*

241 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 170.

*To see the goal as the process itself is bringing to the masculine beam of light a 'dome of many colored glass' which refracts that beam and, like a prism, makes it many faceted, every facet being a mirror of the center, the center being in every facet.' (From Percy Blythe Shelley, *Adonais*, line 462).*

[She falls, he's in fugue, Ma is lost once more, doll floats, face down in a fish tank]

She/Not I: She wove a mad   
Broke with the ease of a girl...<sup>243</sup>

Hustvedt: PMS,  
Post child blues,<sup>244</sup>  
Plague of drugs,  
Let's talk cure...<sup>245</sup>

Woodman: Weight lumps new shame,  
On top of sex.<sup>246</sup>  
Poor mad witch,  
Dionysian owl...<sup>247</sup>

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242 Robert Rossen, *Lilith*, 1964

*If there is no God, there can be no such thing as virtue [...] if you should discover your God loved others too [...] I show my love for all of you and you despise me [...] cure Lilith? [...] She wants to cure this fire [...] wants to leave the mark of desire on every living creature in the world.*

243 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 95.

*Trauma is not an event that must be relived or re-enacted in order to be 'surmounted'. Rather, trauma is an event of unliving. The unliving event becomes traumatic precisely because it is empty; the trauma reveals an absence, the intangible center of breath itself. As an event of unliving, the trauma is a performance in and above the real.*

244 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, pp. 97-98.

*Hysteria, at least in the original and defining case of Anna O, involves the use of the patient's body as a stage for the body of the other. (This is why hysteria has so often been associated with women and historically with their wombs) [...] Breuer helped Anna O discover a 'fresh' and newly animate body [...] The trauma is traumatic because it unveils the force of the phantom, because it reveals, 'the nothing that is not there, and the nothing that is.'*

245 Asti Hustvedt, *Medical Muses: Hysteria in Nineteenth Century Paris*, p. 7.

*Psychiatric disorders are increasingly understood to be 'chemical imbalances' and are treated with drugs. Like their nineteenth-century predecessors, today's scientists are scrambling to find biological explanations for behavior, and everything from human mating strategies to homosexuality, from shyness to alcoholism, has been supposedly located in biology. There is, however, a crop of bizarre new illnesses that, like hysteria afflict mostly young women and stubbornly resist biological explanation. No drug exists to cure anorexia, bulimia, self-mutilation, chronic fatigue syndrome, and multiple personality disorder, and no genetic flaw has been found to explain them. Furthermore, as was true for hysteria, these contemporary disorders are thought to be contagious, spread by suggestion, imitation, and therapy.*

246 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 89.

*These girls speak of their weight with the same embarrassment that women once spoke of their sexual lives. Is it possible that the repressed god that was somatized as hysteria in the early part of this century is now appearing in obesity and anorexia nervosa.*

247 Marion Woodman, *The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa and the Repressed Feminine*, p. 103.

*The Mystery Cult of Dionysus: The Dionysian 'madness' inherent in compulsive eating may be a modern expression of what was earlier known as 'possession' and in more recent years as 'hysteria'. As I have suggested, it may also be seen as a form of bewitchment. (Dionysus is said to have loathed the sight of an owl).*

## 25 Zombie

Atkins:

I hood wink ☉

*Warm Spring Months,*Dead come to life.<sup>248</sup>

Fake flow,

Trick moves,

Pause minds:

*'It can't be... It is...'*

Pulse quick,

Hair raise.

▣ life,

Play it back,

Black ▣

Past youth of stars,

Live dead are rife,

Still shot + film = *Liminal* time.

Thing / non thing.

Pin wings on □

Make twitch on ▣

Cat and mouse it,

For keeps...<sup>249</sup>


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248 Ed Atkins, *Warm, Warm, Warm Spring Months*, 2013.

249 *Tomorrow Never Knows: Ed Atkins and Naheed Raza*, London, Jerwood Space, 18 February 2013

Focusing on Ed Atkins digitally animated film which uses digital motion capture techniques, 'Warm, Warm, Warm Spring Months', 2013, Laura Mulvey spoke of articulation of the horrors of the living dead, the state of inbetweenness, neither robot, nor human shape, neither / other, with pathos of flesh not flesh. The endless repetition, a seeming flow within the piece that is in fact predetermined movement via technology. This led Mulvey to revisit 'The Uncanny', by Freud of 1919 [...] When confronted by a death automaton charged with over-determined moments, uncertainty overtakes the human mind, which is then paused, with what to make of it. Only that class of frightening that leads back to the unconscious repressed is interesting. It must be in some way familiar and established in the mind. Lingering in the pause of an irrational belief after the conscious mind has dismissed it as superstition by means of reason, logic, over incredulity, creates a frisson in the moment. This effect, that moment [...] Cinema is able to fossilize life via projection, deliver presence of the past, resurrect the body from the fragility of life and death. Referencing Freud's archaic body of mother as his source of the uncanny, Mulvey argues that cinema now is past its own youth of stars, increasingly showing series of animated images, both dead and alive, organic and inorganic, therefore uncanny. Cinema is the conceptual space of uncertainty, of death in life. Still frame versus digital creates liminal time. Two technologies overlap and speak to each other. Atkins as artist pursues becoming thing, animation from non-thing, placing a hood over his face to defy facial recognition technology. His figure is trapped, disturbed by repetition, drawn into a good bad illusion of animation, oscillating, lifelike and failing [...] Commodity culture is affecting the human body, with fashion models anatomic. Documentation, re-creation animation is representative of a move in art towards fantasies of resurrection, the created thing.



26 Absent

Hn. Dora Van Silk:

## 27 Live and Trace

Abramovic:

I am *Present*,  
 Not hung on a wall.  
 Train ○△  
 Be a force in flow,  
 Come,  
 Meet my ⊙  
 I'll be MOMA.  
 Must be...  
 Tough as child,  
 With no love.  
 Must be...  
 Cut with a blade,  
 Marked ◆  
 Whipped thing.  
 Their pain ⊙  
 Cleaned by mine.  
 Slow down dog,  
 Sit,  
 Here,  
 Now.  
 My △ in space costs time,  
 I cross |  
 Walk walls,  
 Love *Ulay*,  
 And a world,  
 Rent,  
 Filled with need...<sup>250</sup>

Franko B:

Pain paints,  
 My cast out soul,  
 In blood,  
 In the buff.  
 △ is +  
 Great oak hulk,  
 Live corpse,  
 Art,  
 Faith cult.

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250 *The Goddess of Art: Marina Abramovic*, [www.bbc.co.uk/iplayer/episode/boindj7d/The\\_Goddess\\_of\\_Art\\_Marina\\_Abramovic/](http://www.bbc.co.uk/iplayer/episode/boindj7d/The_Goddess_of_Art_Marina_Abramovic/) [May 2013]

Doubt me?  
 I am rite.  
 Touch,  
 My wounds,  
 Gape and ☉  
 Shrine each trace,  
 Blood bed,  
 Shroud,  
 Wound wipe.  
*Presence from Absence.*  
 From all this shit,  
 I rise up...<sup>251</sup>

She/Not I:

I'm no 7  
 No +  
 Or Goddess.  
 I fit on a □  
 Don't live it large.  
 Palms that bleed,  
 Can't make art...

Boliver:

Shoot my mops and bits, [*Skirt in pants*]  
 How dare they! [*Lights a bum cleft fire work*]  
 Shield their eyes,  
 □ me,  
 Cut,  
 Share my parts,  
 Gang rape ☉  
 I send a bum |  
 Crack slap back,  
 Scare them off...<sup>252</sup>

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251 Prof Sarah Wilson, *Franko B: Oh Lover Boy!* Exhibiting Performance conference, 2 March 2013

*Franko B has achieved international acclaim with his performances involving cutting and bleeding, ritualizing the pain inflicted on his body. But throughout his career Franko has also made sculptures and collages, which relate to his performances in their exploration of martyrdom, pleasure and sexuality [...] Franko generates a tension between the abject, the everyday and high culture: his hybridity constitutes an essential part of his message.*

*Sarah Wilson, art historian and curator, speaking in the absence of Franko B, considers what is real in terms of a body where performance art is ritual, in relationship with Catholicism, where audience become witness. She cites Michael Craig-Martin's 'An Oak Tree', 1973, as a work of art and faith where sign and symbol is the real thing via a leap of faith, and Herodias, as performative corpse in a coffin, via his merrymaking ritual of death. Memory of the rite via curation, and commissioning for display creates an escalatorial structure, the death is resurrected to an afterlife, perhaps dependent on a societal post religious ingrained sense of structure where biblical narrative parables include a trope of revelation. The ordering need not be chronological, but the elements might be audience, witness, disciples, relics, miracles, re-performance, questions of doubt and faith. Wilson proposes that doubt is transformed into faith via the wound, the finger into the real wound, the blood. Franko B has helpers but assumes and represents for society, the single outcast trope of the scapegoat, in a wounded, naked situation. A wounded victim in beatific state, 'blessed are the poor [...] they shall inherit'. The computer can act as relic or technical witness via the actual recorded scene. The emptied blooded bed, tomb or shroud, create a perception of presence in absence. Objects act as relics in the 'afterlife', not documentation, bound as they are to the abject, the wound wipe, the message.*

252 Rocío Boliver, *The Documentation of What 'Ironically' is Called Ephemeral Art*, Exhibiting Performance conference, 2 March 2013

Imwinkelried:                    On the *Lord's* red day,  
 They ☉  
 Fish a stream,  
 Catch △ to take home...<sup>253</sup>

She/Not I:                        Oh,  
 For *Poetry*,  
 Slow work,  
 Steeped in thought.  
 Less brash,  
 In your ○...<sup>254</sup>

O'Reilly:                         Gloved, [1 hour]  
 Bare, [2 hours]  
 Live, [3 hours]  
 Corpse, [4 hours]  
 Falls down stairs.  
 ☉  
 At heart,  
 Cunt,  
 Chick,  
 Tap out my life,  
 In each hand,  
 Catch,  
 As I fall,  
 ☉ back...<sup>255</sup>

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*Situationist leader of the Ephemeral of sexual character in Mexico, Boliver openly exhibits her dangerous vision of feminism, and places her exotic genitality in the center of her speech. For the last twenty years she has been active in the actual art circuit. In 1992 she started her performance career with the reading of her porno-erotic texts, concentrating her proposals in criticizing repression of women.*

253 Opie Boero Imwinkelried, *Dimanche Rouge*, Exhibiting Performance conference, 2 March 2013

*'Dimanche Rouge' is a monthly experimental performance festival, presenting the work of over 600 artists from more than 60 countries in France and abroad since February 2011. It takes place in Paris every third Sunday of the month and holds editions abroad, featuring a wide range of disciplines including multimedia, performance art, dance, video, sound, street art, spoken word, and installations. It set documentation standards by photographing and filming all its events including the production of video documentaries and pioneered the use of streaming video technologies, live streaming all its events on the Internet, producing a weekly television program for cable television station sje.tv.*

254 Helena Goldwater, *Taxonomies of UK Performance Art: Absence, Eradication and Reclamation*, Exhibiting Performance conference, 3 March 2013  
*To consider the current state of exhibited and curating performance art in the UK, one needs to examine the changes in performance practice in the last twenty years. Areas such as the demise of performance art as a term alongside the development of Live Art, the lack of historicism and exclusion of performance art from the mainstream Art institutions and the commodification of the performance artists' body when entering the gallery [...] the demise of poeticism in favour of the overt and accessible in performance, the role of BritArt and the marketplace in this [...] a lack of cross-generational discourse between artists and institutional curators.*

255 Kira O'Reilly, *Remembering and Forgetting (Killing me Softly): The Trouble with Bodies and A Body in Trouble*, Exhibiting Performance conference, 2 March 2013

*This is just going to be a short telling of and telling off of bodies. | Bodies that trouble me. | The trouble with bodies. | There will be blood, sweat and tears. | There will be pretend blood, pretend sweat and pretend tears. | Where Duchamp and The Cramps may well meet and twist into a double helix of descent and decent. | Like coaxing a scab off a graze, a gentle and coaxing prodding and peeling, underneath onto and into the glazy surface of ponderance. | It'll hurt a little and you'll like it. | I'll talk about some body and bodies and where they go and where they don't go.*

*O'Reilly references the gymnasium, the fight, the boxer. 'Stair Falling', 2010, is a prolonged fall down stairs, naked, in only gloves over a period of four hours. Each movement to catch the eye, a gaze to hold as hand catches in sustained movement, an exchange of gazes. It is non-beauty, cunt, fleshy proximity, in contrast with post-performance magazine images. The viewer can see, smell, read every bit of me, revelations for the watcher and performer, revealed in different*

Lazell:

*Cha Chu u.*  
*'We are becoming'*  
 Sweet • in time.  
 Call it as it is,  
 This is a |  
 This is a text,  
 I'm in it,  
 You read.  
*Isis?*  
 Who writes a 2<sup>nd</sup> self?  
 Books are dead,  
 Live lives.  
 Play,  
 In the art.  
 No more ☉ |  
 Cross them...<sup>256</sup>

Stevens:

*'You're beautiful...'*  
*'What a beauty...'*  
*Performance = mute paint.*  
 Why else,  
 Put me in a *White* □ ?  
 2 legs = *She/Not I*,  
 4 legs = chair,  
*Sculpture.*  
 Bones fleshed,  
 Thing lives,  
 Is gone.  
*Ape,*  
 2 on 1.  
 Build a scene,  
 Find thought,  
 Move,  
 Lose thought,

---

*configurations. Reconfigurations, the contingent bodies, change, dependent on where they are, in different countries, different experiences, participants, witnesses, spectators, viewers. In pursuit of touch, O'Reilly set up a garden shed lab, in 2010, to grow tissue culture, lab cells from chicken embryos (the work horses of the life sciences). The eggs were opened to reveal tubes of muscle contracting like a heart. Taking inspiration from Herzog's 'Land of Silence and Darkness', 1971, the idea of tapping on the hand, the idea of tapping to match the embryo beat. Eggs were dusted in sequins for glamour, the artist wore a red 'magicians' lab coat. The beat was tapped to the audience via their hand. So much potential life, the glitter goes everywhere, transgresses across spaces. The relationship with the audience is a dance between visual and touch, one ruptures, takes the other over, in a complicated sense of transference. In some ways the audience not touching can't see and are disappointed.*

256 Richard Lazell, *The Exquisite Moment*, Exhibiting Performance conference, 2 March 2013

Richard Lazell explores the legacy of performance practice as an entity of the ephemeral and the tangible, experience as art form, space as movement, and the moment as the exquisite. Referencing his chapter for, 'Dead History, Live Art', which explores the role of documentation in ephemeral practices, he sees the keynote as an artform in its own right as an opportunity to bridge the gap between the performative and the informative.

Come back,  
 Same place,  
 Phrase,  
 Gets stuck,  
 Stop it!  
 Fails to.  
 Loops,  
 Key stone cops...<sup>257</sup>

Ziraneck: I'm in the pink,  
 Wear war stripe for life.  
 'To now or to not even be...'<sup>258</sup>

Wood: *Performance* is fierce,  
 Right now,  
 They bay for flesh,  
 Crave,  
 Pay and slave to it.  
 How to keep it so?  
 Flesh,  
 Goes off...<sup>259</sup>

Cogni: Fleet of foot,  
 I whirl through *White* □  
 Make mess.  
 I'm Spa(e)cious:  
 Feel each tick of time,

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257 Gary Stevens, *A Problem Object*, Exhibiting Performance conference, 3 March 2013

*The history of performance with practitioners coming from diverse backgrounds in painting, sculpture, dance and theatre results in a complex of approaches and attitudes to the work that they produce, further mediated through photography, film/video and now CGI. In the late 60s and 70s there were performances quoting figurative sculpture. Many visceral performances of the 70s emerged from a painting tradition together with a feminist assertion and celebration of a material, organic, sexual body. The physical body was subjected to tests of endurance, pushing the body to its limit, often to govern the duration of the event, whereas others considered the body as a form, an abstract idea: an image of a body in space. In the 80s there emerged a trend in self-reflexive doers, sometimes working individually and sometimes in groups where the body of the performer was not the site of the work and the notion of subject and object oscillate. Now there is a general trend towards quotation. How is the body shifting from a question about a single, simple bounded object to something more conglomerate or a network of connections?*

258 Silvia Ziraneck, *It's Me or Never/How Now Affects How*, Exhibiting Performance conference, 2 March 2013

*Performance is the language of art? | Possibly | Performance is living sculpture? | Possibly | Art is | What is the opposite of art – dearth? | If I don't do it, no one else might | Do I do this for art? Or for me? | Performance is art the artist is | Being the issue | The doing of being | The art that breathes – if it wants to | Art is language; art has its uses | Is art normal? | Is life? | Performance is a luxury which those of us who breathe can afford | Materials you need for live art: I imagination 2 body | Context has a lot to do with content | What? If not here? Where? If not now? | To now, or not to even be? | The photo of an action is only ever that – a record of a moment trapped | How reproduced and represented does one have to (have) be(en) to be taken seriously? | The nowness of here | How now affects how | It's me – or never.*

259 Catherine Wood, Curator, Contemporary Art & Performance at Tate, Exhibiting Performance conference, 2 March 2013

*Catherine Wood describes performance as antagonistic to the authorial space of the museum, recalling a Mark Leckey sound piece, 'Big Box Statue Action', 2003, which played back to an Epstein sculpture, 'Jacob and the Angel', 1940-1, addressing it's own displacement, tension with and love for a collection work. Wood sites the work of Ana Teresa de Keersmaeker, 'Fase: Four Movements to the Music of Steve Reich', 1982, re-performed at Tate Tanks 2012, as having a strong link to visual art practice, stating that, 'live art is something people in society are looking for and corporations will pay for'. Recent work by Tino Sehgal, Turbine Hall, Unilever series 2012, was commissioned by verbal contract. Described as associations or situations, not performance, these and other works are sometimes acquired by Tate as written scores, instructions to remake actions or performative objects. Live work, performance, object based work all feature in the fierce, inbetween time performance work, current in the UK.*

" of space.

⊙ and ◻

Are both there at a live birth,

But I am in charge...<sup>260</sup>

Chance:

I run,

Mapped by sound.

Race,

One lap,

Hang up my shoes.

Sole trace,

They hum,

Breath tunes.

Watch my dust...<sup>261</sup>

Reynolds:

Live is fast track

Screen slows,

Holds back.

I take a breath,

Step back,

Stand in the glow,

Of me live,

Just off,

The glare of ⊙

I leave,

Film slides,

Kit,

Plugs in,

Picks up my sound.

Screech of flesh,

Chalk on board.

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260 Elena Cogni, *SPA(E)CIOUS: Dynamics of Collective and Individual Experiences of Space and Duration Within Specious Present*, Adopting Technologies for Enhancing Audience Engagement, While Producing Forms of Documentation, Exhibiting Performance conference, 3 March 2013

Elena Cogni discusses a form of participatory practice where produced and shared knowledge informs the artist's creative process, where the 'Memory – Time – Perception' relation is informed by Bergson's notion of the present within duration and as produced by the body in space, and by Merleau-Ponty's reference to 'sensation' as the basis for knowledge. The role of memory in the present is seen from a shared perspective including the definition of specious present (philosophy of science) as well as the nature of retention as involving perception of duration. The 'exercises' create the physical and psychological conditions to enhance an awareness and disruption of the perception of time and space. The variable within this is an element of interference in our experience, which will vary every time Spa(e)cious takes place.

261 Véronique Chance, *The Great Orbital Ultra Run*, Exhibiting Performance conference, 3 March 2013

'The Great Orbital Ultra Run' was undertaken by a solitary artist in March 2012 over nine consecutive days around the inside of the M25 London Orbital. The journey was mapped through a continuous stream of images that were relayed live from the artist's mobile phone along with her GPS coordinates. This was projected as a moving image work with sound [...] [Chance] considers the performative nature of this activity, raising the issue of where the work itself takes place in the differing notions of performance that could be said to be taking place, which occur firstly in the live performance of the actual run, secondly in the performance of the technology in the live mediation of digital images and thirdly in the representation of the activity as a documentation of the event. In doing so it challenges traditional assumptions regarding live performance that relies on the presence of an audience at an 'original' event and suggests that it cannot be recorded [...] calls for a wider understanding of the notion of performance through the live act and re-presentation of its mediated document.

Echo focus,  
 Slides + stale breath on sound kit,  
 Make △  
 Act on meat △  
 In the room...<sup>262</sup>

Allan:

⊙ and ■ took me,  
 A Live,  
 To start a new tale,  
 My Trace,<sup>263</sup>  
 I'm a work of art too.<sup>264</sup> [Points back to *The Live*]  
 Who keeps me?  
 Am I truth?  
 Fierce work tamed,  
 I let them death drive,  
 To keep me safe.

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262 Lucy Reynolds, *Projector/Performer: Technological Embodiments in British Expanded Cinema*, Exhibiting Performance conference, 2 March 2013  
*Expanded cinema practices which emerged in the post war period proposed a significant new role for the body in cinema, for the spectator as well as the artist [...] A number of key artists in late 1960s Britain explored the technology of cinema in particular its modes of projection and exhibition – through the act of performance [...] Annabel Nicholson and Gill Eatherley used their bodies as points of questioning mediation between the viewer's perceptual experience of cinema, its modes of film projection, and their own subjective explorations of film as a creative practice [...] Their film installations, and those of artists such as Lis Rhodes, interject a new form of performing embodiment for the technology of cinema itself.*

*Sound plays a role in mediating, embodying the relationship between performance and technology [...] 'Echo focus' is a mediating technical presence between filmmaker and interpretation of the world, via a body other than one's own, chalk on a black board. The pressure of flesh, the body on camera, resists materially. The surface of film shows a mechanical nature via overt marks of processing which reveal indexical mechanics. Rauschenberg's flatbed aesthetic of print canvasses move from nature to machine. Performing bodies displace echo focus, implicating the viewer. British expanded cinema of the 70s, horror film projection of shadows, merge technology with the body. The soundtrack of breathing is amplified, signifies a living body, mediated through machine. Echo focus is separate breathing played in another timeframe. The point of convergence of the body of the artist and technology is where the sound is located. Therefore the viewers own embodied space—their perceptual field of dynamic interrelations—their own body experience is heightened. The projection, the body, the screen, the viewer interact. Gill Eatherley's 'Shot Spread', 1972, shown at Tate Modern, 2012, features pigeons in an ellipse of positive/negative upside down state in tandem screens. Eatherley appears as a dark shape moving among the audience with a portable helicopter blade sound. She flies around, in and amongst, becoming anti-Vietnam military transport comment. The viewer/screen space is shattered, eliciting alert, embodied response to locate the sound, the unruly element in spectatorial play. Le Grice saw real time space as the here and now, cinematic narrative as fiction, and passive. Foregrounding of the projection apparatus, the echo focus, bodily located in the viewing space, enables the film to compete with sensations in the body. This is tough sound, not at a safe distance. Eatherley chooses to be an anonymous facilitator of moving sound, in black, fading into the audience, both loud and unseen. Disorientation draws the audience into dialogue. Echo focus via shutter/lens, via artist/apparatus, via performance/witnessing audience, asserts what is normally invisible. Is a vanishing act of narrative suture, structural material filmmaking to deconstruct film. Technology becomes the subject of fascination as the embodiment of film making, with characteristics and agency of its own.*

263 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 106.

*You have remained in the state of having left. And I have made a film out of your absence. [Marguerite Duras] [...] On this wall there is a faint shadow of a body in mid-air, with arms and legs intact and reaching outward as in a leap, but no other identifying characteristics [...] The body creating the shadow is not visible, already vanished from sight. This image appears whenever I think of performance: it recalls the state of disappearance that is for me the foundation of an event, and marks the desired stasis that will prove that it ever took place, that it could ever be recorded in some displaced form. It also marks the impossibility of retracing an event for any other purpose than to create a fictional narrative derived from it. We can never know what took place, because the image etched in memory is transformed the moment we attempt to reexamine it. Performance, through its embodiment of absence, in its enactment of disappearance, can only leave traces for us to search between, among, beyond. If the act of interpreting performance could be reconciled with its impossibility, perhaps that which has vanished would reappear in altered, unrecognisable forms, as its own fearless undoing and unknowing of events.*

264 Hannah Elizabeth Allan, *Curating Documents: the Archive as Artwork*, Exhibiting Performance conference, 2 March 2013

*Hannah Elizabeth Allan's paper examines methods of archiving durational and performative works and whether these can be considered artworks in their own right. Debate within the performance genre – the implications of capturing a transitory gestural practice – is compared with conceptual theories of the archive, both of which are then applied to the archives of performance work. Two central notions are Ricoeur's description of the trace (artifact pointing to absent action), and Derrida's archival impulse.*

*The trace within the space of the archive and Derrida's drive to archive, a compulsive need to order and collect, to mark the passage of time in the fixed structure of the archive, which rails against and articulates a Freudian death drive. To be forgotten in the archive is breakdown of active memory, securing loss by archive. The remains require storytelling, re-staging. Physical and less tangible forms demand individual strategies. The debate is polarized with a wide range of methods—case by case—needed for the work and the secondary audience. In taxonomy, the object, the document is most tangible and a target for the attack of the archive. A filmed performance, not to camera, becomes the artwork object. Artifacts created, not works, but essential to the performance, scripts etc, cannot be replaced. Traces are marks left, which indicate the past event, and point to the finished unknowable. The event becomes displaced via a fixed sign from historical to inter-temporal – that which is in time. Traces need connection not containment, therefore story, re-enactment, myth to describe them into the present moment, rendering again the document as history - a trace legacy.*



- In time,  
They lose me...
- Butt: Join a band *She/Not I*,  
Make post-punk noise,  
*White* □  
Grabs neat live trace.  
Blunts edge.  
Beat the banns,  
Take back the land,  
Duck low,  
Jab at,  
Straight high art...<sup>265</sup>
- Wakefield: Keep ○△ fit *She/Not I*,  
Live,  
Die young,  
Leave a nice trace.  
*The Way by Wakefield's*:  
Time = ○ [*Bounce ball, once or twice*]  
(D) acts on ○ [*Jumps, swings, hits a serve*]  
○ spins.  
P = Performance. [*Match point*]  
The • (P)  
Of the cone  
Meets ○  
Does its (P) thing. [*Two Laws, play on P, with force*]  
Cone end,  
Holds match score.  
To get back to the •

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265 Gavin Butt, *Performance Goes Pop: From Post-Punk to the Present*, Exhibiting Performance conference, 1 March 2013

Gavin Butt explores the challenges that performance presents to scholars and curators by cutting across disciplinary boundaries, and reaching out to audiences across the divides of 'high' and 'low' culture. He discusses a history project that he is engaged in, which addresses the milieu of Leeds arts schools in the 1970s and 1980s and the post-punk music scene. He puts forward an idea of a post-punk 'laboratory' in which the links between performance art, theatre, radical theory, conceptual art and playing in a band were actively explored by many artists as well as music acts including 'Sheeny and the Goys', 'Fad Gadget', 'Another Colour', 'Scritti Politti', 'The Three Johns', and more. He ponders the consequences of such a history for the historiography of performance. How might we tell stories of artists and performers who move across differing public spheres, from the art world to popular music? How might disciplinary study, and the operations of cultural taste, prevent us from appreciating the protean, culturally itinerant nature of performance? And how might the legacy of this post-punk moment be addressed by curators of contemporary performance.

*Fad Gadget*, (Frank Tovey), an electronic, industrial music pioneer used drills, bottles, and synthesized pop with creative performance, appeared tarred, feathered, otherwise naked in foam in 1984. Live performance of the time plucked hairs from and used body art to test the limits of the physical. The creative persona was otherworldly, including the appearance of gender transformation (binding of breasts, strap on appendages). Pop is always transformative, dynamic and moving. It crosses borders in terms of cultural space, the popular to the avant-garde, low to high. Its music responded to a barren political landscape, affiliating itself with 'the enemy within' of Margaret Thatcher's era. Butt describes post-punk performative pop as taking the space of the 'cultural commons' (from the 17th century understanding of such land as commonly accessed, shared bounty of earth). In terms of curation, museums and galleries grab the performance lands that suit, emboldening their status as cutting edge, without threatening the status quo. He calls for a beating back of the banns, by a band of performance art practitioners. This band should have a new sound or language which in its own way, refuses conventional rock rhythm, bass and structure. In the last ten years performance has been legitimised by commissioning, as a growth market area, while remaining on the margins, fugitive, punk, a shape shifter.

Trace,  
 The true live (P),  
 Needs lived or  $\Delta$  Memory...<sup>266</sup>

But (P) is a place,  
 For those who aren't,  
 Don't fit...<sup>267</sup>

Chatzichristodoulou:

Trace on the web,  
 Meets all sorts.  
 ◻ ⊙ take on new terms,  
 Near live,  
 But not quite the same...<sup>268</sup>

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266 Nik Wakefield, *Memory and Duration of Performance Documentation: a Genealogy*, Exhibiting Performance conference, 2 March 2013  
*Finding continuity between performance and documentation involves thinking temporally about how memory works. As opposed to the normal practice of differentiating in kind between objects and experience [...] [Wakefield] began to theorise of a difference in degree between performance and documentation through an analysis of how Henri Bergson explains memory [...] seek to create new approaches towards documenting that consider processes of becoming to be primary over fixed notions of being in terms of the ontology of text, duration and image. Bergson usefully sets up distinctions between actual, virtual and possible, and between different forms of memory. These concepts allow for a clarification of the relationship between performance and documentation. A simple graphic is drawn and used to measure the transformations of memory throughout inscriptions, performances and recordings. Presence is more useful as 'focus'. Document erases duration by specialising it. Ethics are different from aesthetics. Pure memory is recollection, virtual and past. Habit is sensory motor movement, to do without thinking.*

<u>Score</u>	<u>Performance</u>	<u>Record</u>
Prescriptive	Prescriptive/descriptive	Descriptive
Looks forward	Present	Looks back
The artist	The artist/the audience	the attendant
Future	Actual	Virtual

Possible  
*In Proust's, 'The Way by Swann's', the past is hidden, 'And suddenly the memory appeared. That taste was the taste of the little piece of madeleine which on Sunday mornings at Combray (because that day I did not go out before it was time for Mass), when I went to say good morning to her in her bedroom, my Aunt Léonie would give me after dipping it in her infusion of tea or lime-blossom. The sight of the little madeleine had not recalled anything to me before I tasted it [...] But, when nothing subsists of an old past, after the death of people, after the destruction of things, alone, frailer, but more enduring, more immaterial, more persistent, more faithful, small and taste still remain for a long time, like souls, remembering, waiting, hoping, on the run of all the rest, bearing without giving way, on their almost impalpable droplet, the immense edifice of memory.' Marcel Proust, 'The Way by Swann's', p. 51.*

*Federer in tennis, hits the most beautiful shot. Unreturnable, his face registers disappointment at ending. Duration continuity, the rally, becomes finite. To play a point as ideal state is to seek to cheat death. Memory, technique in Federer's body act in the present, in the actual event, to collect moments of material in the sportsman's body without thought. For neither Federer or Proust the memory score is relevant, complete. A text can be unreadable without a human being to explain. A possible, actual, virtual 1, 2, 3 mapping of past present/future is absurd in terms of their use in the future. Performance requires a different recording model.*

267 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 57.

*Contemporary notion of the body with its credo of 'baptism by sweat,' which promises us paradise if we perform the act of worship in a fitness club.*

268 Maria Chatzichristodoulou, *Curating Performance and its Double*, Exhibiting Performance conference, 3 March 2013

*It seems that the performative turn, as a 20th C paradigmatic shift, is today more pertinent than ever. The last decade has seen the rise of performance art's presence in the white cube becoming ever more decisive, frequent, and mainstream. Its ontological characteristics of liveness and ephemerality coupled with its dependence on (/favouring of) physical presence, rendering it a fleeting, unpredictable, impractical and messy art to curate [...] prevalent discourses have consistently sought to distinguish between body-based and digital performance practices, categorizing all mediated performances as documents or events that can only attain to a lower ontological status than their carnal counterparts. Aiming to confront such oppositional dialectics this paper will call attention to practices that challenge understandings of performance as requiring either carnal (co-)presence or human agency. It will go on to examine how such practices fare within white cube contexts, and explore approaches to curating performance that can generate complex and fertile grounds for discussion and exchange between body, object, screen, and network; live act, process, and captured trace; here-now, elsewhere-some-other-time and ubiquitous presence; self, avatar, and other; performance and its double.*

*The web as performance space, with expectations of liveness via fragmentary, non linear connections. Digital acts as hybrid, able to merge live and the other. But is static reception of past practice as no one takes any risks. There is no affect, emotions are detached, the acts frozen, not alive, in the past, 'I wasn't there'. To quote Philip Auslander, 'Liveness: Performance in a Mediatized Culture'; 'our cultural economy privileges the mediatized and marginalizes the live.' Life lustr after life, the sensuality of the visceral, the body, embodied, enveloped in its own mortality. Actual liveness can be seen as ethical stance, while video works betray the ontology, intimate mass media, unique/reproducible. Digitalisation allows circulation, repetition in culture with the aesthetic of live performance. From service economy to experience economy, seeking personalized nature, time, based, revealed over time. A buyer guest, seeking experience buys a staged experience, a performance, as product.*

## 28 Lot Looks Back

Potter:

I take a □ of my own,  
 Step front to back,  
 Write,  
 Lead △ and tales,<sup>269</sup>  
 Take charge of ⊙ and ■<sup>270</sup>  
 Mix live and past tense ■<sup>271</sup>  
*Thriller works Mulvey's text.*<sup>272</sup>  
*Hybrid forms,*  
 Bridge film and dance space.<sup>273</sup>  
*Performance does not play parts,*  
 It shows how it's made.  
 Words and speech from a □  
*Transport.*<sup>274</sup>  
 My ■ is not closed,  
 Looks back,  
 Talks,  
 Prompts thoughts,  
 On black □  
 Film craft.<sup>275</sup>

269 Catherine Fowler, *Sally Potter*, p. 9.

*The moment that Potter became a filmmaker through the explicit act of stepping from in front of to behind the camera. This moment is likened to Virginia Woolf's notion of a writer needing a 'room of one's own' [...] She carefully considers the attendant power play associated with the acts of finding a space of one's own to write, taking charge of narrative, and controlling the frame and those bodies that live within it.*

270 Catherine Fowler, *Sally Potter*, pp. 13-14.

*The 1970s saw a poststructuralist distrust of language. Yvonne Rainer, 'moved from dance performances to cinema [...] she created performances in which the dancer's body was no longer circumscribed by the turned out, stylized, and unnatural movements of ballet. Instead bodies were allowed to move in performance as one would move every day [...] In Britain, performance work was also proliferating, and Potter's contemporaries included Rose Garrard, Annabel Nicholson, Rose English, Silvia Ziranek, Bobby Baker, Tina Keane, Catherine Elwes, Mary Kelly and Roberta Graham. This list indicates the importance of performative art for women artists. These women created work in which their female bodies acknowledged their status as objects of the look and commented on, challenged, or problematized that status. They used fragmentary narratives or a mixed collage of elements and tested the audience at every turn.*

271 *ibid*, p. 42.

*Thriller's juxtaposition of moving footage and still photographs creates a kind of Chinese-box effect: we are not sure which is the moment of telling, which images are in the past and which the present.*

272 *ibid*, p. 48.

*Thriller represents a practical exploration of Laura Mulvey's influential essay 'Visual Pleasure and Narrative Cinema' (1975) in its lament that the role of women in narrative is circumscribed by patriarchal demands. The film agrees with Mulvey that the future for the female is bleak, that she exists as one part of a binary opposition (male/female, active/passive, looker/looked at), and that she therefore can do little to change the course of the narrative.*

273 *ibid*, pp. 14-15.

*The past tense of the moving image, representing actions that 'have been done,' is combined with the present unfolding of the dancers' actions in front of the screen. Bodies onscreen and onstage are compared and contrasted, and the experience of watching a film and watching a live performance underlies the differences in language and perception of each. This mixing of languages is combined with a mixing of exhibition spaces, as Potter's works at this time were shown in dance spaces and cinemas [...] This mixing of the dance, performance, and film worlds created hybrid forms [...] 'Black and White', 'Play', 'Combines', 'The Building', 'Daily' (all made in 1970) mixed multi screen footage with live performances [...] Her mixed-media performances can be seen as examples of the opening up of the languages of film and dance so that both became 'live', and the bodies on and off screen take on extra connotations [...] Accounts of those films that no longer exist suggest that each places the filmed in direct relation to and rubbing up against the live. Of 'Black and White', Potter has simply said, '[p]eople push against the edge of the frame' [...] And of 'Daily' each film is projected three times, shown on double screens, in various combinations. During the first iteration, performers enter and stand still, while tape plays of them discussing their actions on film. During the second iteration each performer mimes, in exact synchronization with his or her image on film, and during the third iteration the mime is simplified or abstracted. Finally, each performer enacts his or her own movements without film to connect with others.*

274 *ibid*, p. 29.

*Performance is seen as 'doing' – an activity which is being watched rather than a part being played. Characterization is seen as technique founded on literary tradition heavily reliant on the written and spoken word and intimately connected with the aesthetics of illusionism which transport the spectator by a series of identificatory processes to another place and time. By contrast; the performance artist is often concerned to alert the audience to the shifting constructions of the performance to be both inside and outside it, commenting on it.*

Rapid moves,  
 Scene to scene,<sup>276</sup>  
 Rare stills,  
 Curb ☉<sup>277</sup>  
 Break 4th walls,  
 Jolt from drift,  
 Build a bridge,<sup>278</sup>  
 From her,  
 To her point of view.<sup>279</sup>  
 Orlando,  
 Young man,  
 ☉ girl to girl.  
 Shifts roles and sex.<sup>280</sup>  
 In the end,  
 Birth holds,  
 Past is let go.  
*The Gold Diggers,*

275 Catherine Fowler, *Sally Potter*, pp. 13-17.

*The notion of performance as an exchange and act of communication between both ends may seem at odds with the finished and closed nature of filmmaking. However, Potter has always retained this as a desirable model [...] Onscreen she has generated dialogue by foregrounding performances within her narratives, using music and dance and including figures who gives whispered asides to the audience [...] While much experimental cinema attacked illusionism from within the confines of the cinematic frame, expanded cinema extended this attack to the auditorium itself, disturbing the black-box ideal of projection and forcing its audience to reflect on the cinematic apparatus in the broadest sense [...] Expanding the cinema space from audience and screen to audience, screen, and performer was her and other's way of creating a dialectical image that compelled the audience to think about the material of film and how the processes of perception of this medium worked [...] Potter has said that technical problems led her to abandon expanded-cinema/performance work: '[i]t was just so unsatisfactory [...] if you had enough light to show the performers, it was spilling onto the screen. If projectors were in the room, they broke down, you couldn't synchronize them properly.'*

276 Catherine Fowler, *Sally Potter*, pp. 29-31.

*Potter evidently is familiar with the perils of the gaze on the female body. All of her work on – and offscreen has addressed the vulnerability of the performer, the operations of existing standards of appearance and judgment, and the difficulties a director encounters in trying to escape the signification of the female body, given the dominant way in which it has been seen. Of this she has said, 'woman as entertainer is a history of varying manifestations of female oppression, disguised, romanticized [...] the female performer has been visible; positioned always in relation to the male construction of femininity and in relation to male desire. Women performance artists, who use their bodies as the instrument of their work, constantly hover on the knife edge of the possibility of joining this spectacle of woman' [...] Potter's style of rapid transitions from scene to scene, coupled with a rarely still camera, actively discourages the contemplation of the film's image.*

277 *ibid*, pp. 111-113.

*Moving in the bright lights onstage taught me more about the vulnerability and omnipotence of the performer working with the energy of the eyes of the audience than any theories of 'the gaze' [...] The discipline of improvisation, in music and in performance has influenced everything I do. The continuous attempt to be, 'in the present,' reacting to and in dialogue with what is there, is a large part of my process at every stage of making a film [...] It is the ultimate form of influence by one's peers – a kind of 'deep listening' [...] The feminist movement, and its literature in particular, was hugely influential for me as a body of ideas about female experience and as an explanation for why I and my friends felt the way we did about ourselves and our place in the world – the politics of relationships [...] The personal was political [...] It wasn't primarily driven by theoretical concerns, though I was passionate about ideas. But I was also passionately dedicated to figuring out what really, actually communicates with the punters. That was my drive.*

278 Marcel Proust, *The Way by Swann's*, p. 176.

*And – oh, the marvelous independence of the human gaze, tied to the face by a cord so lax, so long, so extensible that it can travel out alone far away from it.*

279 Catherine Fowler, *Sally Potter*, pp.31-32.

*Film theory has claimed that these reverse looks shatter the illusion of reality that the fictional filmic experience traditionally tries to create [...] Classical cinema creates a sealed fictional space that retains the 'fourth wall' and never directly addresses or acknowledges us. By contrast, the look back or reverse look gives us a storytelling style that is far more knowing and playful as it directly acknowledges that it is creating illusions [...] The aim of those experimental cinemas was to jolt the spectator from his or her forgetfulness and immersion in a story. The idea was to force the audience to stand back from films, aware of their complicity with capitalist, patriarchal ideology, to adopt a reflective attitude and active, intellectual engagement [...] The effect echoes what Wheeler Winston Dixon has called 'the reciprocal gaze'. Potter's reverse looks should be seen as chances not to stand apart from her films but to create bridges of reciprocation. The fact that all of her reverse-look protagonists are women is significant, since it gives these characters authority over the point of view of the story [...] As Catherine Elwes notes when talking about live performance work, 'Eye contact [...] told us that we were engaged in a social interaction and that the outcome of that encounter, the work itself, was unpredictable, risky, and in principle as much our responsibility as it was the artists.'*

280 Catherine Fowler, *Sally Potter*, p. 66.

*The line that follows ('Despite the feminine appearance that every young man of the time aspires to') sets up femininity and masculinity as indefinite categories that don't necessarily have anything to do with one's sex [...] Orlando's first look back, which, as well as establishing a connection, asks us to suspend our disbelief and begins the process of asking us to relate to an essence rather than an appearance [...] A golden thread that would connect the audience, through the lens with Orlando, and in this way the spectacle and the spectator would become one through the release of laughter.*

Has speech,  
 Sound,  
 And sight,  
 Tests us.<sup>281</sup>  
 Twists are left loose,  
 With no dead muse.  
 Ruby gold,  
 Alice,  
 Fall into rooms,  
 Games of chess.<sup>282</sup>  
 Yes,  
 To verse.<sup>283</sup>  
 Two souls,  
 Joined by *Essence*.<sup>284</sup>  
 Slow shots,  
 Lay each on each,  
 Through time,  
 Through space.<sup>285</sup>  
 Let's *Tango*,  
 Be *Pablo*:

Potter [*as Sally*]:

her ○ lights the dark as she ⊙ him dance...

She/Not I [*as Pablo*]:

'I'm looking at you looking at me [...] Are you looking at me? What do you see..?'

Sally:

I ⊙ at you on ◻ ...

281 Catherine Fowler, *Sally Potter*, pp. 114-117.

*A pleasurable cinematic experience can also be, a very uncomfortable one, or an uneasy one [...] There was no understanding of the fact that the structure was deliberately critical, deliberately cyclical and was deliberately unresolved.*

282 Catherine Fowler, *Sally Potter*, pp. 47-51.

*Potter's achievement was to give equal attention to her dialogue, sound track, and images. Although this creates a visually beautiful, aurally stimulating and verbally witty experience, the three-pronged attack confounds viewers who are used to image dominating over sound or dialogue 'clarifying' the visuals. 'The Gold Diggers' confronts the inadequacies of our senses, overwhelming them and demanding our complete attention [...] 'Please, please, please give me back my pleasure, | Please give me back my good night out, | Please give me back my leisure time, | I've got the pleasure-time blues, I'm seeing red.' One reading of this song might be that Potter is opening the way for what she intends to provide: pleasure for the female spectator that does not involve the death of the woman (à la Psycho) or her submission to the will of the hero or the demands of the narrative [...] Designed to suggest an equivalence between the woman and gold and to effect a Lewis-Carroll-like confusion of logic.*

283 *ibid*, p. 61.

*'Orlando' raises questions about the differences between literature and film, the written word and the visual image. With regard to the written word, 'Thriller' and 'The Gold Diggers' display Potter's accomplishment as a wordsmith, featuring intricate scripts containing poems, riddles, and lyrics. The screenplay for 'Orlando', 'The Tango Lesson', and 'The Man Who Cried' showcase Potter's skillful dialogue, and 'Yes' reinforces her status as a talented writer, with its original and inventive iambic-pentameter verse. As a multimedia polymath who has also written lyrics, it almost goes without saying that Potter was ever aware of the differences between Woolf's written word and any visual interpretation of it.*

284 *ibid*, p. 96.

*The message of 'Yes' has been growing throughout Potter's career: differences must be put aside, and connections must be made with people rather than positions, an essence rather than an appearance: 'You are me and I am you, One is one and one are two.'*

285 *ibid*, pp. 105-106.

*'Yes' makes use of slow dissolves, and the effect is such that everything appears to be connected, and time and space play over one another, as if we can simply dive from one image into another [...] The characters have merely been a tool through which Potter, or the cleaner, has explored how a couple might overcome appearances and respond to an essential self:*

He: *Well, I adore... the number one*

*One you, one me, one moon, one sun*

She: *Must I revolve around you then?*

*Am I the silver planet circling the gold?*

*Are you the source of light and heat*

*Whilst I am shadow, pulling watery tides, and cold?*

Pablo: *'Then you're not here with me, you've become a camera...'*  
Sally: *'But that's how I love you, with my eyes...'*

Potter: See, *[Looks back]*  
In dance you lead,  
In art I lead you...<sup>286</sup>

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286 Catherine Fowler, *Sally Potter*, pp. 75-78.

*In 'The Tango Lesson', Potter had to find external ways of expressing the personal effects of the tango on the body. Choreography, camera and editing combine to inscribe the audience in the passionate space that Sally discovers in her most successful moments of dancing. What is most surprising about her success in dancing is that it opens up a feminine space that Sally grows to like [...] However, the central partnership between Sally (Potter, as herself) and Pablo (Pablo Veron), with its jostling of egos, problematizes this feminine space by reminding her that in relaxing, enjoying, and letting go, in following her desire, she also relinquishes some control [...] The repeated undecidability throughout much of Potter's work. She can't choose whether to dance or film, whether to give herself up to and partner with Pablo or remain in control and look at him. Through her indecision, her audience is also repeatedly given choices [...] As a protagonist (dancer), she can never really feel in control of her emotions; but as a looker (director), she can fully express her feelings through her art.*

## Part 4: Transformation

29 Shaman and the ✂<sup>287</sup>

Shaman: Witch slash ✂  
 I do Ecstasy.<sup>288</sup>  
 With birds,  
 I do the rite thing.  
 No names.  
 Jump bones,  
 Then I'm ghost (vör).<sup>289</sup>  
 I'll take you to the sky.<sup>290</sup>  
 You're a lost soul,  
 I'll take you back to you,  
 Check in with your △...<sup>291</sup>

Coelho: Once it was your gift *She/Not I*,  
 To meet spooks,  
 In the *Aleph*,<sup>292</sup>  
 ✂<sup>293</sup>  
 Men took it all by force...<sup>294</sup>

287 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 498.

*In Mongolia; the Lemas advise the mentally unbalanced to become shamans.*

288 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, pp. 4-5.

*Shamanism in the strict sense is pre-eminently a religious phenomenon of Siberia and Central Asia [...] The word comes to us, through the Russian, from the Tungusic Šaman. In the other languages of Central and North Asia the corresponding terms are: Yakut ojura (oyuna), Mongolian bügü, bögü (buge, bü), and udagan (cf. also Bujat udayan, Yakut udoyan: 'Shamaness'), Turko-Tatar koru (Altaic kam, gam, Mongolian kami, etc) [...] Shamanism is a technique of ecstasy [...] The shaman specializes in a trance during which his soul is believed to leave his body and ascend to the sky or descend to the underworld.*

289 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, pp. 229.

290 *ibid*, p. 43.

*A well-organised variant of the universal theme of the death and mythical resurrection of the candidate by means of a descent to the underworld and an ascent to the sky.*

291 *ibid*, p. 182.

*The Shaman performs the function of doctor and healer; he announces the diagnosis, goes in search of the patient's fugitive soul, captures it, and makes it return to animate the body that it has left.*

292 Paulo Coelho, *Aleph*, pp. 79-83.

*I am in the Aleph, the point at which everything is in the same place at the same time [...] Do you believe in a spiritual world, in a parallel universe, where time and space are eternal and always present? [...] Walking is doing wonders for body and soul. I'm completely focused on the present moment, for that is where all signs, parallel worlds and miracles are to be found. Time really doesn't exist.*

293 Paulo Coelho, *Aleph*, pp. 103-112.

*Aleph—in the magical tradition it presents itself in one of two ways. The first is as a point in the universe that contains all other points, present and past, large and small. You normally come across it by chance, as we did on the train. For this to happen, the person, or persons, has to be in the actual place where the Aleph exists. We call that a small Aleph [...] The small Aleph always appears by chance. You're walking down a street or you sit down somewhere and suddenly the whole universe is there. The first thing you feel is a terrible desire to cry, not out of sadness or happiness but out of pure excitement. You know that you are understanding something that you can't even explain to yourself [...] The great Aleph occurs when two or more people with a very strong affinity happen to find themselves in the small Aleph. Their two different energies complete each other and provoke a chain reaction. Their two energies [...] are the positive and negative poles you get in any battery, the power makes the bulb light up. They're transformed into the same light. Planets that attract each other and end up colliding. Lovers who meet after a long, long time. The second Aleph also happens by chance when two people whom destiny has chosen for a specific mission meet in the right place [...] That doesn't mean that every such encounter is related to romantic love. Most of them occur because of things that have remained unresolved, and we need a new incarnation in order to finish something that was left incomplete [...] I published a mathematics book with that word in the title. In technical language, it means 'the number that contains all numbers'. The book was about the Kabbalah and mathematics. Apparently, mathematicians use the Aleph to represent the cardinality of infinite sets [...] It's in the Apocalypse as well [...] where the lamb is defined as the beginning and the end, as the thing that is beyond time. It's also the first letter of the alphabet in Hebrew, Arabic and Aramaic [...] Spalla is the first violin in an orchestra, the last player to come onto the stage before the conductor enters, and who is always seated in the first row on the left. He or she is responsible for making sure all the other instruments are in tune.*

294 Paulo Coelho, *Aleph*, p. 241.

*The first shamans were women, the source of life [...] The Tradition was always passed on to those who were most able, who lived alone and isolated and were usually virgins. They worked on a different plane, balancing the forces of the spiritual world with those of the physical world. The process was nearly always the same: the shaman used music (usually percussion) to go into a trance, and then would drink and administer potions made from natural substances. Her soul would leave her body and enter the parallel universe. There it would meet with the spirits of plants, animals, the dead and the living, all existing in a single time, what Yao calls qi and I call the Aleph. There too, she would encounter her guides, and be able to balance energies, cure illnesses, bring rain, restore peace,*



She/Not I:

*Plus ça change.*

I'll take what's mine... [*Leaves with Shaman's glass, bird cloak*]

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*decipher the symbols and signs sent by nature, and punish any individual who was getting in the way of the tribes contact with the All [...] At some undefined moment in history (probably after the discovery of agriculture, which brought an end to nomadism), the female gift was usurped by men. Force won out over harmony. The natural qualities of these women were ignored; what mattered was their power.*

30 Girls are Beasts<sup>295</sup>

She/Not I: [in wings]

I cloak,<sup>296</sup>Meet *ié-kyla*,<sup>297</sup>

I'm beast,

Cry like a bird.<sup>298</sup>

Killed,

Flown in jaws,

On backs,

Brought back to me.

Since *illo tempore*.<sup>299</sup>Dog helps.<sup>300</sup> [Howls]I take her form...<sup>301</sup> [Yelps]

Blackmer:

Be your ~~best~~ best self *She/Not I*,Train your horse in *Chthronic* force.<sup>302</sup>Dance.<sup>303</sup>Don't go to the light,<sup>304</sup>You must come back to your  $\Delta$ ...

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295 Sylvia Plath, *The Bell Jar*, p. 98.

*With immense relief the salt tears and miserable noises that had been prowling around in me all morning burst out into the room [...] I felt limp and betrayed, like the skin shed by a terrible animal. It was a relief to be free of the animal, but it seemed to have taken my spirit with it, and everything else it could lay its paws on.*

296 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 131.

*Ornithomorphic costume and other symbols of magical flight are an integral part of Siberian, North American, and Indonesian shamanism.*

297 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, pp. 36-37.

*The Yakut Gavril Alekseyev states that each shaman has a Bird-of-Prey-Mother, which is like a great bird with an iron beak, hooked claws, and a long tail. This mythical bird shows itself only twice: at the shaman's spiritual birth, and at his death [...] Head of eagle and iron feathers.*

298 *ibid*, p. 460.

*He who, forgetting the limitation and false measurement of humanity, could rightly imitate the behaviours of animals—their gait, breathing, cries, and so on—found a new dimension of life: spontaneity, freedom, 'sympathy' with all the cosmic rhythms and, hence, bliss and immortality.*

299 *ibid*, p. 94.

*In a considerable number of myths and legends all over the world the hero is carried into the beyond by an animal. It is always an animal that carries the neophyte into the bush (the underworld) on its back, or holds him in its jaws, or 'swallows' him to 'kill and resuscitate him' [...] The mystical solidarity between man and animal [...] a dominant characteristic of the religion of the paleo-hunters. By virtue of this, certain human beings are able to change into animals, or to understand their language, or to share in their prescience and occult powers. Each time a shaman succeeds in sharing in the animal mode of being, he in a manner re-establishes the situation that existed in *illo tempore*, in mythical times, when the divorce between man and the animal world had not yet occurred.*

300 *ibid*, p. 90.

*The shamans each have an *ié-kyla* (animal mother), a sort of mythical image of an animal helper, which they conceal. The weaker shamans are those whose *ié-kyla* is a dog; the more powerful have a bull, a colt, an eagle, an elk, or a brown bear; those who have wolves or dogs are the least favoured. The *ämügüt* (tutelary spirit) is a completely different being. Usually it is the soul of a dead shaman or a minor celestial spirit... The fox, the owl, the bear, the dog, the shark, and all kinds of mountain spirits are powerful and effective helpers.*

301 *ibid*, p. 91.

*The tutelary animal of the Bungat Shamans is called *khibilgan*, a term that can be interpreted as 'metamorphosis' (from *khubilku*, 'to change oneself,' 'to take on another form') [...] In other words, the tutelary animal not only enables the shaman to transform himself; it is in a manner his 'double,' his alter ego. This alter ego is one of the shaman's 'souls,' the 'soul in animal form' or more precisely, the 'life soul.'*

302 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 4.

*People who are driven to do something about their bodies are led back to the world of nature. A dancer's training is an investigation, a venture into one's animal ancestry, a discovery of the anatomy and character of one's own horse. One returns to the realm of the physical aspect of instincts, and to their chthronic energy.*

303 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, pp. 43-44.

*The training of a dancer is not unlike the initiation of a shaman [...] to complete the process of the body's dismemberment and renewal. Certainly, and above all, 'the candidate must watch his dismemberment with his own eyes' [...] it is this watching, this constantly focused attention, which enlarges consciousness and differentiates the training process from Dionysian possession. From the start, the development of a third eye, objectivity, is central to the process. This gradually leads to separation of the doer from the doing, the ego from the body.*

304 Tobe Hooper, *Poltergeist*, 1982

*Diane: Carol Anne - listen to me. Do NOT go into the light. Stop where you are. Turn away from it. Don't even look at it.*

## 31 I've Got a Ladder

She/Not I:

Chant takes me,  
 Up 7 rungs blind,<sup>305</sup>  
 I feel a door,  
 The world tree.  
*Axis Mundi*,<sup>306</sup>  
 Joins earth and sky,  
 One |  
 From low (H<sup>2</sup>O)  
 To me,  
 High as the birds.<sup>307</sup>  
 A pole through a hole joins two planes.<sup>308</sup>  
 I am out of my □...

Zeno of Elea:

'You can never leave the room in which you are right now...'

She/Not I:

...Yes I can,  
 You are Zero to me...

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305 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, pp. 490-492.

*The ladder with seven rungs was also preserved in alchemical tradition. A codex represents alchemical initiation by a seven-runged ladder up which climb blindfolded men; on the seventh rung stands a man with the blindfold removed from his eyes, facing a closed door [...] Communication between heaven and earth can be brought about—or could be in illo tempore—by some physical means (rainbow, bridge, stairs, ladder, vine, chord, 'chain of arrows,' mountain, etc. etc.) All these symbolic images of the connection between heaven and earth are merely variants of the World Tree or the axis mundi.*

306 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 120.

*Birth symbolizes the Cosmic Tree or the Axis of the World [...] by climbing it, the shaman undertakes an ecstatic journey to the center.*

307 *ibid*, p. 284.

*Ngadju Dyak: The creation of the world is the result of a conflict between two gods representing two polar principles: feminine (cosmologically lower, represented by the waters and the snake) and masculine (the upper region, the bird).*

308 *ibid*, p. 259.

*The pre-eminently shamanic technique is the passage from one cosmic region to another—from earth to the sky or from earth to the underworld. The shaman knows the mystery of the break-through in plane. This communication among the cosmic zones is made possible by the very structure of the universe [...] conceived as having three levels—sky, earth, underworld—connected by a central axis.*

32 Stone and Tree<sup>309</sup>

She/Not I:	3 stones churn, Block my path: Strait gate. <sup>310</sup> ⌘... <sup>311</sup>
Blackmer:	Hold the stone at your mid • Clasp it, Use 6 <sup>th</sup> sense. Keep in mind a <i>Mandala</i> , $A+b+c+d+e+f = x...$ <sup>312</sup>
She/Not I	But I'm just tits and legs... <sup>313</sup>
Blackmer:	The front is weak, Turn round, <sup>314</sup> Be a tree. <sup>315</sup> The ridge pole, <sup>316</sup> At your back. <sup>317</sup>

309 Samuel Beckett, *Mercier and Camier*, London: Calder & Byers, 1974, p. 145.

John Fletcher, 'About Beckett, The Playwright and the Work': *Gogo belongs to the stone and Didi to the tree. That means they are connected, and at the same time there is always the tendency to go apart. He used this image of the rubber band: they pull together by means of a rubber band and tear apart again.*

310 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 295.

*Three great stones in constant motion barring his road; he must pass between them at the risk of being crushed. (This is another image of the 'strait gate') [...] A dog with bared teeth defends the entrance [...] The motif of passing through an aperture that is constantly closing and over a bridge as narrow as a hair, the infernal dog, the appeasing of the angry divinity.*

311 Ann Hamilton, *aleph*, 1992/93

312 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 76.

*In the alchemical tradition, it is an image related to the philosopher's stone, the jewel of Mercury, 'mediator between body and spirit,' Here mind and matter, conscious and unconscious, are mysteriously joined. Claspings this center, both in one's imagination and with the various physical adjustments needed to hold the imagine stone, one moves from one's totality. Always connected to the centre, the self, one moves within a mandala. This is as true physically as it is psychologically [...] In dancing, it is the ego's job to remember the image. Although the muscles, once taught, will never forget a kinesthetic sensation or how to execute a particular movement, they will, if left to their own devices, sag and droop; the stone will fall. The image will drop out of consciousness and, in both the psyche and the body gravity's pull will prevail. In training, this image and countless others are combined to create a larger physical sensation: A+B+C+D+E+F add up to sensation, x, which becomes danced movement. The dancer learns to remember to x, the accumulation, and this becomes the physical portrait of a dancer and the message of the dance.*

313 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 13.

*Legs as fetishism, fleshly realization of an abstract ideal [...] Their allure augments as they mutate from stiffness to pliability, from precision to effortlessness. They celebrate vital physical vigor and, at the same time, the triumphant quest for rational form [...] The legs belie the phallic identity of the ballerina. They signal her situatedness just in between penis and fetish [...] Yet clearly, she is not a penis; she is a woman whose leg movements symbolize those of a penis.*

314 Susan Leigh Foster, *Corporealities: Dancing Knowledge Culture and Power*, p. 53.

*'I don't understand you,' said Alice. 'It's dreadfully confusing.'*

*'That's the effect of living backwards,' the Queen said kindly. 'It always makes one a little giddy at first.'*

*'Living backwards!' Alice repeated in great astonishment. 'I never heard of such a thing!'*

*'But there's one great advantage in it, that one's memory works both ways.'*

From Lewis-Carroll, *Through the Looking Glass*.

315 Samuel Beckett, *Mercier and Camier*, p. 50.

*We may know that the tree (like the dance) is a common image for the isolation and majesty of the artist, and in 'Waiting for Godot' Beckett's tree, no exception, shares in the aura of the archetype.*

316 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 65.

*[The] fundamental postulate [in the I Ching] is the 'great primal beginning' of all that exists, t'ai chi – in its original meaning, 'the ridge pole' [...] the line. With this line, which in itself represents oneness, duality comes into the world, for the line at the same time posits an above and a below, a right and left, front and back – in a word, the world of opposites.*

317 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p.76.

*If the image of the stone centers the front of the body, it is the image of the tree, the body's ridgepole, which centers the back.*

Speaks in dreams,<sup>318</sup>  
 The spine *Articulates...*<sup>319</sup>

She/Not I: Life is a † to bear,<sup>320</sup>  
 I will dance...

Blackmer: Don't dance en •<sup>321</sup>  
 Saints are held high,  
 Floor work earths,  
 Be *Demeter*.<sup>322</sup>  
 Shiva and † danced on beasts,  
 She low,  
 He high.  
 His 2000 year pull to the sky:<sup>323</sup>  
 'Thy rod and thy staff, they comfort me.'  
 △ = true †  
 To hang the soul in life.<sup>324</sup>  
 Be tree † stone  
 Be whole.<sup>325</sup>

318 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 79.

*For man and woman alike it is the front of the body with which the ego most readily identifies: 'my face,' 'my chest,' 'my stomach,' 'my legs and feet.' I look into the mirror to see what 'I' look like, and it is this front which 'I' present to the world, with which 'I' relate to others – unless 'I' wish to turn my back on them. Yet the front has a drawback: it is weak [...] [the back] is less personal, less clearly identified with gender, with persona, and much less an expression of ego. In dream interpretation the back of the body can be an image of unconscious aspects of ourselves – what we don't see, what goes on 'behind our backs.' But this too changes for one who learns to perceive not only with the eyes, but also with the kinaesthetic sense.*

319 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 84.

*The spine, connecting as it does the lowest center, the sexual generative energy, to the upper reaches of the mind, links physical life to intellectual life, concrete matter to disembodied spirit. Like the shamanic ladder or tree, it connects the depth of the earth to the high reaches of heaven.*

320 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 88.

*An individual who has backbone, who is connected to the ancestral cosmic tree and carries on his or her back, for a time, the task of life, must suffer the pain of holding together the opposites – a veritable crucifixion.*

321 Susan Leigh Foster, *Corporealities: Dancing Knowledge Culture and Power*, pp. 11-14.

*The whole organization of balletic spectacle presumed the primacy of the male heterosexual viewer whose eyes would be satisfied by a display of voluptuous feminine forms [...] Supporting, underlying, founding this phallic identity is the ballet's perpetual upward thrust. The choreographic and stylistic demands of ballet take the weight of the body and make it disappear into thin air [...] Everything lifts up, moves towards height rather than depth; everything gestures out and up, never in, never down. This obsessive aeriality reinforces the erection of the penis-like ballerina. It helps transform the movement into the void of space, thereby facilitating dancing's vanishing and confirming its rational principles. By gesturing upwards into the realm of abstraction itself the dancing proves its fraternal relation to music and mathematics. Its grammar, evident in its geometry of forms, manufactures Pythagorean equations.*

322 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 37.

*Modern dancers, their bodies freed to move in countless new ways, turn to the floor—to the earth—as adversary, for support, as a partner. Whilst a ballerina strives to create an illusion of weightlessness and often is held aloft beyond the pull of gravity by her partner, modern dancers, men and women alike, do not shun gravity's insistence. Instead of trying to escape the floor, they lie on it, kneel, turn and twist on it, fall to it and rise from it. Consciously in touch with the earth, their movements communicate that earthen reality. Acrobats of the gods and goddesses, they bring Mary down to earth from the prison of her father's apartment [...] For the woman who is a modern dancer, the informing archetype is still the Kore, the Green maiden goddess; no dancer wants to be fat or matronly. But she is a Kore born of Demeter, the Earth Goddess – not, as in classical ballet, born of the idealized image of women in a masculine mind's eye.*

323 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, pp. 86-88.

*Shiva's dance on the animal demon is an image of the effort to move consciousness above the animal level of blind existence. Similarly, in the Christian world there has historically been a concerted effort to tame the animal instincts, an effort symbolized in medieval sculpture by images of Christ standing on beast or demons – subjugating the raw forces of nature [...] While Shiva dances close to earth, in the crucifixion Christ is lifted off the ground. This elevation represents the two thousand year long effort at spiritualization.*

324 *ibid*, p. 93.

*The sap of the tree, the water of life, begins to flow, or at least to trickle. I am connected to the axis mundi – 'thy rod and thy staff, they comfort me.' Psalms 23:4 King James Version [...] In the front of our bodies we are centered by the stone; at the back, by the tree. The tree and the lapis, both central images in alchemy, are still alive and vibrating, center and source of movement, creating the cross of our bodies on which we hang our souls for the journey through life.*

325 *ibid*, p. 95.

Boat of the dead rows to ☸

—

With *axis mundi* on board,

|

Do you see?

| — [*Nods to Isis, front row*]

You are the 5 +

*Microcosmos,*

Here in the 10 +

*Macrocosmos,*

So dance *She/Not I*...<sup>326</sup>

She/Not I:

I beat,<sup>327</sup>

Heart time on skin.

High time,

I let spooks in.<sup>328</sup>

Yee Ha,

Drum horse,<sup>329</sup>

Ride to the sky.<sup>330</sup> [*Trots, like a stallion*]<sup>331</sup>

Beat ○△ tune.<sup>332</sup>

Dance counts time space,<sup>333</sup>

Each move,

Pause,

Phrase.<sup>334</sup>

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*Thus the stone is perfected of and in itself. For it is the tree whose branches, leaves, flowers, and fruits came from it and through it and for it, and it is itself whole or the whole [...] and nothing else [...] Hence the tree is identical with the stone and, like it, a symbol of wholeness. From Jung, 'The Philosophical Tree.'*

326 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 357.

*The fusion or coexistence of those two shamanic symbolisms—the horizontal journey to the beyond, the vertical ascent to the sky—is manifested by the presence of a Cosmic Tree in the Shaman's boat.*

327 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 96.

*All emotional, and therefore energy-laden, psychic processes evince a striking tendency to become rhythmical [...] This fact presumably also explains the basis of various rhythmical and ritual activities practiced by primitives. Through them, psychic energy and the ideas and activities bound up with it are imprinted and firmly organized in consciousness. It also explains the dependence of work—achievement on music, dancing, singing, drumming, and rhythm in general—through such means a restraint on uncoordinated instinctuality is achieved. The application of rhythm to psychic energy was probably the first step toward its cultural formation, and hence towards its spiritualization.*

328 Paulo Coelho, *Aleph*, p. 245.

*The shaman is trying to make his heart keep time with the beating of his hand on the leather skin, the bottom part of the drum being left open to let in the spirits. In the Afro-Brazilian traditions this is the moment when the medium or priest lets his soul leave his body, allowing another more experienced being to occupy it.*

329 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 173.

*Drum is called 'shaman's horse' [...] he is believed to go to the sky on his horse [...] One fact is certain: it was musical magic that determined the shamanic function of the drum, and not the antidemonic magic of noise.*

330 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 135.

*It is through the musical magic of the drum that the shaman can reach the highest heaven.*

331 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 79.

*Kumandin of Tomsk region – horse sacrifice includes an exhibition of wooden masks and phalli, carried by three young men; they gallop with the phallus between their legs 'like a stallion' and touch the spectators.*

332 Oliver Sacks, *Musicophilia*, London: Picador, 2011, p. 275.

*But when she found herself stuck or frozen, even the **imagining** of music might restore the power of action to her. Now, as she put it, she could 'dance out of the frame,' the flat, frozen landscape in which she was trapped, and move freely and gracefully: 'it was like suddenly remembering myself, my own living tune.'*

333 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 100.

*Psychic health is in part contingent upon the body finding its rhythm in words and time.*

334 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 96.

1 2 3 are a cast.  
 1 starts,  
 Walks,  
 2 runs (RL),  
 3 drives (RLR),  
 Dance 'til dawn,  
 Rest at 4 <sup>335</sup>  
 I dance x <sup>336</sup>  
 |  $\triangle$   $\square$   $+$   $\circ$   $\odot$  <sup>337</sup> [*Moves like this*]  
 Maths bridge,  
 Paves my way. <sup>338</sup>  
 Beat,  
 Acts on will. <sup>339</sup>  
 Dance is force,  
 Rush of life. <sup>340</sup>  
 $\triangle$  must hold,  
 Not run mad with love of it. <sup>341</sup>  
 Raise Eve, Helen,  
 Call down Mary, to Sophia. <sup>342</sup>

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Counting not only organizes dance in time but takes the movement out into space: every gesture, every pause, every step in any direction is placed in a rhythmical, numbered phrase.

335 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 97.

*The permeation of dance with number provides a useful illustration of these qualities. To the dancer, it is evident that each of the simple numbers—one, two, three, four, five—has its own special character. One begins, grounds, holds. The strength given to the accented one, the first of a group of beats, suggests the sum total of energy, the intensity of the movement [...] The polarity of two is obvious in the alternation of right and left feet, in walking, running and other locomotion. The basic balanced experience of right-left, right-left (RL, RL, RL, RL) is quite different from the dynamic, driving intensity of three, a triplet (RLR, LRL, RLR, LRL). Three never quite comes to rest; the dancer always wants to take yet one more step to balance the previous one, always seeking and never reaching the completion of four.*

336 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 31.

*Modern dance, in other terms, spans a chasm between ritual and 'art.'*

337 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 95.

*In space, dance is organized by using countless combinations of basic geometric elements. Straight lines, angles, diagonals, triangles, squares, crosses, circles, spirals [...] these familiar patterns of the psyche provide the spatial structure for the danced image.*

338 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, pp. 99-100.

*In both natural and highly conscious dance, the fundamental organizing element which lies beneath rhythm and spatial design is number, 'the very element which regulates the uniting realm of psyche and matter [...] [number] throws a bridge across the gap between the physically knowable and the imaginary. In this manner it operates as a still largely unexplained midpoint between myth (the psychic) and reality (the physical), at the same time both quantitative and qualitative, representational and irrepresentational [...] It preconsciously orders both psychic thought processes and the manifestations of material reality [...] If the symbol acts as transformer, we might say that number, in one form as rhythm, another as geometrical shape, provides the stones which pave the channel to direct and order the flow of energy from lower to higher, concrete to symbolic [...] Every movement a dancer makes, in training and in performance, is made manifest, temporally and spatially, through the organizing power of number. Image brings symbolic meaning into dance, but it is number which orders it and places it in three-dimensional space.*

339 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 102.

*The most essential method of achieving the ecstatic is the rhythmic beat of every dance movement. As anyone can testify from his own experience, it is an effective unburdening of the will [...] the movements are executed automatically without the intervention of the self.*

340 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 37.

*Modern dance has actually arisen in fulfillment of the ideals of the romantic movement [...] making its chief aim the expression of an inner compulsion.*

341 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 103.

*Dancing requires a tremendous amount of physical energy. It is a path chosen by those who have a particularly strong current rushing through them, a Dionysian flow which threatens to overwhelm – 'the extraordinarily potent' in full force [...] Those who wish to use this energy, rather than be swept away by it, must build an especially strong container within themselves to hold and employ what Walter F. Otto, in his study of Dionysus, calls 'the maddening desire to dance.'*

342 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 106.

*For men and women alike, a central aspect of the opus is that matter itself is redeemed, brought into the light from behind the curtain of darkness which Christianity erected. Eve and Helen are released from instinctive physicality. The acrobat-dancer builds the staircase down which the spiritual aspects of the Sapientia Dei—Mary and Sophia—can descend within the individual. Thus brought down to earth, into reality, they can join with their bodily sisters. No longer moved by the instinctual form of the divine pneuma, the body can with more consciousness live more wisely, a vessel in which feminine wisdom can walk upon the earth. In this way does dance help to heal the spirit in the feminine which Christianity, albeit by necessity, brought about.*

No past,  
 Next time.<sup>343</sup>  
 Let go breath,<sup>344</sup>  
 First and last acts of life,  
 Hiss,  
 esse = verb to be.<sup>345</sup>  
 Transformation = T ( ○ △ □ )  
 Tales,  
 Twist.  
 Leap through a hoop,  
 Ta Da.<sup>346</sup>  
 Find 3<sup>rd</sup> eye ☉<sup>347</sup>  
 Bausch danced,  
 Lids closed.<sup>348</sup>  
 Moved ○△ in □  
 Gave • to it all.<sup>349</sup>  
 A cup,<sup>350</sup>  
 Caught soul shade,<sup>351</sup>  
 Kept 3 Dimensions.<sup>352</sup>

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343 Marion Woodman, *Addiction to Perfection: The Still Unravished Bride, A Psychological Study*, p. 93.

*A movement in dance has no past, no future. It has only the instant of movement. When it is over, it is over. The movement cannot be repeated. That present-time Being in the body is the essence of play, the essence of dance.*

344 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 68.

*Martha Graham: 'the release is the moment in life when you inhale; the breathing going out, when you exhale, is the contraction. It's the first and last moments in life and it's used as technique, to increase the emotional activity in the body – so that you're teaching the body, not teaching the mind.'*

345 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 78.

*The latin verb esse means 'to be', thus in discovering our Being we are discovering our essence. This is a monumental task when we have spent our lives Doing, especially when Doing has become an escape from Being because Being is experienced as nothingness.*

346 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 18.

*In fairy tales, a somersault often precedes, seeming to cause, an important transformation. The somersault, in itself a moving circle, is a mandala, a symbol of the self, one which causes change through human motion. Psychologically, this would point to a change of conscious attitude.*

347 Marion Woodman, *The Pregnant Virgin: A Process of Psychological Transformation*, p. 137

*In experiential work, T as a symbol often initiates the movement into the third eye, a movement into transformation, specifically the differentiation of body and spirit. It is a letter of crucifixion, connected to the cross as sacred tree that joins earth and heaven. It forcibly opens the body, at the same time keeping it flexible, so that light may penetrate the dark flesh.*

348 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, pp. 30-31.

*Mediacy/immediacy – The 'direct communication' of modern dance is unspectacular to the degree that it is rooted in 'vicarious participation in the dancer's movement and its emotional associations' for the viewer [...] This affiliates spectacle with intellectualism and stresses the private quality of modern dance spectatorship. The deep kinetic empathy modern dance arouses banishes any surface visual allure [...] Martins' theory of metakinesis [...] turns on a theory of spectatorship as vicarious kineticism.*

349 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 68.

*Dance, like the alchemical opus, takes place in the intermediate realm shared by matter (flesh) and spirit. Both in the training process and in the dance itself, it is at the allegorical level where movement is infused with image, that we find the art, the meaning.*

350 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 19.

*Through fashioning their bodies dancers transform themselves physically and spiritually. Once rooted consciously in the nature of their bodies, dancers become vessels to catch, contain and transform the energies of the unconscious. In their movements they make manifest the images of the transpersonal psyche, bridging the opposites of nature and spirit, earth and sky, everyday life and the infinite.*

351 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy*, p. 453.

*For it was said of a sorceress in trance and speaking in the name of a shen: 'This body is that of a sorceress, but the spirit is that of the god.' In order to incarnate it, the sorceress purified herself with perfumed water, donned the ritual attire, made offerings; 'with a flower in her hand, she mimed her journey (in search of the god) by a dance accompanied by music and songs, to the sound of drums and flutes until she fell exhausted. This was the moment of the presence of the god who answered through her mouth.*

352 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 32.

*We do not like to look at the shadow-side of ourselves, therefore there are many people in our civilized society who have lost their shadow altogether, they have got rid of it. They are only two-dimensional, they have lost the third dimension, and with it they have usually lost the body. The body is a most doubtful friend because it produces things we do not like; there are too many things about the body which cannot be mentioned. The body is very often the personification of this shadow of the ego. Sometimes it forms the skeleton in the cupboard, and everybody naturally wants to get rid of such a thing.*



Heat shape,  
 Mould  $\triangle$  mass = *Alchemy*.<sup>353</sup>  
 The  $\bullet$  to which the  $\triangle$  bends,  
 Is not *Infinite*,<sup>354</sup>  
 Has at least 4 parts...<sup>355</sup>

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353 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 103.

*In alchemy much time and effort is given to the purification of the prima material. In the alchemical opus of dance training, the same work goes into cleansing the human body of unconsciousness. For the alchemist this was performed on inanimate matter; the dancer works on his or her own body. There is no split between the dance adept and the material on which he or she performs the operations of dissolving, cleansing, heating and reshaping, 'the body with its darkness.'*

354 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 61.

*It works both ways, this opus contra naturam; like all important truths, it is a Paradox. The ego's realm, 'control' over the body, can be enormously enlarged, and at the same time it becomes finite. The body's possibilities are indeed limited, and soon enough the dancer learns that she cannot dictate beyond a certain point to her physical nature.*

355 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 63.

*When the flesh is consciously connected to the ego by receptivity and relatedness, by Eros, a reunion of sorts may take place between the four sisters: Eve, Helen, Mary and Sophia.*

## 33 Closing Ritual

*She/Not I* stands,  
 Edge of stage.  
 Red shoes,  
 Make soft walk,  
 Turn of phrase,  
 Scribe a large □  
 Take a slow ◎ to the mid •  
 Moves ○△<sup>356</sup>  
 Hand waves.  
 Swing,  
 Took her to the far poles,  
 To get to the •<sup>357</sup>  
 Earth to sky.<sup>358</sup>  
*Absent or Present?*  
*She/Not I is a Paradox of Infinity.*  
 And which of us are not..?

*[Turns, looks back, leaves by wings]*

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356 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. 14.

*She gives figure to signification. In her, the chaos of body transmutes into rational form. The years of bodily disciplining have refigured fleshly curves and masses as lines and circles. Geometric perfection displays itself at both core and surface. Bodily shapes present one stunning design after another, notable for their silhouette and also for the interiorized configuration of lines running parallel to the skeleton around which the musculature is wrapped. Via this geometry her movements turn mass into symbol.*

357 Susan Leigh Foster, *Corporealities: Dancing Knowledge, Culture and Power*, p. xi.

*The fragile suspension bridge that once seemed the lone crossing between mind and body now appears as a super-highway [...] Choreography is psychic.*

358 Joan Dexter Blackmer, *Acrobats of the Gods: Dance and Transformation*, p. 65.

*A woman, starting at the outside corner of the stage, with a quiet stately walk and simple dance gestures circumscribed a large square, gradually spiraling into the center. There she stood and faced the audience, lifted her arms to the sky and raised her face to the sun. To me her movements represented a journey through the opposites to the center, with the dancer herself as bridge between earth and heaven.*

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*The Devil, Probably*, dir. by Robert Bresson, 1977  
*The Draughtsman's Contract*, dir. by Peter Greenaway, 1982  
*The Early Films of Peter Greenaway: Vol. 1 & 2*, 1969  
*The Elephant Man*, dir. by David Lynch, 1980  
*The Forbidden Planet*, dir. by Fred M. Wilcox, 1956  
*The Future*, dir. by Miranda July, 2011  
*The Goddess of Art: Marina Abramovic*, 2012 <[www.bbc.co.uk/iplayer/episode/b0indj7d/The\\_Goddess\\_of\\_Art\\_Marina\\_Abramovic/](http://www.bbc.co.uk/iplayer/episode/b0indj7d/The_Goddess_of_Art_Marina_Abramovic/)>  
*The Gold Diggers*, dir. by Sally Potter, 1983  
*The Golem*, dir. by Carl Boese, Paul Wegener, 1920  
*The Hunger*, dir. by Tony Scott, 1983  
*The Man Who Cried*, dir. by Sally Potter, 2000  
*The New World*, dir. by Terrence Malick, 2005  
*The Piano*, dir. by Jane Campion, 1993  
*The Red Shoes*, dir. by Michael Powell, Emeric Pressburger, 1948  
*The Short Films of David Lynch*, Scanbox, 2009  
*The Tango Lesson*, dir. by Sally Potter, 1997  
*Tristana*, dir. by Luis Bunuel, 1970  
*Turning: Anthony & The Johnsons*: dir. by Charles Atlas, 2012  
*WAR: Women, Art, Revolution*, dir. by Lynne Hershman Leeson, 2011  
*Wuthering Heights*, dir. by Andrea Arnold, 2011  
*Yes*, dir. by Sally Potter, 2004

## Theatre and performance:

- 1927., *The Animals and Children Took to the Streets*, London: BAC, 2011
- Abramovic, Marina., *Antony's Meltdown*, London: Queen Elizabeth Hall, 5 August 2012
- Anderson, Laurie., *Dirtday!*, London: Royal Festival Hall, 3 August 2012
- Arnalds, Olafur., with Britten Sinfonia, London: Barbican, 11 March 2013
- Atlas, Charles., *Turning*, London: Queen Elizabeth Hall, 11 August 2012
- Bausch, Pina., *Nur Du*, Tantheater Wuppertal, London: Barbican, 10 June 2012
- Bausch, Pina., *Ten Chi*, Tantheater Wuppertal, London: Barbican, 16 June 2012
- De Keermaeker, Anne Teresa., London: Tate Modern, 2013
- Hannigan, Lisa., London: Queen Elizabeth Hall, 13 May 2012
- Hans Christian, You Must be an Angel*, Teatret Grupee 38, London: Barbican, 30 October 2011
- Kitson, Daniel., *Work in Progress Towards Something Like a Stand-Up Show*, London: BAC, 16 March 2013
- Lucrezia Borgas*, London: English National Opera, 2011
- McBurney, Simon., *The Master and Marguerita*, Complicite, London: Barbican, 24 March 2012
- McPherson, Connor., *The Veil*, London: National Theatre, 2011
- Metamorphosis*, London: Lyric Hammersmith, 12 February 2013
- Noble, Fleur Elise., *2 Dimensional Life of Her*, London: Barbican, 26 January 2012
- Not I*, London: Royal Court Theatre, 23 May 2013
- O'Sullivan, Camille., *Feel*, Edinburgh: Pleasance Courtyard, 22 August 2011
- Otello*, London: Royal Opera House, 9 July 2012
- Plucked*, Invisible Thread, London International Mime Festival, London: Roundhouse, 18 January 2012
- Rosenberg, David, Glen Neath & Fuel., *Ring*, London: BAC, 16 March 2013
- Shlomo., *Mouthtronica*, Edinburgh: Underbelly, 21 August 2011
- Stevens, Tassos., *Jimmy Stewart, An Anthropologist from Mars, Analyses Love and Happiness in Humans (And Rabbits)*, London: BAC, 23 December 2011
- Stringberg, August., *Mademoiselle Julie*, London: Barbican, 2012
- The Drawing Theatre with Dancer Marega Palser*, London: BAC, 3 December 2011
- The Magnetic Fields*, London: Royal Festival Hall, 25 April 2012
- The Most Incredible Thing*, *The Pet Shop Boys* and Javier De Frutos, London: Sadler's Wells, 6 April 2012
- The Paper Cinema's Odyssey*, London: BAC, 9 February 2012
- Thierree, Aurelia., *Murmurs*, London: Queen Elizabeth Hall, 2 January 2012
- Walsh, Enda., *Mistermen*, London: National Theatre, 2012
- Written on Skin*, London: Royal Opera House, 18 March 2013



## Exhibitions and talks:

- A Bigger Splash: Painting after Performance*, London: Tate Modern, 2013
- Altfest, Ellen., *The Bent Leg*, London: White Cube, 2011
- Anne-Marie James: *Proserpina*, London: Karsten Schubert, 2013
- Armor*, The Wallace Collection, 2012
- Art by Offenders*, London: South Bank Centre, 2012
- Artist Book Show & Tell*, London: Tate Britain, 2013
- Bancroft, Alison., *Fashion and Psychoanalysis: Styling the Self*, London: Freud Museum, 29 September 2012
- Bauhaus: Art as Life*, Barbican, London, 2012
- Boetti, Alighiero., *Game Plan*. London: Tate Modern, 2012
- Botanical Vaudeville*, Robert Rauschenberg, Edinburgh: Inverleith House, Royal Botanic Garden, 2011
- Brains*, London: Wellcome Collection, 2012
- Bronte Museum*, Hawarth, 2011
- Brown, Christie., *Dream Works*, London: Freud Museum, 2013
- Bruce Nauman / *Mindfuck*, London: Hauser & Wirth, 2013
- Building the Revolution: Soviet Art and Architecture 1915-1935*. London: Royal Academy of Arts, 2011
- Cahun Claude*, Paris: Jeu de Paume, 2011
- Calame, Ingrid., Edinburgh: The Fruitmarket Gallery, 2011
- Camberwell MA Fine Art and Printmaking shows, 2012
- Cattalan, Mauricio., London: Whitechapel Gallery, 2012
- Celebrating Enitharmon Press*, Simon Armitage, Helen Dunmore, Seamus Heaney, London: Queen Elizabeth Hall, 2012
- Charleston*, Sussex, 2011
- Chelsea MA and MRES shows, 2012
- Contemporary Art Inside the Freud Museum*, London: Freud Museum, 22 September 2012
- Cory, Charlotte., *Animal Fashion*, London: Rebecca Hossack Gallery, 2011
- Counterpoint*, London: Platforma Festival, Rochelle School Gallery, 2011
- Da Vinci, Leonardo., *Anatomy*, London: Queen's Gallery, 2012
- Da Vinci, Leonardo., *Painter at the Court of Milan*. London: National Gallery, 2012
- Death: A Self-Portrait*, London: The Wellcome Collection, 2012
- Degas and the Ballet: Picturing Movement*, London: Royal Academy of Arts, 2011
- Dellar, Jeremy., *Joy in People*. London: Hayward Gallery, 2012
- Despont, Louise., *The Fool*, London: Ibid Projects, 2011
- Do or DIY*, Craig Dworking, Simon Morris, Nick Thurston, London: Whitechapel Gallery, 2012
- Dong, Song., *Waste Not*, London: Barbican, 2012
- Dressing the Stars: British Costume Design at the Academy Awards*, Bath: Assembly Rooms, 2011
- Driven to Draw: Twentieth-century Drawings and Sketchbooks*, London: Royal Academy of Arts, 2012
- Eaton Nott, Brighton, 2013
- Emin, Tracey., *Love is What you Want*, London: Hayward Gallery, 2011
- English, Andy., London: East London Printmakers, 2011
- Eva Hesse 1965*, London: Hauser & Wirth, 2013
- Exhibiting Performance Conference*, London: University Of Westminster, 1-3 March 2013
- Exposed: Voyeurism & Surveillance*, London: Tate Modern, 2010
- Fashion Museum*, Bath, 2011
- Five Seasons*, London: Tokarska Gallery, 2012
- Francis Alj's*, London: Tate Modern, 2011
- Freud, Lucian., *Portraits*, London: National Portrait Gallery, 2012
- Frieze, Frieze Masters*, London, 2011, 2012.
- Future Beauty: 30 Years of Japanese Fashion*, London: Barbican, 2011
- Gates, David., *The Rural College of Art*, London: Domobaal, 2013
- Gauguin: Maker of Myth*, London: Tate Modern, 2011
- Geoffrey Farmer: The Surgeon and the Photographer*, London: Barbican, 2013
- Ghost-dance 1: Ghosts as Cultural and Political*, London: Central St. Martins College of Art and Design, 2013
- Gilbert & George: Urethra Postcards*, London: White Cube, 2011
- Gill, Madge., London: The Nunnery Gallery, 2012
- Grayson Perry: The Tomb of the Unknown Craftsman*, London: British Museum, 2012
- Helen Chadwick: Works from the Estate*, London: Richard Saltoun, 2013
- Hiller, Susan., London: Tate Britain, 2011
- Hirst, Damien., London: Tate Modern, 2012
- Hockney, David., *A Bigger Picture*, London: Royal Academy of Arts, 2012
- Journey Through the Afterlife*, London: British Museum, 2011
- Kennedy, Magnhild., *Damselfrau*, London: Doors Showcase, 2011
- Kivland, Sharon., *Ma Nana (encore) autres filles, et quelques petits explosions*, Paris: Galerie des Petits Carreaux, 2012
- Kivland, Sharon., *Reproductions II*, London: Domobaal, 2013
- Kolárová, Bela., London: Raven Row, 2013
- Kneale, Brian., *Aspects of Drawing*, London: Royal Academy of Arts, 2011
- Kneebone, Rachel., *Lamentations*, London: White Cube, 2010
- Kunath, Friedrich., *The Most Beautiful World in the World*, London: White Cube, 2011
- Kusama, Yayoi., *Infinite Kusama*, London: Tate Modern, 2012
- Lost in Lace*, Birmingham: Birmingham Museum and Art Gallery, 2012
- Louise Bourgeois: *The Fabric Works*. London: Hauser & Wirth, 2010
- Louise Bougeois: The Return of the Repressed*, London: Freud Museum, 2012
- Making Space: Psychoanalysis and Artistic Process*, London: The Slade Conference Centre, 2012
- Manet: Portraying Life*, London: Royal Academy of Arts, 2013

Martin, John. *Apocalypse*, London: Tate Britain, 2012  
*Memoria Technica*, London: The Nunnery Gallery, 2012  
*Metamorphoses*, (Ann-Marie James, Alex Hoda), London: Edel Assanti, 2012  
*Minor Revisions*, (Cristina Garrido and others), London: Tenderpixel, 2011  
 Mori, Mariko., *Re-birth*, London: Royal Academy of Arts, 2013  
 Munch, Edvard, London: Tate Modern, 2012  
*Museum of Childhood*, London  
 Muybridge, Edward., London: Tate Britain, 2011  
*Mystics or Rationalists?*, (Cornelia Parker and others), Edinburgh: Ingleby Gallery, 2011  
*Mythology in London*, (Anna Alcock), London: Tokarska Gallery, 2012  
*No. 1 Royal Crescent Museum*, Bath, 2011  
*OMA Progress*, London: Barbican, 2012  
*Origin: The Contemporary Craft Fair*, London: Old Spitalfields Market, 2011  
 Rego, Paula., *Telling Tales*, screentalk with Jake Auerbach, London: Barbican, 29 November 2012  
 Rosemary Trockel: *A Cosmos*, London: Serpentine Gallery, 2013  
 Pavliv-Tokarska, Nadiya., *Contemporary Cityscape*, London: Tokarska Gallery, 2012  
*Picasso and Modern British Art*, London: Tate Britain, 2012  
*Postcard Narratives: Jeremy Cooper & Invited Artists*, London: Room Artspace, 2013  
 Post Graduate Degree Show, Edinburgh: Edinburgh College of Art, 2011  
 Powell, Felicity., *Charmed Life: The Solace of Objects*, London: Wellcome Collection, and seminar Whitechapel Gallery, 2012  
*Pre-Raphaelites: The Victorian Avante Garde*, London: Tate Britain, 2012  
*Projections 1: David Lynch's Blurred Identity Trilogy*, Mary Wild, London: Freud Museum, 2012  
*Richard Dadd: The Artist and the Asylum*, (Nicholas Tromans and Mike Jay), London: Tate Britain, 1 December 2011  
 Richter, Gerhard., *Panorama*, London: Tate Modern, 2012  
 Rist, Pipilotti., *Eyeball Massage*, London: Hayward Gallery, 2012  
*Romantics*, London: Tate Britain, 2011  
*Rude Britannia*, London: Tate Modern, 2010  
 Sala, Anri, London: Serpentine Gallery, 2011  
 Sasnal, Wilhelm, London: Whitechapel Gallery, 2011  
 Scott, Judith., London: The Museum of Everything, 2011  
 Shaw, Rashid., *Paradise Lost*, London: White Cube, 2011  
 Shrigley, David., *Brain Activity*, London: Hayward Gallery, 2012  
*Silent Auction*, London: Blackhorse Lane Studios, 2012  
 Simeti, Francesco., London: Royal Academy of Arts, 2011  
*Six Degrees of Separation*, London: Wimbledon Space, 2013  
*Souzou: Outsider Art from Japan*, London: Wellcome Collection, 2013  
 Spare, Austin., *The Focus of Life*, London: The Cuming Museum, 2010  
*Suffrage*, London: The Women's Library, 2011  
*Summer Exhibition*, London: Royal Academy of Arts, 2012  
*Superhuman: Exploring Human Enhancement from 600 BCE to 2050*, London: Wellcome Collection, 2012  
*Survival of the Fittest*, London: Waterworks, 2012  
*The ArtLacuna Inaugural Film Festival*, London: ArtLacuna, 2013  
*The Bride and The Bachelors: Duchamp with Cage, Cunningham, Johns and Rauschenberg*, London: Barbican, 14 March 2013  
*The London Original Print Fair*, London: Royal Academy of Arts, 2011  
*The Museum of Everything*, London: Selfridges, 2011  
*The Treasures of Budapest*, London: Royal Academy of Arts, 2010  
*The Wallace Collection*, London  
*Threads of Feeling*, London: The Foundling Museum, 2010  
*Through the Writings of Louise Bourgeois: A New Perspective on Art and Psychoanalysis*, London: Freud Museum, 2012  
*Toulouse-Lautrec and Jane Avril*, London: The Courtauld Institute of Art, 2011  
 Vio, Lia., *Solely in My Head*, London: Tokarska Gallery, 2011  
*Watercolour*, London: Tate Britain, 2011  
 Wearing, Gillian., London: Whitechapel Gallery, 2012  
 Whiteread, Rachel, London: Tate Britain, 2011  
 Wimbledon MA Fine Art show, 2012  
 Wimbledon MA Visual Language of Performance: Industry Night, (Blast Theory, The Haircut Before the Party, Live Art Development Agency), 2012  
*Windmill*, London: Tokarska Gallery, 2012  
*Women's Suffrage Movement*, London: The Women's Library, 8 December 2011  
*Witnessing the Wilderness*, London: Wimbledon Space, 2013  
*Writing Not Yet Thought*, (Hélène Cixous and Adrian Heathfield), London: Whitechapel Gallery, 15 November 2012  
*Wunderkammer*, London: The Nunnery Gallery, 2012  
 Yamaoka, Carrie., *Rub/dissolve/strip*, London: Studio 1.1, 2012  
*971 Horses*, London: Wimbledon Space, 2012