

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

## **Photograph 1<sup>1</sup>**

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

N53° 16.7821', W006° 8.2549'

jr l : Gridlock

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

## **Photograph 2**

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

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

N53° 20.8907', W006° 15.9855'

jr 2: Blindspot

From the top.

Two windows. No view in. Reflections in one. Of the sky. Obliquely.

Below this.

Two windows. No view in. Reflections in both. Of the windows. Opposite.

Below this.

Two windows. No view in. No reflections. Of the sky. Of the windows. Outside.

Instead of glass, a layer of tiny mosaic tiles has been inserted, on top of what might be a concrete render. Like the scales of an old amphibian they would like to shimmer in the sun.

### **Photograph 3**

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

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

N53° 16.7821', W006° 8.2549'

jr 3: About to touch

Something a little bit sexy  
inserted into the otherwise-  
orthogonal urban grid, one side of  
smooth glass scoops out a passage of  
invitation, through the rotating door;  
slipping around a shiny surface,  
moving against a taut curve  
pressing forward, until the  
two are about to touch

*The surface is of brick, but as thin as a sliver of  
skin. It serves as a cover for another – most  
likely concrete-framed – structure.  
Pristine and precise, it is hard to  
know if it is old or just pretending  
to be so. When the brick façade stops  
it is replaced by a plane of glass, which seems  
to have been revealed by peeling back the brick skin.  
Up close, it is clear that the two are not overlaid but abutted*

#### **Photograph 4**

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

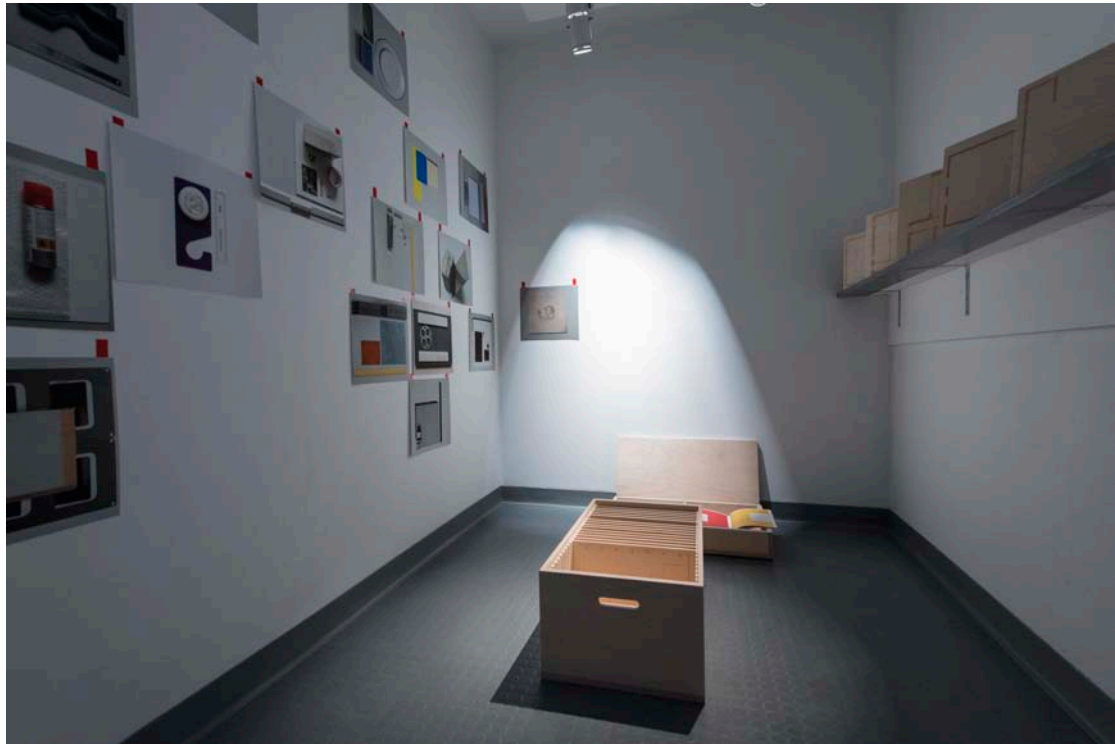
**Jane Rendell, 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion' in Anne Tallentire, *From, in and with*, (2013), (2013).**



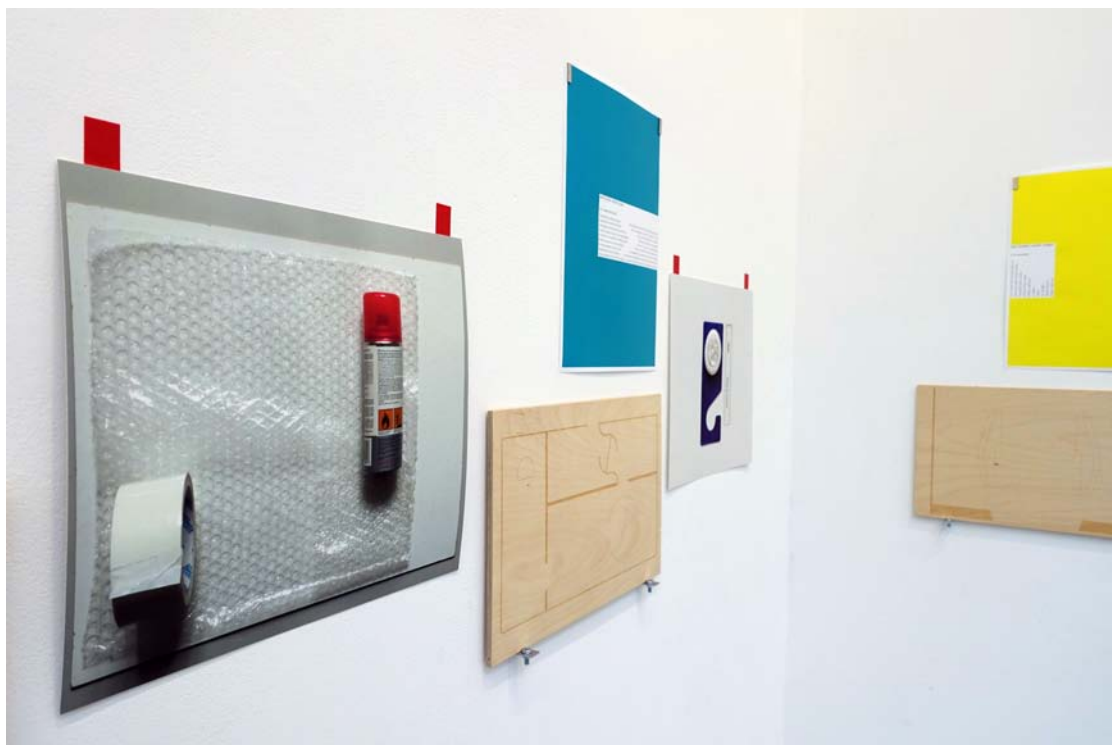
N53° 20.8907',W006° 15.9855'

jr 4: Inversion

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



Anne Tallentire, *From in and with*, (2013). Installation View, Photographers Gallery, Dublin. Photograph c. Brian Creegan



Anne Tallentire, *From in and with*, (2013) detail. Regional Art Gallery, Letterkenny. Photograph c. Miriam O'Connor.

*From, in and with* by Anne Tallentire, produced for the project, STILL, WE WORK, commissioned by the National Women's Council of Ireland (NWCI), featuring artists Sarah Browne, Vagabond Reviews, Miriam O'Connor and Anne Tallentire, was first exhibited at the Gallery of Photography, Dublin in autumn 2013. Funded by the Atlantic Philanthropies, developed by curator Valerie Connor, STILL, WE WORK was an NWCI's Legacy Project<sup>2</sup> to mark their 40th anniversary year. In 2014, the works toured to other venues in Ireland, including Galway and Cork, and in 2015 to Letterkenny, Callan and Limerick, supported by an Arts Council/An Chomhairle Ealaíon Touring Award. 'The artists were asked to reflect on contemporary representations of women's work in the context of the centenary of the 1913 Dublin Lockout', one of most important workers' strikes in the history of labour struggles, certainly in Ireland.<sup>3</sup>

... the aim was to spark new connections and reveal common cause among artists, activists and other communities of interest by exploring issues affecting women and work increasingly characterized by casualization, low pay and precariousness'.<sup>4</sup>

The artists 'responded by making new works addressing women's experience of precarious contemporary working conditions and the invisibility of much of 'women's work'.<sup>5</sup>

*From, in and with* by Anne Tallentire consists of a 24 etched wood panels & 24 c-type photographs in a self-contained box. These correspond with 24 specially commissioned '100 word' texts [...] by women working in architecture: Ruth Morrow, Jane Rendell, Gráinne Hassett, Ellen Rowley, Cultursturction and Alice Casey – they describe photographs (we are never shown) of buildings located between the NWCI offices and the site of Jacob's biscuit factory in 1913, where locked out women remained on strike the longest.<sup>6</sup>

*From in and with consists of a series of complex material translations. The work in three parts; text works on paper, architectural drawings etched on birch ply panels and photographic works depicting assemblages of objects is designed to be stored in a specially constructed box that operates as container and display device. This peripatetic mode of production was central to the ambition for the STILL WE WORK project and exhibition that toured widely to diverse venues and audiences across Ireland. From in and with took it's cue from photographs of buildings (taken on a mobile-phone at intervals determined by a*

*process of chance) when walking from the north to the south side of Dublin city on a route from the National Women's Council of Ireland offices to the site of Jacob's Biscuit Factory, now the National Archive of Ireland. These photographs then operated as subjects for six women working in the field of architecture who were commissioned with an agreed fee to write 100-word descriptive texts (four by each of the six) in a mode of their choosing. As part of the internal process of production the photographs were seen only by the women writers and did not form part of the final work. The texts however do. They reflect both the impetus of the work to provide a visual space for diverse iterations of women's architectural knowledge. They also perform how this knowledge centrally informs the production of the art work itself. Each text, typeset into a white rectangle; one page for each surrounded by a unique colour, includes the geographical location indicating where the photograph was taken and the initials of the author. Jane chose to align her text visually to elements of the photographs she described which went beyond what was anticipated. Working with the designer Oonagh Young to incorporate Jane's contribution provided an unexpected yet generative aspect of the final work. Integral to the text works is a page of short biographies of the six women architect/ writers. This biographical form of 'citation', a conceptual tactic of From in and with, emphatically acknowledges the six women who accepted the commission to write the texts; their breadth of experience and contribution to their field.*

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

In response to the four photographs of Dublin that Anne sent me, I wrote four 100-word texts – 'Gridlock', 'Blindspot', 'About to touch' and 'Inversion' – which made spatial correspondences to the architecture shown in the photographs. I sent these to Anne along with instructions for typesetting those words to create 'site-writings'.<sup>7</sup> *From, in and with* drew out the role of urban space and architecture in women's working lives, and also raised questions concerning the work involved in making art and writing history and criticism. I chose to participate in the process by responding to Anne's brief with a work of my own, trying, in the spirit of my site-writing project, to re-make the photographs in writing. This interaction of call and response, as well as involving a translation from image to word and back again, also raised some important questions for me concerning the processes of authorship, production, collaboration and citation involved in the work of making art and writing.

In discussing the site-writings I made for Anne in talks on my own practice, I became interested in the conditions of possibility for presenting 'Gridlock', 'Blindspot', 'About to touch', and 'Inversion' outside the frame of *From, in and with*, and what might happen to Anne's work in this process. This made me think – quite intuitively and loosely – about referencing as an ethical act, and citation as an academic correspondent to that act, and more broadly about how these operated as forms of 'critical spatial practice', a term I have introduced to describe acts that intervene into sites in order to reveal power relations at work.<sup>8</sup> I wondered too about the labour and invention of those artists and writers who have come before, and whose work has been buried over time, and about who gets to make the choice between making visible or/and rendering invisible. In several talks to graduate students – many of them artists becoming researchers and so learning the practice of academic citation – I presented a shifting range of citations where the relationship to the production of art and academic writing can be altered by simply by adding quotation marks, brackets and italics. In this essay the lines of text that feature in bold track the different positions of authorship and artefact, from art practice to academic writing.

In the artist's exhibition publication, *STILL, WE WORK*, and installation in both the photographs and the panels – Anne was rigorous in including my initials beside each text as well as a biography, as she did with every text contribution.<sup>9</sup> However, by using a simple referencing format (that of Chicago) and putting the title of each text in quotation marks, as one would an essay, chapter or paper in an edited collection, the tools of citation do the work of shifting the relationship I have to my writing. So in this format, as indicated in the line of bold text below, my texts get recognized as individual written works written by me, but still as part of – contained within and commissioned for – Anne's work, so:

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

That citation was being fully addressed as subject of research in feminist scholarship – in theory and in practice – only became clear to me listening to a wonderful lecture by Ramia Mazé and hearing her talk of 'citational practice.'<sup>10</sup> In an essay on the topic, Ramia discusses how a conversation with colleagues where they were discussing 'how design history and theory seem[ed] to be disproportionately dominated by male authors' set her off on a journey which transformed her own practice, where she first paid attention to her own

modes of citation and the gender biases at work there, and then actively made her own citational practice more inclusive.<sup>11</sup>

My critical citational practice (cf. Ahmed 2012) has transformed my ideals, knowledges and the basic materiality of my everyday practice as an academic.<sup>12</sup>

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

But so many of my feminist killjoy experiences within the academy relate to the politics of citation: I would describe citation as a rather successful reproductive technology, a way of reproducing the world around certain bodies.<sup>13</sup>

Ramia also drew my attention to a whole range of other important articles and blogs on this topic: including a key work by Danica Savonick and Cathy Davidson's 'Gender Bias in Academe: An Annotated Bibliography of Important Recent Studies' that draws together a range of empirical studies which show a whole range of gender-based exclusions being made in academic practice: including findings that demonstrate the extent to which articles by women are less frequently cited than those by men, and that this lesser rate of citation is in some disciplines systemic, and also that women cite themselves less than men do.<sup>14</sup> Importantly Savonick and Davidson draw attention to the need to bring into visibility the framing mechanisms at play in citation:

You cannot simply count the end product (such as number of articles accepted, reviewed, awarded prizes, or cited) without understanding the implicit bias that pervades the original selection process and all the subsequent choices on the way to such rewards.<sup>15</sup>

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

And I think within feminist and gender studies, the problem does not disappear. Even when feminists cite each other, there is still a tendency to frame our own work in relation to a male intellectual tradition.<sup>16</sup>

I have certainly been guilty of such a practice. In a student essay for my MA work in architectural history, I explored the problematic area of feminist deconstruction, considering whether it was 'feminist' to use Jacques Derrida's techniques of deconstruction because of his own problematic – and possibly non-feminist – use of the term 'feminine'. Worrying at the time, about whether or not I should reference Derrida, I decided to reference philosophers who took a more explicitly feminist position in their work around, in this case, deconstruction, and I combined their voices, always cited, with my own. But this practice – the referencing of theory (even when written by feminists) – raises another interesting problem – that of legitimation – and the perceived need to theorise personal experience to make it appear valid in academic work. This issue has been explored and tackled in different ways by a range of feminist scholars. For example, Maria Do Mar Pereira has put forward the concept of 'epistemic splitting' to conceptualise how in responses to feminist scholarship only certain parts of the research are considered legitimate while others are excluded.<sup>17</sup> And a similar point is made, which places emphasis on questions of race as well as gender: that when women academics of colour discuss oppression using personal accounts there is, as Savonick and Davidson describe it, 'a presumption of self-interest rather than expertise when teaching about oppression'.<sup>18</sup>

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

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

Each citation system is specific and has its own limitations and possibilities. I have always found in-text citations as used in the social sciences a problem when writing prose or a text that is more experimental, poetic or creative, as one has to treat the in-text citation as if it is not really present, which is especially odd when reading. When reading to oneself: one has

to read over the citation and treat it as a kind of gap; and when reading aloud the decision is usually taken not speak the words and dates and brackets. Footnotes can present a different kind of problem. For historians they are helpful in providing the source of information being referred to such that the reader can access those empirical materials for themselves – and certainly in historical research that is the footnote’s purpose – to allow a reader access to a primary source in order to allow them to make their own interpretation.

The question of how to reference an original source, or even a secondary one, if not using footnotes or in text citation, is challenging, especially for practice-led research where the ‘outcome’ is often an artefact or event. This problem comes to the fore when one is asked to judge or assess a work of art or a building as a form of research. If the definition of research is the ‘original production of knowledge’ then this originality has to be positioned in context, in relation to work that has already been produced in the field. Here the role of citation is important in allowing for the recognition of such existing work. This is relatively simple when working with texts and work that is written, but it becomes more complex in relation to the production of artefacts and events. A recent fascination with reenactment practices in art and architecture informed by performance studies,<sup>19</sup> may suggest a variant citation, of a kind more relevant for practice, as one, which pays homage to a previous artefact through its remaking and transformation, but in a way that is implicit and thus cannot be tracked through a citation index.

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

My experimentations with citation around my relation to Anne’s work, engendered a palpable nervousness in the audience to whom I presented it, this included PhD students, being trained in citation procedures, and so may have indicated an academic anxiety. But I



also started to wonder whether there was a specifically feminist set of politics at work around citation, which went beyond critiques of the male canon and touched on the spirit of feminist collaboration itself. Taking the Dublin Lockout as an important historical event in this work of Anne's, a member of the audience suggested that I might consider more carefully the practice of locking. Who was being locked in and out, I wondered, and with what tools?

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

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

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

intentions, the importance of canon-making in general as a practice that has served patriarchy well, certainly in architecture's history, theory and design.

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

For the master's tools will never dismantle the master's house. They may allow us to temporarily beat him at his own game, but they will never enable us to bring about genuine change. Racism and homophobia are real conditions of all our lives in this place and time. I urge each one of us here to reach down into that deep place of knowledge inside herself and touch that terror and loathing of any difference that lives here. See whose face it wears. Then the personal as the political can begin to illuminate all our choices.<sup>20</sup>

As those who have been rendered invisible write themselves into history (and also get written into history by others) new tools – including citational – need to be made. This is our work as feminists in architecture, and it means inventing new practices of citation that pay attention to different ways of respecting, honouring, and making visible, aiming for equivalence and equality-making while also allowing asymmetries to occur. Some of those techniques are already evidence in art practices, in works such as Anne Tallentire's *From, with and in*, where the inclusion of the initials of the authors of the 100-word texts she commissioned from them, as well as their biographies position these contributors at the heart of the work.

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

according to Arendt, labour corresponds to the biological life of humans and animals and work to the artificial processes of artefact fabrication; and action – and its connection to speech – is for Arendt the central political activity.<sup>21</sup> But in art discourse, the term work gets used in two ways, as a verb, associated with artefact production, as Arendt would have it, and also as a noun, as in the ‘work of art’ or artwork.

In the literary field, Roland Barthes distinguished the term ‘work’ from ‘text’ in his essay, ‘From Work to Text’<sup>22</sup>, where he argues that the work is ‘a fragment of a substance’, ‘caught up in the field of filiation’, and the author, a father and owner of his work. The text on the other hand, for Barthes, is a ‘methodological field’ which opens itself up for completion of its meaning by the reader. In post-structuralist art criticism a strange contradiction can take place then when using the word work to refer to a kind of artwork, which might have been intended to operate as a text or open-ended piece.<sup>23</sup> This tension is compounded when a critical essay on such a work also operates in a poststructuralist mode which places itself on the side of Barthes’s text, and does not intend to provide a final judgement, but to open up new possibilities for the reader, such has been my intention in my site-writing practice.

*Jane has noted her interest in transgression and the implications of breaking a limit, psychic and otherwise when working across fields. There are various ways in which agency is found through the production of an artwork while participating with others and/or audiences. Key is an effort to attain mutual understanding. Intention and aspiration need to be both flexible and critically engaged so that limits can be transgressed ethically in the relation to the demand of the work itself.*

The term work in art discourse tends most commonly to designate the finished artefact, and does not explicitly acknowledge the work required to produce it, the labour (in Arendt’s terms above) of art is also seldom not accounted for, for example when commissions pay for materials but no labour costs, and the financial value of an artwork is no indicator of the value of those labour or work hours that have produced it. At this point then, the apparently trivial distinctions between how essays and works of art are cited and the work of citational practice itself might begin to really matter. In academia, as well as the gallery system, research outputs and their relative values have financial value, and are bearers of economic as well as cultural capital. Authorship is key factor in academic promotion and the salary increases that come with that, and in many academic posts it is a requirement that one produces research ‘outcomes’ that can be counted and graded, and quantified both in terms

of the hours of research funding used to produce them, as well as the research funding they can potentially generate. At this point then, the distinction between a term that is italicized and so a work of art in comparison to one placed in quotations and so designated an essay could make a difference in money terms. And there are implications for those works, which sit between things, like site-writings that are neither and both art and writing, and projects where one work sits inside another – like edited books or curated shows with multiple artists. This is where feminism has an important role to play in practice-led research in paying attention to the distinctions between labour and work, and finding new ways to acknowledge both process and product.

As ever, the most interesting aspect of writing this essay has emerged right at the end. When I sent Anne the first draft of this essay to get her approval, and also her feedback, her response was – as I had come to expect from working with her before – generous and critical. She alerted me to aspects of her project and her engagement with the work of women in the cultural field that I realized I had not fully grasped before. So I asked Anne if she would be willing for some of her responses to be included here, as part of this essay, and so her voice is indicated in italics. Key to the history of feminism in architecture – and in art, academia and activism – has been this desire to recognise each others' work and *From, in and with* others, to make this *work*.

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Two referees read *that* work. According to the process of blind peer review, I do not know their names, but I wish to cite their contribution, as they drew my attention to a number of aspects of this essay and site-writing, which had gone unnoticed. One wondered about the 'curious doubling' of my contribution to Anne's work, and asked whether the 100-word texts 'cite' the buildings in the photographs, or whether they translate built material into written form. This point touched on an anxiety of mine concerning the process of 'site-writing' that I expressed in the conclusion to that book.<sup>24</sup> I asked there whether the re-making of an artwork in writing was an act of destruction, and addressed this issue with reference to D. W. Winnicott's 1968 paper, 'The Use of An Object'. Here Winnicott describes how 'relating may be to a subjective object, but usage implies that the object is part of external reality'.<sup>25</sup> For Winnicott, to use an object is to take into account its objective reality or existence as 'a thing in itself' rather than its subjective reality or existence as a projection. The change from

relating to using is for him significant, as it 'means that the subject destroys the object' and that the object stands outside the omnipotent control of the subject, recognised as the external object it has always been.<sup>26</sup> Considering citation in terms of one's relation to or use of an object develops an understanding of citation as a register of recognition, which operates materially, poetically and ethically. In practice-led research since one cannot rely on normative forms of footnotes or in-text citation, other different and material possibilities of referencing are explored, which might connect to more established acts of mimesis, exphrasis or reenactment, for example.

The specificities of *how* one makes visible and/or invisible then are at the heart of these material practices of citation and call attention to the particularities of relations between poetics and ethics. To bring the suppressed or repressed into visibility can be expressed as an ethical act of concern, which cares and respects the other, but the danger here might be a 'forcing' into visibility on the one hand; while on the other, the decision to remain invisible requires respecting too. So the manner of the rendering of visibility or invisibility comes into play, and raises questions of consent and autonomy. In *From, in and with* (2013), Anne chose for the photographs of buildings she had taken to remain invisible. I hadn't fully realized this at the time I had undertaken the writing, and so my wish to make them visible here was an unintended act of transgression, which prompted a much longer conversation between Anne and I. On the one hand, Anne wished to act generously towards this essay, and to show the photographs, but on the other, she was concerned that this would operate against the integrity of her own work, and also the relationships she had made with the other women writers, who understood when writing that the photographs would not be shown. And so we decided together, that here again, they would remain unseen, in order to respect that agreement concerning visibility made between us and the terms of the commission to write texts which were limited and clear.

The intertwining of poetics and ethics through the making of relations through *From, in and with* is a key aspect of the original work that Anne made, and has been a concern when writing this visual essay. One reviewer described this visual essay as a 'poetic riff', a term not intended to be made visible, but I cite it here because the phrase describes so precisely an aspect of the work I myself had overlooked – improvisation. Riffing is a form of improvisation, a practice, which in theatre is understood as ethical: the key qualities of which have been understood as authenticity, agreement, listening, risk-taking and regard for

the other.<sup>27</sup>

Incorporating images from Anne Tallentire's work *From in and with* and my experiments with academic citations, along with my reflections on the practice of citation in art and academia, this visual essay consists of two parts. The first part comprises four double page spread layouts, each one made up of four components. On the right hand page of each is a photograph of Anne Tallentire, *From, in and with*, detail, work on paper, dimensions variable, (2013); and on the left hand page, a site-writing, consisting of three textual components. At the top of the page – in bold text – is a reference to the photograph taken by Anne, and shared with me and each of the other architectural writers as part of the process of making *From, in and with*. Next comes my response to Anne's photograph in 100 words, formulated as the instructions I gave Oonagh Young, the designer of the publication, *Still, We Work*,<sup>28</sup> for making those words visible. Finally at the bottom of the page is a line of bold text. Each of these is an experimentation in citation that potentially positions my writing in relation to Anne's work for different contexts from art to academia. In the second part of this visual essay, I take these four citations and use them to structure my reflections on these textual and material transformations, and consider what they might suggest for considering the politics of a feminist citational practice located between art, architecture and academia, that explores various techniques of acknowledgement.

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I sent Anne the penultimate version of this visual essay and the referees' feedback for her comment. This provoked the most interesting conversation between us, and discovery for me, which concerned the material and architectural aspects of *From, in and with*. I already knew the catalogue well as an object as Anne had given me a copy, but due to the constraints of university teaching and trying not to fly, but travel by train and boat as much as possible, I had not been able to see Anne's work in situ when installed in Dublin. I have always argued that a situated criticism must take into account the position one occupies in relation to a work, physical as well as emotional and ideological, but I have always been careful not to privilege a phenomenological reading of a work, which prioritises the place of the gallery. However, I realized here, that not having been there; had meant missing something very important about Anne's work. Anne described how *From, in and with* contained three components, and so I looked again at the photographs of the installation much more

carefully, and saw that they included her enigmatic architectural drawings which turn out to be the photographs of assemblages of items from Anne's studio; enlarged prints of the 100-word texts taken from the catalogue; and the plywood box containing panels of architectural drawings. These drawings were rendered as workable plans based on drawings Anne made in response to the 100-word texts produced by the architectural writers.

These reflections and discussions *From, in and with Anne*, have engaged academia and practice, art and architecture, words and images. Most important has been an understanding of how two women might come to think together and agree on terms of visibility.



Anne Tallentire, *From in and with*, (2103), detail: box with 24 birch ply etched panels. Photographers Gallery, Dublin. Photograph c. Brian Creegan.



Anne Tallentire, *From in and with*, (2103), detail: box with 24 birch ply etched panels. Photographers Gallery, Dublin. Photograph c. Brian Creegan.

#### List of Images

Images 1, 2, 3, and 4: Anne Tallentire, *From, in and with*, detail, work on paper, dimensions variable, (2013).

Image 5: Anne Tallentire, *From in and with*, (2013). Photographers Gallery, Dublin. Photograph c. Brian Creegan

Image 6: Anne Tallentire, *From in and with*, detail, (2013). Regional Cultural Centre Letterkenny, c. Miriam O'Connor.

Image 7: Anne Tallentire, *From in and with*, (2103), detail: box with 24 birch ply etched panels. Photographers Gallery, Dublin. Photograph c. Brian Creegan.

Image 8: Anne Tallentire, *From in and with*, (2103), detail: box with 24 birch ply etched panels. Photographers Gallery, Dublin. Photograph c. Brian Creegan.

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<sup>1</sup> This visual essay is composed of two parts. The first is a set of four double page spread compositions, each one comprising four components. On the right hand page is a photograph of Anne Tallentire, *From, in and with*, detail, work on paper, dimensions variable, (2013); and on the left hand page, a site-writing, consisting of three textual components, including – along the bottom in bold font – some experiments in citation. The second part is a reflection, informed by feminism, on citational practice in art and academia.

<sup>2</sup> See <http://www.nwcilegacyproject.com> (accessed 17 March 2017).

<sup>3</sup> See <http://www.galleryofphotography.ie/still-we-work/> (accessed 17 March 2017).

<sup>4</sup> See <http://www.nwcilegacyproject.com> (accessed 17 March 2017).

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



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- <sup>6</sup> See <http://www.galleryofphotography.ie/still-we-work/> (accessed 17 March 2017).
- <sup>7</sup> See Jane Rendell, *Site-Writing: The Architecture of Art Criticism*, (London: IB Tauris, 2010).
- <sup>8</sup> See Jane Rendell, *Art and Architecture: A Place Between*, (London: IB Tauris, 2006).
- <sup>9</sup> For the project catalogue see <http://www.nwcilegacyproject.com/catalogue.html>. (accessed 22 April 2017).
- <sup>10</sup> This was a keynote presentation by Ramia Mazé at the Traders conference, Royal College of Art, November 2016. I contacted Ramia some time later and she has been extremely generous in sharing her sources and references on this topic. See for example, <http://tr-aders.eu/conference/general-theme/> (accessed 17 March 2017).
- <sup>11</sup> R. Mazé, and J. Wangel, 'Future (Im)Perfect: Exploring time, becoming and difference in design and futures studies', in M. Schalk, T. Kristiansson, and R. Mazé, (eds), *Feminist Futures of Spatial Practice* (Baunach, DE: Spurbuchverlag, in press 2016), p. 272.
- <sup>12</sup> Mazé, and Wangel, 'Future (Im)Perfect', p. 272.
- <sup>13</sup> Sara Ahmed, 'Making Feminist Points', posted on 11 September 2013 by feministkilljoys. See <https://feministkilljoys.com/2013/09/11/making-feminist-points/> (accessed 10 March 2017).
- <sup>14</sup> Danica Savonick and Cathy Davidson, 'Gender Bias in Academe: An Annotated Bibliography of Important Recent Studies' (2016), see <http://blogs.lse.ac.uk/impactofsocialsciences/2016/03/08/gender-bias-in-academe-an-annotated-bibliography/> (accessed 15 March 2017).
- <sup>15</sup> Savonick and Davidson, 'Gender Bias in Academe'.
- <sup>16</sup> Ahmed, 'Making Feminist Points'.
- <sup>17</sup> Maria do Mar Pereira, 'Feminist theory is proper knowledge, but . . .': The status of feminist scholarship in the academy, *Feminist Theory*, 13 (3) pp. 283–303.
- <sup>18</sup> Savonick and Davidson, 'Gender Bias in Academe'. See Gabriella Gutiérrez y Muhs, Yolanda Flores Niemann, Carmen G. Gonzalez, and Angela P. Harris (eds) *Presumed Incompetent: The Intersections of Race and Class for Women in Academia* (Boulder: University Press of Colorado, 2012).
- <sup>19</sup> See the important and influential work of Rebecca Schneider in this respect. Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment*, (Oxon, Abingdon: Routledge, 2011).
- <sup>20</sup> Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', [1984] *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press, 2007), pp. 110–4.
- <sup>21</sup> Hannah Arendt, *The Human Condition*, (Chicago: University of Chicago Press, 1958).
- <sup>22</sup> Roland Barthes, 'From Work to Text', Josue V. Harari (ed.) *Textual Strategies: Perspectives in Poststructuralist Criticism* (Ithaca, NY: Cornell UP, 1979), pp. 73–81.
- <sup>23</sup> Umberto Eco, 'The Poetics of the Open Work' [1962] Claire Bishop (ed) *Participation: Documents of Contemporary Art* (London and Cambridge, Mass.: Whitechapel and the MIT Press, 2006) pp. 20–40.
- <sup>24</sup> See Jane Rendell, *Site-Writing: The Architecture of Art Criticism*, (London: IB Tauris, 2010), pp. 241–2.
- <sup>25</sup> D.W. Winnicott, 'The Use of an Object', *International Journal of Psycho-Analysis*, v. 50 (1969). pp. 711–16, p. 715.
- <sup>26</sup> Winnicott, 'The Use of an Object', p. 713.
- <sup>27</sup> See for example, David Patton, *The Pedagogy and Ethics of Improvisation using the Harold*, (2007), unpublished thesis, Virginia Commonwealth University, Richmond, Virginia.
- <sup>28</sup> *STILL, WE WORK*: Sarah Browne, Miriam O'Connor, Vagabond Reviews, Anne Tallentire, (NWCi Legacy Project: Representations of Women's Work, National Women's Council of Ireland, 2013)